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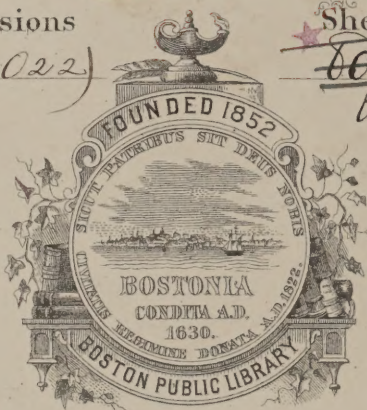
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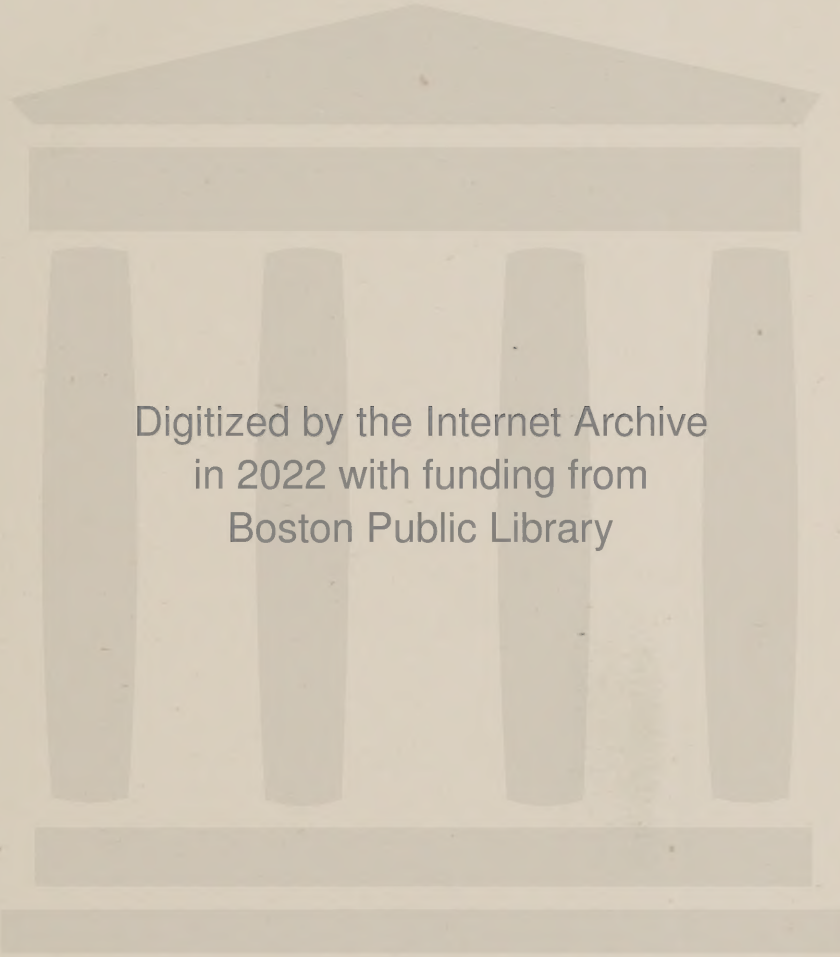
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Vol. 30,

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Received Jan. 12, 1891.



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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 551.—Vol. 30.
Registered for transmission abroad.

JANUARY 1, 1889.

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Patron: HER MAJESTY THE QUEEN.
President: H.R.H. THE DUKE OF EDINBURGH, K.G.
Conductor: MR. BARNBY.

Handel's MESSIAH, on TUESDAY, January 1, at eight. Artists: Madame ALBANI, Madame PATEY, Mr. CHARLES BANKS, and Mr. WATKIN MILLS. Band and Chorus, 1,000. Organist, Mr. HODGE. Prices: 10s. 6d., 7s. 6d., 5s., 4s., and gallery promenade, 1s.

Madame ALBANI and Madame PATEY will sing in THE MESSIAH, for the ROYAL CHORAL SOCIETY, on TUESDAY, January 1.

Madame ALBANI will make her LAST APPEARANCE in England, previous to her departure for America, in THE MESSIAH, at the ROYAL ALBERT HALL, on TUESDAY, January 1.

Berlioz's FAUST will be performed, on WEDNESDAY, January 16, at 8. Further particulars will be announced in the daily papers.

COLLEGE OF ORGANISTS.

January	8, 1889	..	F.C.O. Examination (Paper Work).
"	9	..	F.C.O. Examination (Organ Playing).
"	10	..	F.C.O. Examination (Organ Playing).
"	11	..	Diploma Distribution.
"	15	..	A.C.O. Examination (Paper Work).
"	16	..	A.C.O. Examination (Organ Playing).
"	17	..	A.C.O. Examination (Organ Playing).
"	18	..	Diploma Distribution.
February	5	..	Lecture.
March	5	..	Lecture.
April	2	..	Lecture.
"	29	..	Annual College Dinner.
May	7	..	Lecture.
June	16	..	Lecture.
July	17, 18	..	F.C.O. Examination (Paper Work).
"	19	..	F.C.O. Examination (Organ Playing).
"	23	..	Diploma Distribution.
"	24, 25	..	A.C.O. Examination (Paper Work).
"	26	..	A.C.O. Examination (Organ Playing).
"	30	..	Diploma Distribution.
"	30	..	Annual General Meeting.

Candidates' Names for the forthcoming Examination should be sent in on or before January 1.

Further arrangements and particulars will be duly announced.
E. H. TURPIN, Hon. Secretary.
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UNIVERSITY OF TRINITY COLLEGE, TORONTO.

(THE CHURCH OF ENGLAND UNIVERSITY OF UPPER CANADA.)

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For particulars apply to REV. E. K. KENDALL, D.C.L., Registrar for England, Southsea.

THE GUILDHALL SCHOOL OF MUSIC.

Established by the Corporation of London.
Principal, MR. WEIST HILL.

The next Concert will take place on January 23, 1889.

The next term commences on Monday, January 14, 1889.

For prospectuses and all further particulars apply to the Secretary.

By order, CHARLES P. SMITH, Secretary.
Victoria Embankment, E.C.

LONDON CHURCH CHOIR ASSOCIATION.—Choirs wishing to join the Association for the next ANNUAL FESTIVAL in St. Paul's Cathedral, are requested to communicate with the Hon. Secretary, Mr. W. T. Snell, The Bank, Camberwell Green, S.E.

ORGAN AND TROMBONE RECITALS.—Mr. WALTER E. STARK and Mr. R. H. BOOTH, of the London Symphony, Richter, and E. Prout's Concerts, have arranged to accept ENGAGEMENTS for RECITALS in London or Provinces. Their extensive *Répertoire* includes the "David" Concerto (Carl Bräuer); Fantaisie, "Ein feste Burg"; and many other works unknown in this country. Communications respecting Engagements should be addressed to Mr. Stark, 13, Woffington Road, West Norwood, S.E.

NOVELLO'S ORATORIO CONCERTS.

WEDNESDAY EVENING, JANUARY 23, 1889,

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ELIJAH.

MADAME NORDICA.

MADAME PATEY.

MR. LLOYD.

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&c., &c.

CONDUCTOR ... DR. MACKENZIE.

Prices of admission: Stalls, 10s. 6d.; Balcony, 5s.; Admission, 2s. 6d.; to be obtained of Novello, Ewer and Co., 1, Berners Street, W., and 80 and 81, Queen Street, Cheapside, E.C.; the usual Agents; and of Basil Tree (Austin's Ticket Office), St. James's Hall, 28, Piccadilly, W.

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Prospectus and further particulars from C. F. Passmore, Esq., Appley House, York Town, Surrey.

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Prospectus and further particulars may be obtained from the Hon. Sec., Dr. J. H. Lewis.

OPENING OF NEW ORGAN AT ST. PHILIP'S, BUCKINGHAM PALACE ROAD.

The above Organ will be opened on JANUARY 18, at 8.15 p.m., when a RECITAL will be given by Mr. WALTER PARRATT, Organist of St. George's Chapel, Windsor. For Tickets of admission, apply, enclosing stamped envelope, to the Vicar, 22, Gerald Road, S.W.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School pay an entrance fee of one guinea. The fees payable in advance. Pupils wishing to join Violin Class under Mdlle. Gabrielle Vaillant to send in their names to Miss Macirone. Music School re-opens January 21. Competitions in May for three Free Scholarships as usual. E. J. HOLLAND, Chairman.

ST. ANDREW UNDERSHAFT, St. Mary Axe, E.C.—On Tuesday, January 15, 1889, at 7.30 p.m., the Cantata ST. ANDREW, by W. M. WATT, will be repeated. Offertory for the Organ Improvement Fund. Persons attending the service are requested to bring hymn books (*Ancient and Modern*).

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MR. AND MRS. HENRY BEAUMONT (Mdmme.

Adelaide Mullen) on tour in America with Mr. Ludwig, return end of January. Business communications to Mr. Vert, 6, Cork Street, W.; or, to Mr. Beaumont, care of Messrs. Novello, Ewer and Co., 21, East 17th Street, New York.

MR. RALPH DAWES (Tenor) will be pleased to

forward Extracts from the Newspapers upon his singing in the following Works:—"Saul," "Samson," "Messiah," "Acis and Galatea," "Elijah," "St. Paul," "Lauda Sion," "Hymn of Praise," "Sleeping Beauty," "Last Judgment," "God, Thou art Great," "Rose Maiden," "Outward Bound," "Woman of Samaria," "Crucifixion," "May Queen," "Crusaders," "Martyr of Antioch," Gounod's "Messe Solennelle," "Redemption," Rossini's "Stabat Mater," Mozart's "Twelfth Mass," Graun's "Passion," Beethoven's Mass in C, Weber's "Jubilee Cantata," "Creation," &c., &c.

For Oratorios, Concerts, &c., address, 18, Arlington Park Gardens South, Chiswick, W.

MR. JAMES GAWTHROP (Tenor), Gentleman

of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD, engaged: Llanelly,

"St. Paul"; Diss, "Holy City"; Baintree, "Messiah"; Gainsborough, "Judas"; St. Ives, "Judas"; Cambridge, Ballads; Luton, Ballads; Royston, Ballads; Sawston, "Messiah"; Wellingboro', Selections; Leighton Buzzard, "Messiah"; Stockport, "Messiah"; Higham Ferrers, "Hymn of Praise"; St. Neot's, Ballads; Leeds, "Creation"; Bury, "St. Paul"; Huddersfield, "Messiah." For terms and vacant dates, address, Principal Tenor, Trinity College Choir, Cambridge.

MR. JOSEPH HEALD (Tenor) requests that all communications respecting Engagements may be addressed to his residence, 23, Endlesham Road, Balham, London, S.W.

MR. LLOYD JAMES (Tenor), having taken up his residence in London, is at liberty for Concerts and Oratorios. Address, Eaton Lodge, Commercial Road, Peckham, S.E.

MR. ALFRED KENNINGHAM (Tenor), of St. Paul's Cathedral, has a few vacant dates for Oratorio and Concert Engagements this month. He has recently added Sullivan's "Golden Legend," Parry's "Judith," and Bridge's "Callirhoe" to his already extensive *répertoire*. Address, as above, or Grovedale, Parson's Green, S.W.

Mr. Alfred Kenningham can supply Solo Choir Boys for Church Festivals, Concerts, and Banquets. For terms, &c., address as above.

MR. CHARLES KENNINGHAM as **CORESOS** in Dr. Bridge's Cantata "Callirhoe," as conducted by the Composer, at St. Leonards, Dec. 11, 1888.

"Mr. Kenningham, whose clever and intelligent singing and clear musical tenor delighted everybody . . . as the Priest was admirable, delivering the music with excellent expressive effect throughout, and exhibiting great talent for dramatic singing."—*Hastings and St. Leonards Observer*, Dec. 15, 1888.

For terms, &c., apply, The Cathedral, Canterbury.

MR. F. W. PARTRIDGE (Baritone), Associate of the Royal College of Music, can accept engagements for Oratorios and Concerts as Vocalist or Accompanist. Address, 2, St. George's Villa, Beckenham.

HEREFORD MUSICAL FESTIVAL. SEPTEMBER, 1888.

MR. W. H. BRERETON as **LUCIFER** in the **GOLDEN LEGEND**.

THE DAILY NEWS, September 12.

"Sir A. Sullivan conducted, and the cast included Madame Albani, Miss Hilda Wilson, Messrs. Lloyd and Brereton. The last, so far as I am aware, was new to the part of Lucifer, whose music many a vocalist has found a hard nut to crack. It is therefore much to the credit of this young vocalist, although the part lay rather high for him, that where so many have failed he succeeded, his voice standing well through the din of the Strasburg Bells, while its expression in the study and in the road to Salerno showed that he possessed a good deal of that sardonic humour which the character demands."

THE DAILY TELEGRAPH, September 12.

"A special word is due to Mr. Brereton. It is pleasant to credit the young artist with a great success both as regards emphasis and expression. Mr. Brereton may be commended also for an intelligent attempt at characterisation, as far as that is possible on the concert platform. He certainly made the utterances of Lucifer sardonic, and by other means, often slight, helped to suggest the personage whose words he spoke."

THE TIMES, September 12.

"Mr. Brereton, in addition to realising a good deal of the humour which is the dramatic and musical key-note of Lucifer, did full justice to the vocal demands of his task."

THE MORNING POST, September 12.

"Mr. Brereton was most successful in his reading of the part of Lucifer; his voice, greatly improved of late, was resonant and incisive, and he succeeded in creating a most favourable impression."

GUARDIAN, September 19.

"Among the soloists Mr. Brereton deserves unqualified praise for his excellent impersonation of Lucifer. He is not far from being the best Lucifer that has yet been heard, and in the difficult scene where the solo voice has to make itself heard through the chorus and the enormously heavy instrumentation he was clearly audible throughout, a thing which no other singer has been since the production of the work."

MUSICAL WORLD, September 15.

"Mr. Brereton, if we mistake not, assumed the part of Lucifer for the first time, and made a distinct success therein. This earnest and conscientious young artist imparted an amount of individuality and force to the music, by legitimate and thoroughly artistic methods of expression, which did him infinite credit."

FIGARO, September 22.

"In regard to the performance of 'The Golden Legend,' the chief point was the admirable singing of Mr. Brereton as Lucifer."

Address, 6, Blenheim Road, St. John's Wood, N.W.

MR. W. BELL KEMPTON (Bass), of St. George's Chapel and H.M. Private Chapel, Windsor Castle, for Concerts, Banquets, &c. Quartet Party provided. For terms, address St. George's Chapel, Windsor Castle.

MR. FRANK MAY, having accepted important engagements in the United States, requests that all communications be addressed to him, until further notice, Messrs. Novello, Ewer and Co., 21, East 17th Street, New York.

MR. EGBERT ROBERTS (Bass) requests that all communications respecting Oratorios, Opera, or Concerts be addressed, 49, Pentonville Road, N.

MR. T. WILFORD PRICE (Bass), for Oratorios, Concerts, Banquets, &c. Engaged: Dec. 1, Sydenham; 3, Southend; 4, Forest Gate; 6, Penge; 8, Forest Hill and Catford; 11, Holborn; 15, Dulwich ("The Last Judgment"); 19, City and West End; January 4 and 11, City; 16, Lower Norwood; 18 and 25, City; 29, High Barnet; February 13 and 27, City. For open dates and other engagements, address, 75, Kent House Road, Sydenham.

MR. and Mrs. WALLIS A. WALLIS (Bass and Mezzo-Soprano). Oratorio and Concert Parties provided. On tour in Scotland in January. For dates and Press notices, address, Willow Lodge, Leeds.

MISS NELLIE LEVEY (Vocalist and Guitarist), having returned from the Continent, has resumed her teachings and engagements. Address, by letter, 12, Red Lion Square, Holborn.

HARP LESSONS.—**MISS DIXON**, ex-Scholar of the Royal College of Music, and Pupil of Mr. John Thomas (Harpist to Her Majesty the Queen), gives Harp Lessons and accepts engagements for Concerts and At Homes. Special arrangements made for Schools. Address, 82, Talbot Road, Bayswater, W.

MISS CLARA TITTERTON, Associate and Silver Medalist, R.A.M., First Class Certificate Society of Arts, &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 38, Agate Road, The Grove, W.

MR. J. COCKERILL, Harpist, of the Orchestra of Mr. Stockley, and the Birmingham Festival Choral Society, accepts Engagements for Solos, or Oratorios, Cantatas, &c. Address, 147, Brighton Road, Spark Brook, Birmingham.

MR. FRANK FREWER (Organist, St. James's, Garlickhithe, City) teaches the ORGAN, PIANOFORTE, &c. 6, Wilmot Place, Rochester Road, Camden Road, N.W.

MADAME and the MISSES PORTER.—THE LONDON LADY QUARTET.—Engaged: January, Cornwall and Devon; February, Yorkshire, Lancashire, and Midlands; March, Newcastle-on-Tyne and Lancashire; April and following months, London and District. A few vacant dates. 17, Formosa St., Maida Hill, W.

THE ÆOLIAN QUARTET (Messrs. W. H. SHINER, S. B. INCE, W. A. DUNN, and A. H. FAIRBAIRN), for Concerts, Dinners, At Homes, &c. For terms, Mr. A. H. Fairbairn, 14, Combe Road, Sydenham, S.E.

MR. ALBERT H. FAIRBAIRN (Baritone-Bass) can be engaged separately, or with the above.

TRIO and QUARTET PRACTICE.—Mr. and Mrs. HENRY R. STARR hold CLASSES for the above on Wednesday afternoons. 40, Brondesbury Road, Kilburn.

THE EDINBURGH PROFESSIONAL ORCHESTRA (Third Season) have booked engagements for Oratorios, Cantatas, and Orchestral Concerts in nearly all parts of Scotland. For vacant dates, terms, &c., apply, the Secretary, Mr. James Macgowan, 5, Broughton Place, Edinburgh. Any number of performers, from String Quintet to Full Orchestra.

MR. J. MALLITT JONES begs to announce that he has RESIGNED his APPOINTMENT of Organist and Director of the Choir at St. Matthias' Church, Earl's Court.

MR. CHARLES CHILLEY begs to notify that his address is now 4, HENRY ROAD, FINSBURY PARK, N.; or, Mr. Vert, 6, Cork Street, Burlington Gardens, W.

MR. WALTER W. HEDGCOCK (Organist and Choirmaster, St. Agnes', Kennington, S.E.) begs to notify his CHANGE OF ADDRESS. All communications for Concerts, &c., should be addressed, 62, New Stone Buildings, Chancery Lane, W.C.

DR. ALLISON instructed by Post Candidates who passed the following EXAMINATIONS:—MUS. DOC., OXON.; MUS. D., DUBLIN; MUS. BAC., Oxford, Cambridge, Dublin, and London; Cambridge Preliminary Mus. B. (including the 1st in the 1st Class two years); Oxford 1st Mus. Bac.; L.R.A.M. (London); Local R.A.M. "With Honours"; N.S.P.M., F.G.O., F.C.O., A.C.O., Toronto (one Doc. and 21 in 1st, 2nd, and Final Bac.). More than THREE HUNDRED Certificates, Degrees, &c., have been gained by Dr. ALLISON'S Pupils at Musical Examinations, and they won all the GOLD MEDALS for excellence in Harmony, Counterpoint, and Plan or Design at Manchester. Harmony, Counterpoint, Orchestration, and Revision of Compositions, by Post, to Correspondents anywhere. Singing, Organ, and Pianoforte. CAMBRIDGE HOUSE, 68, Nelson Street, Manchester.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

MR. J. PERCY BAKER, A.R.A.M., teaches HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by post. Personal Lessons in Theory or Pianoforte given at own or pupil's residence, or at 84, New Bond Street, W. Schools attended. Organ Lessons, Willersley House, Wellington Road, Old Charlton.

MR. GEORGE J. BENNETT is prepared to receive PUPILS in HARMONY, COUNTERPOINT, &c. Address, 1, Berners Street, W.

MR. CHARLES FRY'S RECITALS: ATHALIE, ANTIGONE, ŒDIPUS, PRECIOSA, &c. Belmont, Blenheim Gardens, Willesden Park, N.W.

BETTINA (Honorary Associate of the St. Cecilia Academy of Rome, and Diplômée Pupil of Henselt, St. Petersburg) gives LESSONS in the METHOD and TECHNIQUE of the latter. Address, Miss Bettina Walker, 25, York Place, Portman Square, W.

MR. WM. BLAKELEY, Mus. Bac., Trin. Coll., Tor.—Candidates successfully prepared by Post for MUSICAL EXAMINATIONS. Latest successes: Mus. Bac., Toronto, 1887; First and Second Exams., 1888 Final Exams.; all First Class, &c. 23, Gillespie Crescent, Edinburgh.

MR. EDWARD BROMELL (Professor, London Academy of Music) gives LESSONS in HARMONY, COUNTERPOINT, &c., personally and by correspondence. Classes' Compositions revised. 16, Meynell Road, South Hackney, E.

MR. ARTHUR CARNALL, Mus. Bac., Cantab., gives LESSONS in HARMONY, &c., by Post. 9, Avington Grove, Penge, S.E.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

ELEMENTARY HARMONY (STAINER'S Primer, BANISTER'S "Music," &c.), also COUNTERPOINT. Systematic Tuition by Post, 1s. per Lesson. Exam. preparation. References to past and present Pupils. Address, Canto, Cobden Club, Blackburn.

ARTHUR T. FROGGATT, Mus. Bac., T.C.D., gives LESSONS in HARMONY and COUNTERPOINT by Correspondence. Castle Street, Sligo.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O. (passed Exam. for Mus. Doc., Oxon., 1887), teaches HARMONY, COUNTERPOINT, and FUGUE by Correspondence. Coached successfully for final Mus. Bac., Oxon., 1886. Address, 7, Scotland Street, Edinburgh.

H. A. HARDING, Mus. Doc., Oxon., F.C.O., L.Mus., T.C.L., prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Dr. Harding, Sidmouth.

MR. T. HEMMINGS, Mus. Bac., Oxon., L.Mus., T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by Post. Address, Sheppard Street, Stoke-on-Trent.

MR. F. J. KARN, Mus. Bac., Cantab., gives LESSONS by Post in HARMONY, COUNTERPOINT, &c., and prepares for Musical Examinations. Latest successes: L.Mus., T.C.L. (including candidate with highest number of marks), and A.Mus., T.C.L., July, 1888; F.C.O. and A.C.O., 1888; F.Gld.O., 1888; Mus. Bac., Toronto, 1887, First, Second, and Final Examinations, with First on List in Final; and 1888, several First Class; A.R.C.M., 1887; Senior Local R.A.M. and T.C.L. in Honours. Terms very moderate. Address, Cobham, Surrey.

MR. HERBERT T. LEWIS, Mus. Bac., Oxon., gives POSTAL LESSONS in HARMONY, COUNTERPOINT, &c. MSS. revised. Address, Byars Road, Glasgow.

DR. M. J. MONK (Oxon.), F.C.O., teaches HARMONY, COUNTERPOINT, CANON, FUGUE, INSTRUMENTATION, &c., by Post, and prepares Candidates for University and other Musical Examinations. 20, Marlborough Road, Banbury.

MR. FREDERIC PENNA (Author of "Singing," "Production of Voice," &c.) gives complete INSTRUCTION to Professional and Amateur Students in ORATORIO and DRAMATIC SINGING. 138, Blomfield Terrace, W.

PIANOFORTE and HARMONY LESSONS by a LADY (L.Mus. T.C.L.); also a small Class for the practice of Chamber Music. Licentiate, Novello, Ewer and Co., 1, Berners St., W.

MR. HENRY PIGGOTT, Mus. Bac., Cantab., L.Mus. T.C.L., gives LESSONS by Post in HARMONY, COUNTERPOINT, and other branches of the THEORY of MUSIC. Candidates prepared for Musical Examinations. Terms moderate. Alton, Hants.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by Post. Many successes at College of Organists, Mus. Bac., Toronto, and Local R.A.M. Examinations, &c. Terms moderate, 6, East Chapel Street, Mayfair, W.; or, Haldon, Rossiter Road, Balham, S.W.

DR. TAYLOR, F.C.O., F.Gld.O., L.Mus., prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Forty-two Degrees, Diplomas, and other Honours, including Mus. Bac., F.C.O., A.C.O., F.Gld.O., and L.Mus., have been gained by DR. TAYLOR'S Pupils during the past Three Years. Address, Wolverhampton Road, Stafford.

MR. A. W. TOMLYN, L.Mus., T.C.L., Organist, Parish Church, Girvan, teaches HARMONY, COUNTERPOINT, ACOUSTICS, &c., by Correspondence, on most reasonable terms. References to past successful pupils (first-class honours) in various examinations.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M., TEACHES HARMONY, COUNTERPOINT, ACOUSTICS, &c., by Correspondence. Latest successes: Mus. Bac., Final, Cantab., 1886; A.C.O., L.R.A.M., and Mus. Bac., Toronto, 1887 and 1888, First, Second, and Final, all in First Class, &c.—Ashburn, Derbyshire.

HERBERT W. WAREING, Mus. Doc., King's College, Cambridge (1886), gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, CANON, and FUGUE by Correspondence, and prepares Candidates for University and other Musical Examinations. Address, Dr. Wareing, 76, Bristol Road, Edgbaston, Birmingham.

MR. FRANK B. WOOD, F.C.O., L.Mus. Systematic TUITION by Correspondence. Preparation for Examinations. York Stret, Wakefield.

A LADY (Licentiate Artist of the Royal Academy of Music) wishes additional PUPILS for the Piano. 12 lessons, 3 guineas. Concerts, At Homes, and Schools attended. Elyod, Novello, Ewer and Co., 1, Berners Street, W.

CHOIR BOYS.—Several good LEADING BOYS WANTED, for St. Augustine's Church, Highbury. Apply, stating stipend required, to Mr. Charles Strong, 129, Petherton Rd., N.

TREBLES.—WANTED, Two BOYS (under 12) with good Voices and some knowledge of Music, for the Choir of St. Ethelburga, Bishopsgate. Salary according to ability. Apply, by letter, to Organist.

ALL HALLOWS' THE GREAT AND LESS, E.C.—Two good LEADING BOYS are required for the Choir of this Church. Must have good voices, capable of occasional solos. £6 to £8 per annum. Apply, by letter, to J. Harraway Slape, 20, Camden Road, N.W.

CHESTER CATHEDRAL CHOIR.—TWO VACANCIES.—The boys to live with one of the Minor Canons. Board and a good Education offered for £20 per annum, but if any boy proves to have a voice capable of sustaining solos, he will be made a Free Scholar. Age, 9 to 11. Apply, in the first instance, to The Very Reverend The Dean, Chester.

ST. MICHAEL'S COLLEGE, Tenbury.—There are two VACANCIES for PROBATIONERS in the above Choir. Boys under eleven years of age, with good strong voices, are wanted. Apply to Rev. J. Hampton, Tenbury.

CONTRALTO WANTED, for Choir of Presbyterian Church. Address, B. B., 59, St. John's Wood Terrace, N.W.

CONTRALTO WANTED, for St. Matthias' Upper Tulse Hill. Two services on Sunday, one Wednesday evening. Salary, £10. Apply, Rev. J. T. Gadsdun, 65, Medora Road, Brixton Hill.

GOOD ALTO and also a **SOLO BOY WANTED**, for St. Peter's, Piccadilly Circus. £10. Sundays only. Apply to Alfred J. Caldicott, Mus. Bac., 63, St. James Street.

A GOOD ALTO WANTED, well up in Church work, who can sing a Solo and can read well; also, Solo Boy, who must also be familiar with Church Service. Salary, from £10 to £20, according to ability. R., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ALTO.—There is a VACANCY for an ALTO in a Church Choir in North London. Two Services on Sundays and Good Friday, and one Service on Christmas Day. Weekly rehearsal. Stipend, £15 to £20, according to ability. Address, M., Belgrave House, Richmond, Surrey.

WANTED, at St. Mary's, Bourdon Street, an ALTO. £10 per annum. Apply, by letter, to Organist, 24, King Edward Road, Hackney.

UNIVERSITY OF MELBOURNE.—ORMOND PROFESSORSHIP OF MUSIC.—The Council of the University, having founded a Professorship of Music, to be called the Ormond Professorship, CANDIDATES for the APPOINTMENT are requested to forward their applications, with testimonials, to the Agent-General for Victoria, 8, Victoria Chambers, Westminster, not later than the 10th of January, 1889. Full information as to the salary, tenure and duties of the Professor, can be obtained on application at the above address.

GRAHAM BERRY, Agent-General for Victoria.

CHRIST CHURCH CATHEDRAL, Oxford.—There is a VACANCY in the Choir for a TENOR. Salary, £80 per annum. Candidates must be Confirmed members of the Church of England, and well acquainted with Cathedral Music. Age must not exceed 30. Travelling expenses will be allowed to those only who prove themselves, on trial, eligible for a Cathedral Choir. Apply, by letter, enclosing copies of testimonials, on or before Saturday, January 12, to the Organist, Christ Church, Oxford.

TENOR and BASS WANTED, for Surpliced Choir in W. district. Able to read music. Commencing stipend, £10. Clericus, 31, St. Peter's Street, Islington.

TENOR and BASS WANTED, for a Church near the Borough, S.E., to give their Services in return for Organ lessons and practice. Choral Service—two on Sunday, one practice weekly, and the usual Festivals. Mus. B., 3, Langdon Road, N.

TWO TENORS WANTED, for All Souls', Loudoun Road, N.W. Salary, £7 per annum. Apply to Rev. J. Chugg, 46, Belsize Road, South Hampstead.

TENOR WANTED, for Christ Church, Lee Park, S.E. Salary, £10. Apply, J. T. Field, Montana, Blackheath, S.E.

BASS WANTED, for a West End Church. Stipend, £10. (Good Chanter.) Communicant. Address, with references, Choirmaster, 100, Asylum Road, S.E.

SOLO BASS, Pupil of Fred. Walker, Esq. (to whom reference is kindly permitted), desires **CHURCH APPOINTMENT**. Communicant. Address, Frederic Hosking, 49, Oxford Road, New North Road, N.

ORGANIST WANTED, immediately. £16 to £20. Hearty service. Surplised choir. Close to Harrow Station (L. and N.W.) Apply, Vicarage, Marlborough Hill, Harrow.

ORGANIST WANTED, to work with a Choirmaster, for West Hackney Parish Church. Apply, by letter, stating salary required, qualifications, &c., and enclosing copies of recent testimonials, to C. F. Bullen, 127, Sandringham Rd., Dalston, E.

ORGANIST and CHOIRMASTER WANTED, immediately, for Trinity Presbyterian Church, Clapham Road, S.W. Three manuals, thirty-nine stops. Salary, £60. Apply, by letter, in the first instance, to J. Brownlie, Esq., Session Clerk, enclosing references and copies of testimonials.

WANTED, ORGANIST and CHOIRMASTER for New Year. Salary, £35. Apply, giving references, by letter, to Vicar, Holy Trinity, Hoxton.

YOUNG LADY wishes to obtain **APPOINTMENT** as **ORGANIST**, in or near Bristol. Certificated. Eight years' experience. Address, A. W. P., Messrs. Novello, 1, Berners Street, W.

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ORGANIST and CHOIRMASTER seeks an **ENGAGEMENT**, or as **ASSISTANT**. Small Salary. Address, F. W. H., Novello, Ewer and Co., 1, Berners Street, W.

MUSIC MASTERSHIP, Warminster Grammar School.—The Head Master begs to thank the 70 Candidates, and to state that Mr. Edwin Nunn, F.C.O., and late of the R.A.M., and St. Mary-le-Town, Ipswich, has been appointed.

MR. G. H. GREGORY, Mus. Bac., F.C.O., Organist of Boston Parish Church, Lincolnshire, has a **VACANCY** for an **ARTICLED PUPIL**. Fine organ, choral services, and other great advantages. Premium required. Apply, as above.

WANTED, at once, an **ARTICLED PUPIL**. Appointment guaranteed. Apply, Edgar Pettman, 99, Abbey Road, St. John's Wood, N.W.

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PIANOFORTE TUNER.—WANTED, a **SITUATION** by a High-Class **TUNER and REPAIRER**. Apprenticed with Messrs. Brimsmead and Sons, London. Good references. Apply, G.A.G., 4, Mill Street, Barbourne, Worcester.

WANTED, SITUATION as IMPROVER. Can Tune very well, and has good knowledge of Repairs. Can also try a piano well. Aged 18 years. Address, M. T., Barn Street, Marlborough.

TO PIANOFORTE MAKERS.—WANTED, by a respectable Youth, aged 18 years, a **SITUATION as IMPROVER** to the Tuning. Can fine tune very well. Has a slight knowledge of Repairs. Good character and references. Address, Adams, Candier and Sons, Builders, Streatham Hill Station, S.W.

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WANTED, a **SITUATION as ASSISTANT** in high-class **MUSIC WAREHOUSE**, or to take charge of a Branch Establishment (the latter preferred). Thoroughly understands the Sheet Music and Counter Trade generally and good Salesman, and has a thorough knowledge of Tuning, &c. Good references. Apply, B.206, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, by a **YOUNG MAN** (aged 18), a **SITUATION in a PIANOFORTE or MUSIC WAREHOUSE** (London only). Has a fair knowledge of music; also pianist and organist. Address, A. M., 125, Mare Street, Hackney.

VIOLIN STOLEN.—Mr. T. E. Gatehouse has had his valuable **VIOLIN STOLEN** from his office. It may be recognised by a lack of varnish on the right side of the belly, and by the "f" hole being very sunken on the same side. Andreas G. is the maker. These points will be sufficient to lead to its detection should it be offered for sale. Any information should be addressed to Mr. Gatehouse, 22, Paternoster Row, E.C.

ORGAN PRACTICE, tubular pneumatic; three manuals; independent pedals; terms and specification on application. Blennerhasset's Studio, 1A, Vernon Street, King's Cross.

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|------|--------------------------------------|------------------|
| 553. | On the first day of the week | Edwin M. Lott. |
| 554. | Far from my heavenly home | Charles Vincent. |
| 555. | Hear me when I call | King Hall. |
| 558. | Rejoice in the Lord | Berthold Tours. |
| 560. | And the Angel said unto her | King Hall. |
| 562. | Like silver lamps | J. Barnby. |

551.	Soldier, rest!	Oliver King.
552.	I love the jocund dance		F. Corder.
556.	Hark Forward!	Hamish MacCunn.
557.	The Shepherd Boy	Josiah Booth.
559.	Hymn to Diana	Arnold D. Culley.
561.	The sun is careering in glory and might		Battison Haynes.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1889.

The Title-page and Index for Vol. XXIX. (1888) may be had on application gratis and post-free.

MORE ABOUT MENDELSSOHN.*

To the making of books on Felix Mendelssohn there is no end, and we shall by-and-by be able to say that very few men, and certainly no musician, has a larger individual literature. The process goes on, it will be observed, quite irrespective of the fact that Mendelssohn does not now occupy the position among composers which was once his own. Continuous development of the art, and changes in public taste, have undoubtedly had an effect upon his status, though among the masses of amateurs in this country he is still the favourite. We will not trouble ourselves to enquire how far this change is just, the point being that whatever Mendelssohn's position as a composer, he maintains his conspicuousness as a personality. It is always prudent to distinguish between the individual and his work. There are eminent men who scarcely have, for their fellows, a human side at all, being simply an intellectual force working out certain results. There are others who possess, so to speak, a dual celebrity, being famous both for what they do and for what they are, and it sometimes happens that the individual survives while the repute of his work languishes and expires. Mendelssohn is certainly one of the dual celebrities. We know him by music which, let us hope, will never die, and he is familiar to us no less by the fascinating personal qualities which have secured a commanding share of attention, esteem, and, it might even be said, of love. It is more because of the man than of the composer—though the composer made known the man—that Mendelssohn literature goes on increasing, and that a hearty reception has been given to the work now under consideration.

This most interesting volume has been waited for long. The intimate friendship of Mendelssohn with the Moscheles family is matter of history, and when Madame Moscheles' biography of her husband appeared, the great composer's admirers had good reason to know that behind it lay a rich store of material for future enjoyment. The "Life of Moscheles" told us a great deal about Mendelssohn; the correspondence with Moscheles would make known a great deal more. But years went on and nothing was heard of the letters. Indeed, they almost passed into oblivion, as far as concerned the public mind, or, if thought of, were connected with an idea that the Moscheles family preferred to retain the treasure as strictly private property. The more welcome on this account was the announcement that Mr. Felix Moscheles had at last given Mendelssohn's letters to the world, after whetting public appetite by publishing a choice selection in *Scribner's Magazine*. It may be asked: Why the delay? The editor: "If I have abstained from giving publicity to these letters for so long a time, it is because I thought such a delay was in accordance with the wishes of both writers. Many passages occur in which prominent musicians of those days are unreservedly criticised—passages which I felt as little authorised to suppress as to

publish during the lifetime of those alluded to." This is a valid excuse. On the one hand, it would have been an offence against decency to hurt the feelings of individuals by the publication of opinions never meant to be published; on the other, it would have deprived the correspondence of much of its value had any passages been eliminated. By waiting till it became possible to avoid both evils the editor showed as much good feeling as sound judgment.

The acquaintance of Moscheles with Mendelssohn began in 1824, when the future composer of "Elijah" was fifteen years old, and even then so accomplished that the man described the boy as "a master, not a pupil." Acquaintance soon ripened into friendship, so that the Moscheles family gladly received the youth when, in the course of his first ramble abroad in the world (1829), he paid a visit to London. In a letter anticipating this visit, the young Berliner declared that his intention was not "to appear in public, but rather to be musically benefited by my tour, to compare the various views and opinions of others, and thus to consolidate my own taste." Later, he wrote: "I want your advice as to whether I should really bring the scores of some of my compositions, and, if so, which would be the best to select. I was thinking of my Overture to 'A Midsummer Night's Dream,' do you think that suitable?" Moscheles replied "Yes," and added that he had secured rooms at 203, Great Portland Street—the street in which Weber died. Mendelssohn reached London, April 21, 1829. The correspondence of the two friends when residents in the same city is not very important, but contains a few characteristic and happy passages. Moscheles had expressed a wish to hear some of his young compatriot's new works, and Mendelssohn wrote to the professor's wife: "If he will let me know when he has had enough of them, I will one of these days bring a cabful of manuscript, and play you all to sleep." The Double Concerto in E was one of the works in question. This the two musicians tried together in Clementi's warehouse, and added a cadenza theretofore wanting. *Apropos*, it is curious to find them, in their capacity as *virtuosi*, consulting whether a little bit of solo following the cadenza should be left out, "since of course," wrote Mendelssohn, "the people would applaud the cadenza." "We must have a bit of *Tutti* between the cadenza and the solo," said I. "How long are they to clap their hands?" asked Moscheles. "Ten minutes, I dare say," said I. Moscheles beat me down to five. I promised to supply a *Tutti*, and so we took the measure, embroidered, turned, and padded, put in sleeves, *à la Mameluke*, and at last with our mutual tailoring produced a brilliant Concerto." The placid acquiescence of the two masters in the abominable practice of applauding *tours de force* during the course of a work forcibly illustrates the proverb that "Use is second nature."

Everyone knows that Mendelssohn met with a carriage accident in London, after returning from his memorable Scottish tour with Klingemann; also that he travelled to Berlin before recovery and was there again obliged to "lie up." In the spring of 1830 he visited Italy and Switzerland, then went to Paris, and crossed to England in April, 1832. No letters to Moscheles of this period, if any were written, appear in the present collection, but, happily, there are plenty elsewhere. When the birthday of Moscheles (May 30) came round, his young friend sent him a drawing—one of a series which the editor gives in *fac-simile*. We cannot reproduce the sketch, but the artist's division of responsibility for it is available: "The writing is in Emily's hand, the poem by Klingemann, the design invented, and the ink blots executed by Felix Mendelssohn Bartholdy."

* "Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles." Translated from the originals in his possession, and edited by Felix Moscheles. [Trübner and Co.]

We are bound to say that the humour of the *jeu d'esprit* is essentially Teutonic and therefore mild, but the whole thing speaks volumes for Mendelssohn's genial good nature. On again returning to Berlin, in July, 1832, the composer addressed a charming letter to Mrs. Moscheles, wishing himself back again in Chester Place, and sketching a Moscheles interior in the happiest manner: "I merely long for a chat with you—a little innocent abuse of the world in general, and a special attack on phrenology; a weak-fingered pupil, down below in Moscheles' room, playing all the while a slow *presto*, and being suddenly startled by a few brilliant notes from another hand to relieve her dulness." In the same letter he wants verses for a song: "Haven't you got some German or English words for a song which I might compose? Of course, for a voice down to C and up to F², and I could play the accompaniment in 1833 on the Erard, with the slow *presto* coming up from below." Mendelssohn goes on to describe how a sister of Madame Moscheles, resident in Hamburg, received a communication with reference to the possible removal of the London household to Berlin. "She looked at me very angrily, and asked what was to be got in Berlin, and who took any interest in music *there*. I named myself, but found little favour in her eyes; I was detestable, growing more and more so, the very type of a 'Berliner' she thought; next, I became a stranger, then, yet more—a strange musician; and, lastly, she turned severely polite." This is delicious, and makes one almost wish that Mendelssohn had taken to novels of character in the manner of Mr. Howells. Continuing, Mendelssohn gives reasons why he did not go to hear the pianist, Madame Belleville, better known in England as Madame Oury: "She intended giving a concert, and the bills announced that Mr. Oury, her husband, was going to assist her, but the Berlin people would not be attracted, so she gave it up, and performed at the theatre between two comedies. People said there was no soul in her playing, so I preferred not hearing her, for what a Berliner calls playing without soul must be desperately cold. Take it all in all, I am *blasé* with Hummel's Septet and Herz's Variations, and the public was quite right to be *blasé* too." Madame Moscheles, in reply, appears to have rallied Mendelssohn upon not admiring Madame Oury's appearance, and he answered: "I was not influenced by any such reasons, although I must admit that there are certain faces that cannot possibly belong to an artist, and are so icily chilling that the mere sight of them sends me to freezing point. But why should I hear those Variations by Herz for the thirtieth time? They give me as little pleasure as rope-dancers or acrobats, for with them there is at least the barbarous attraction that one is in constant dread of seeing them break their necks, though they do not do so after all; but the piano-tumblers do not as much as risk their lives, only our ears, and that I for one will not countenance. . . . And then she played in the interval between two dramas: that, again, I cannot stand. First, the curtain rises, and I see all India and the pariahs, and palm trees and cactuses, and villany and bloodshed, and I must cry bitterly. Then the curtain rises and I see Madame Belleville at the pianoforte playing a concerto in some minor key, and I have to applaud violently; finally, they give me 'An Hour at the Potsdam Gate,' and I am expected to laugh. No, it cannot be done, and these are my reasons why I do not deserve your scolding." The same letter contains a reference to what the composer called his "Piano Songs" (originally "Melodies," and in the third place, "Lieder ohne Worte"), on behalf of which Madame Moscheles had written to Simrock, the publisher. Mendelssohn makes merry

over them:—"The work will certainly go through at least twenty editions, and with the proceeds I shall buy the house, No. 2, Chester Place, and a seat in the House of Commons, and become a Radical by profession. Between this and that, however, I hope we shall meet, for possibly a single edition may prove sufficient."

About this time Mendelssohn suffered a good deal from what our fathers called the "spleen." He confessed to a "ferocious mood," and some of his remarks should be taken with that fact in mind. Hear him growl: "Well, Meyerbeer is formally invested with his title! Were there not a distance of several miles between a Court Kapellmeister and a real Kapellmeister, it might vex me. The addition of the little word 'Court,' however, indicates that he has nothing to do, and that again proves the extreme modesty of our nobility; for whenever the word 'Court' is put in conjunction with a title, it means that the recipient has the distinction only, not the office, and that he is expected henceforth to rest and be thankful. If they were to make a Court Composer of me to-morrow, I should be bound not to write a note as long as I live." The Moscheles had a son and heir born to them, and Mendelssohn accepted the dignity and responsibility of godfather. He writes in January, 1833: "I rejoice like a child at the thought of next spring, of my dignity as a godfather, of green England, and of a thousand things besides. My melancholy is beginning to vanish. I have again taken a lively interest in music and musicians, and have composed some trifles here and there; they are bad, it is true, but they give promise of better things; in fact, the fog seems lifting, and I again see the light. Whether I shall be able to bring some creditable work with me to London, heaven only knows, but I trust I may, for I would like to figure not only as a godfather, but as a musician. The former, however, comes first and foremost. I will make the most serious face possible, and bring the very best wishes and all the happiness I can gather together to lay down as a gift at the christening." Godfather Felix did not wait for his arrival in England before formally recognising the child. He sent a sketch of a cradle surrounded by all manner of instruments, and a letter beginning: "Here they are, wind instruments and fiddles, for the son and heir must not be kept waiting till I come. He must have a cradle song, with drums and trumpets and janissary music; fiddles alone are not nearly lively enough. May every happiness and joy and blessing attend the little stranger: may he be prosperous; may he do well, whatever he does, and may it fare well with him in the world. So he is to be called Felix, is he? How nice and kind of you to make him my godchild *in formâ*. The first present his godfather makes him is the above entire orchestra, it is to accompany him through life—the trumpets when he wishes to become famous, the flutes when he falls in love, the cymbals (basins) when he grows a beard; the pianoforte explains itself, and should people ever play him false, as will happen to the best of us, there stand the kettle-drums and the big drum in the background." As may be gathered from the above, Mendelssohn entered with most affectionate interest into the happiness of the Moscheles family, and that at a time when most men are frankly indifferent to, or only by courtesy concerned about, such events. He wrote to the proud mother: "How pleased I am that I shall soon see the little stranger and that he will bear my name! Do wait till I come, that I may accept your first invitation and be present in person at the christening." He goes on, in his own lively fashion, to speculate concerning the boy's future: "I see already how his two grown-up sisters, Misses Emily and Serena, will tyrannise

over him when he is about fourteen years old. He will have to put up with a good deal; his arms will be voted too long, his coat too short, and his voice wretched. But presently he will become a man and patronise them, doing them many a good turn, making himself generally useful, and submitting to the boredom of many an evening party as their chaperon."

Mendelssohn reached London in April, 1833, but we have only one note of many which, no doubt, passed between him and Moscheles. It refers to the first and third books of the "Songs without Words," then called "Melodies for the Pianoforte." These had been published by Novello, in 1832, on the royalty plan, and, a year having elapsed, the composer wished to touch some coin. Hence he wrote:—"This morning I again forgot to mention, my dear Moscheles, what I have often intended asking and have as often forgotten—how matters stand in reference to that publication of mine, and whether there has been any practical result. I have an appointment with V. Novello to-morrow morning, and if he has only sixpence to give me as my share I would rather not broach the subject. So please leave word at my house whether you think I ought to mention the matter, or whether it had better rest in eternal oblivion. I return home to-morrow at eleven o'clock to know which way you decide, the saying is, 'Merit hath its crown,' so I scarcely expect I shall get as much as half-a-crown." Mendelssohn's modest expectations were quite in keeping with the fact. A settlement up to date was made in June, when it appeared that forty-eight copies had been sold, the composer's share of the proceeds being £4 16s. 1. An inspection of Novello's books shows that in 1836 the public had purchased only 114 copies, and, as it was not worth while to keep open so unfructuous an arrangement, the composer, in 1837, sold the copyright together with three preludes and fugues for the organ, and three chorales for female voices, in consideration of the sum of £35. What an idea all this gives us of the state of music at the time! It seems incredible to us that the lovely "Songs without Words" did not run like wildfire through the land, and we think it monstrous that Mendelssohn should have been content to part with them and the companion works for so small a sum. But the price was a fair one under the circumstances which, and not the intrinsic merits of the music, determined their commercial value. Shortly after returning to Germany Mendelssohn became "music director" at Düsseldorf, and from that place kept up a lively, though not over-frequent, correspondence with his London friends. In most of his letters we find pregnant remarks. He says: "In general, I am not very partial to dedications, and have seldom made any, but in this case they are to convey a meaning," &c. Again: "My own poverty in shaping new forms for the pianoforte once more struck me most forcibly whilst writing the Rondo (Brilliant). It is there I get into difficulties and have to toil and labour, and I am afraid you will notice that such was the case. Still, there are things in it which I believe are not bad, and some parts that I really like, but how I am to set about writing a calm and quiet piece (as you advised me last spring) I really do not know. All that passes through my head in the shape of pianoforte music is about as calm and quiet as Cheapside, and when I sit down to the pianoforte and compel myself to start improvising ever so quietly, it is of no use—by degrees I fall back into the old ways." In the same letter we find a description, half funny, half indignant, of a mild sort of O. P. riot in the Düsseldorf Theatre, at the production of "Don Juan," under Mendelssohn's direction. "The opposition," he adds, "consists mainly of beershop-keepers and waiters; in fact, by

four o'clock p.m. half Düsseldorf is intoxicated. . . . Now, what do you think of such a discreditable state of things, and can you have anything more to say to such boors as we are?" Further on we read: "Blagrove was here. I took him to our Choral Society, where we were just rehearsing the choruses from 'Alexander's Feast.' Our performance produced the most excellent effect on him—it sent him to sleep."

Early in 1834 Moscheles produced his friend's Overture "Melusina" in London, and also that of Berlioz, "Les Francs Juges." Writing to Mendelssohn, he criticised the Frenchman's work severely, and Mendelssohn, in reply, took up the same strain: "What you say of Berlioz's Overture I thoroughly agree with. It is a chaotic, prosaic piece, and yet more humanly conceived than some of his others. I always felt inclined to say with *Faust* :—

He ran around, he ran about,
His thirst in puddles laving;
He gnawed and scratched the house throughout,
But nothing cured his raving;
And driven at last in open day
He ran into the kitchen.

For his orchestration is such a frightful muddle, such an incongruous mess, that one ought to wash one's hands after handling one of his scores.* Besides, it really is a shame to set nothing but murder, misery, and wailing to music; even if it were well done, it would simply give us a record of atrocities. At first he made me quite melancholy, because his judgments on others are so clever, so cool and correct, he seems so thoroughly sensible, and yet he does not perceive that his own works are such rubbishy nonsense." The "Melusina" Overture was, it appears, not much appreciated by the Philharmonic audience, so Mendelssohn wrote: "Never mind, that won't kill me. I felt sorry when you told me, and at once played the Overture through, to see if I too should dislike it; but it pleased me, and so there is no great harm done. Or do you think it would make you receive me less amiably at my next visit? And perhaps it will be liked somewhere else, or I can write another one which will have more success. The first desideratum is to see a thing take shape and form on paper, and if, besides, I am fortunate enough to get such kind words about it as those I had from you and Moscheles, it *has* been well received, and I may go on quietly doing more work." On the whole, these are fairly philosophical comments. There is in them, however, the ring of a little natural mortification. A subsequent letter (June, 1834) contains another reference to the Philharmonic, and leads up to a fling at Herz: "Many thanks to you and the Philharmonic for playing so much of my music. I am sure I am delighted, if only the public does not grumble. But what do you say to their hissing little Herz? Why, that implies a high degree of culture! Has he consoled himself with guineas and pupils, or was it too crushing? . . . Well, if he will only abstain from writing Variations for four hands, or, if that is too much to ask, if he will only avoid winding up with those Rondos that are so frightfully vulgar that I am ashamed to play them to decent people, then, for aught I care, let him be made King of the Belgians, or rather Semiquaver King, just as one says 'Fire-King.' After all, I like him; he certainly is a characteristic figure of these times, of the year 1834; and as Art should be a mirror reflecting the character of the times—as Hegel, or someone else, probably says somewhere—he certainly does reflect most truly all salons and vanities, and a little yearning and a great deal of yawning, and kid gloves and musk—a scent

* Wagner knew nothing of this remark when, in 1855, at the Hanover Square Rooms, he put on gloves before handling one of Mendelssohn's.

I abhor. If in his latter days he should take to the romantic and write melancholy music, or to the classical and give us fugues—and I should not be surprised if he did—Berlioz can compose a new symphony on him, ‘De la Vie d’un Artiste,’ which I am sure will be better than the first.” Poor Herz! It seems strange that Mendelssohn should devote so many words to a musician who at the present time is not only dead, but altogether extinct. Yet Herz was a man of mark fifty-four years ago. So one generation sits in judgment on the idols of its predecessor, and condemns them to be broken up like old ships. Mendelssohn did but anticipate the verdict.

Referring to the failure of the “Melusina” Overture, Mrs. Moscheles tried to cheer up the composer. He answered her thus: “You say, too, I am not to care for public and critics, and that is just as bad. Am I not by trade an anti-public-caring musician, and an anti-critic-caring one into the bargain? What is Hecuba to me, and what the press (I mean the press that depresses)? And if, this very day, I had an idea for an Overture to Lord Eldon, in the form of a canon *alla rovescia*, or of a double fugue with a *cantus firmus*, write it I would, although I knew it could never become popular; how much more the lovely Melusina—a very different subject! Only it certainly would be annoying if one never had a chance of hearing one’s things performed; but as you say that is not to be feared, let us wish the public and critics long life and happiness—and me too—and let me live to go to England next year.” Evidently, from this genial extract, the little soreness about the “Melusina” had passed.

(To be continued.)

THE GREAT MUSICAL REFORMERS

By W. S. ROCKSTRO.

I.—HUCBALD DE ST. AMAND.

THE difficulty of tracing to their origin even the simplest forms of technical expedient with which, for centuries past, whole generations of musicians have been made familiar in the nursery, is so great, that it may well be doubted whether the most careful historian or the most learned antiquary has ever, in so much as one single instance, succeeded in satisfactorily overcoming it. Up to a certain point the task is by no means a laborious one. Abundant written evidence, of unimpeachable authority, may be brought forward to prove that a certain well-known device was in common use at a certain definite period; that, in an earlier century, its employment was far less general; while, in a still earlier one, examples of its occurrence are so rare as to render the extremest caution necessary in dealing with them. But at this point further elucidation of the subject becomes so difficult that by no amount of research, however diligent or however comprehensive, are we able to arrive at anything more satisfactory than a purely negative conclusion. Who invented the device? No one can tell. We have absolutely no means of ascertaining who first used so simple a sign as the *guidon*, or “direct,” placed at the end of a stave to indicate the note with which the next stave begins. Go back as far as we may, we can never feel sure that a record may not some day be found of earlier date than the MS. on which we based our conclusion. And, so long as the history of art continues to engage our attention, the difficulty will be ever present with us.

This state of uncertainty has, not unnaturally, given rise to a school of criticism, the distinguishing characteristic of which is universal distrust; an everpresent and unconquerable element of suspicion;

suspicion, often justifiable, and not unfrequently justified by facts; but, none the less, often unreasonable and sometimes even unreasoning. It is, too often, only necessary to bring forward what seems to be a fairly conclusive proof that a certain mediæval student invented a certain symbol, in order to provoke the retort that such a theory is absolutely untenable, since it cannot be proved that no earlier student was acquainted with its use. It is by no means desirable that this suspicious phrase of criticism should be allowed to die out. It is a valuable safeguard against hasty conclusions. But let us not abuse it. The truth is as often obscured by vulgar incredulity as by vulgar credulity; and the *via media* which separates these two dangerous errors of judgment will undoubtedly be found to be the *via tuta* also.

But however formidable may be the difficulties with which questions of this nature are surrounded, it is incontestable that conscientious investigation is never thrown away. And we believe that a great step may be made in the right direction, by careful consideration of the work performed by men whose names form universally recognised landmarks in the history of art; men who, rightly or wrongly, enjoy the credit of having invented the alphabet of music while it was yet in its infancy; later geniuses who, during the period of its adolescence, founded its earliest schools of composition; still later ones who, sweeping away the dust of ages in search of artistic truth, brought it to light in new and unexpected forms, so strange, sometimes, that the world rebelled, at first, against their introduction.

Reformers such as these have existed in every age, and the world has rarely abstained from protesting against the doctrines they preached, before it decided, first, upon treasuring them among its most precious possessions, and then, when their novelty had worn off, upon relegating them to the domain of antiquated rubbish. Forms that were opposed, in the sixteenth century, as revolutionary innovations, were regarded, in the seventeenth, as priceless heirlooms, and, in the eighteenth, cast to the moles and to the bats.* But they all served their turn; and, as we believe that a great lesson may be learned by a careful inquiry into the life and life-work of the men by whom some of these forms were, or are believed to have been, introduced, in so far as the facts are accessible to us, we propose to say a few words upon, and draw a few not unnecessary deductions from, the history of some of the most prominent among these great Musical Reformers.

And first, let us see how far the progress of art was advanced by one of the earliest writers on music, whose works have been preserved to us since the time of Boëthius.

Hucbald de St. Amand—Hugbaldus, or Hubaldus de St. Amando—was born, in or about the year 840, at the town of St. Amand sur l’Elnon, in Flanders, whence he derives his patronymic.

Of the details of his early life very few have reached us, save the broad facts that he was admitted, like most other learned men of his time, to Holy Orders; became a monk in his native town; was a disciple of St. Remi of Auxerre, and enjoyed the intimate friendship of St. Odo of Cluny—who was born in 878 and died in 942, and was therefore very much his junior—and devoted himself to the study of music with all his heart and soul.

But, however strong may have been his predilection for art, he was not celebrated for his knowledge of music alone. His title to eminence, in his sacerdotal character, is sufficiently vindicated by his friendship

* Witness the discords tentatively employed by the Prince of Venosa.

with St. Remi and St. Odo. Moreover, he was a learned poet and a witty, and exceeding loyal. His Imperial master, Charles le Chauve, being bald, he wrote a poem in praise—not of his Imperial master, but—of baldness! a proceeding which, for loyalty and delicate good taste, could scarcely have been surpassed. In proof of his learning, he composed it, not in the vernacular, but in orthodox Latin hexameters, as good—for mediæval Latin—as he could make them. And, in illustration of his wit and ingenuity—and, perhaps, of his patience also—he took care that every word in it should begin with the initial letter of the Emperor's name and most prominent personal attraction—the letter C: on this wise—*Carmina Clarisonæ Calvis Cantate Camænæ*. For these facts, and for the knowledge that Hucbald died, at the age of ninety or thereabouts, in the year 930, we are indebted to the Chronicle of Sigebertus Gemblacensis; but for the information that most nearly concerns our present enquiry, we must refer to the works—or rather work, for one only is known—of Hucbald himself—the famous Enchiridion or tract, *De Harmonica Institutione*.

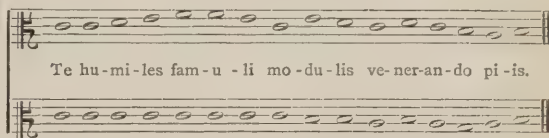
Of the very rare MS. copies of this valuable tract now known to be in existence, the two most perfect are (a) a very fine one in the Paris Library,* dating from the eleventh century, and (b) another, probably still earlier, in the Library of Corpus Christi College (St. Benet's) at Cambridge.† The true authorship of the last-named codex—a very precious one indeed, entitled *Musica Hogeri, sive Excerptiones Hogeri Abbatis ex Autoribus Musicæ Artis*, and corresponding exactly, in everything but its title, with the Paris MS.—was first established by Dr. Burney, who was justly proud of his discovery, though he could throw no more light upon the identity of the Abbot Hoger—or Roger—than could Dr. Rigel, who, in the year 1639, was in correspondence on the subject of this very MS. with Giovanni Battista Doni, and, in answer to the pressing enquiries of the Italian historian, confessed that he could find out nothing at all about it.‡ Dr. Gale, indeed—no mean authority—describes it as *Excerptiones Rogeri Baconi*,|| but on what grounds no one knows. The volume contains two distinct tracts, both beautifully written on vellum. The first of these is the Enchiridion of Hucbald, proved by Dr. Burney to be identical with the Paris MS.§ The second, preceded by the rubric, *Incipit Scholium Enchiridii de Arte Musica*, was farther identified by Dr. Burney as the Enchiridion of St. Odo, a much better known work, which the learned historian conceives, on the authority of this rubric, to have been intended by the Saint of Cluny as a commentary upon the older work of his friend at St. Amand. Beyond the internal evidence it affords, this is really all that is known about the volume. The only *savant* of note who has seriously examined it within the memory of the present librarian is the Abbé le Normand; and, so far as the bibliographical question is concerned, the history of the MS. remains very much in the condition in which it was left by Dr. Burney at the close of the eighteenth century.

It is, however, with the contents of the tract, and not with the history of this particular codex, that we propose to deal in the elucidation of our present subject.

The treatise—which, as its name implies, is intended

to serve as a handbook for the enquiring student—deals, during the course of its argument, with the whole science of music, in so far as it was understood in the ninth century.

The writer appears in the character of a Reformer from the very beginning of his work. In treating of the rudimentary forms of harmony practised by his contemporaries, he makes more than one suggestion which, at the time it was written, must have seemed almost revolutionary in its boldness. The so-called *Organum** of the period permitted the use of the fourth and fifth only, in addition to the octave and unison. Hucbald boldly advocated the use of the third, and even of the second. Under the title of *Symphonia*, he describes three kinds of harmony in the fourth, fifth, and octave, which he calls respectively, *Diatesaron Symphonia*, *Diapente Symphonia*, and *Diapason Symphonia*. From these three simple forms he derives three others in the eleventh, twelfth, and fifteenth; giving, however, the preference to the octave. After giving examples of these several forms, he shows how it is possible to use also the third and the second; and sums up the whole in an effusion which must have seemed novel indeed to the “Organisers” of the ninth century, and which undoubtedly betokens considerable progress in the right direction:—



This example, he tells us, is constructed upon the principle that one voice may be permitted to move freely in any direction, so long as the other remains upon the same note. Would it be possible to describe the modern “pedal-point” in clearer terms than these? or to give an example of its use more orthodox than that contained in the first eight notes of the foregoing passage?

This alone suffices to prove that Hucbald was not afraid to propose new methods of procedure, when he considered them to be improvements upon those in common use among his contemporaries; but he stands forth as a bolder reformer still in his system of notation.

The form of notation—or, rather, semiography—which chiefly prevailed in the ninth century, was based upon the employment of *Neumes*, or signs, written above the verbal text, in such sort as to show the direction in which the melody was intended to move; but giving no indication either of the exact interval required or of the pitch of the sound to be sung. It is manifest that such a system as this could give but a very faint suggestion indeed of a melody with which the singer was previously unacquainted, and there is a strong reason for believing that it was simply designed to assist the memory of those who had already learned the “tune” by ear.

* The derivation of this term has given rise to endless discussion. It is, however, quite certain that neither Hucbald nor any other mediæval writer ever used the word to indicate a part intended to be played upon the instrument now called an organ. It simply indicated a part, which would now be called, in popular language, “a second.” This second part, which was sung extempore against the *Canto fermo*, was called, indiscriminately, *Diaphonia*, *Discant*, or *Organum*; and the chorists who improvised it were called *Organisers*, and received extra pay for their services. Whether, as some have suggested, this added part was called *Organum* because it was found possible to play a second part upon the organ, is an open question; but it is quite certain that the *Organisers* sang without any instrumental accompaniment whatever. The derivation of the other terms is obvious. *Diaphonia* from *δύς*, twice, and *φωνέω*, I sound; *Symphonia* from *σύν*, together, and *φωνέω*, I sound; *Discantus* from the Latin, *dis*, twice, and *cantus*, a song. Hucbald uses the terms *Symphonia*, *Diaphonia*, and *Organum*, but not *Discantus*.

* No. 7202.

† No. cclx. (“Codex membranaceus in 4to, perantiquus non gentis adhuc exaratus.”)

‡ “Joannis Bapt. Donii commercium Litterarium.” (Florentiæ, 1754.)

§ “Cat. Lib. Manuscript.” (Angliæ, 1697.)

|| Both MSS. begin with the words: “Archytas vero cuncta ratione constituens non modo sensum aurium imprimis consonantiis observare neglexit: verum et jam maxime intra Tetrachordorum divisionem rationem secutus est,” &c.

Hucbald invented a notable improvement upon this. By writing the syllables of the verbal text upon a framework of interlinear spaces, he showed, not only the exact interval by which the voice was to ascend or descend, but also the exact sound it was to sing; and this, without the use either of *Neumæ* or of the "points" or "notes" which, in later centuries, were written upon the stave. For it must not for a moment be supposed that Hucbald's invention either anticipated the principle or contained within itself the germ of the true stave of the twelfth and thirteenth centuries. He drew his lines simply for the purpose of marking out the spaces upon which the verbal text was to be written, not with the idea of making them serve as a support for any form of point or sign whatever. This will be made clearly apparent by the subjoined example, which, as the solution beneath it shows, represents a complete vocal score in four parts:—

T	Do \									
T	mini \									
T	Sit	oria	/	in	\	cula, etc.				
S	\ glo /	Do	\	sæ /						
T	mini \									
T	Sit	oria	/	in	\	cula, etc.				
S	\ glo /	Do	\	sæ /						
T	Do \									
T	mini \									
T	Sit	oria	/	in	\	/ cula, etc.				
S	\ glo /	Do	\	sæ						
T	mini \									
T	Sit	oria	/	in	\	cula, etc.				
S	\ glo /	Do	\	sæ /						
T										

SOLUTION.

The solution of this really very simple cryptogram was first discovered by the Padre Martini, who published it in his "History of Ecclesiastical Music" in the year 1774.* The principle is this: the letters T and S refer to the tones and semitones (*tonus* and *semitonium*) of the scale, consequently the singer, in moving from one space to the next, must proceed by a semitone when he passes upwards from, or downwards to, a space marked S, and, in all other cases, by a tone. Thus the various positions of the letter S in the above example show that the *cantus*, or highest voice, must begin on F, and the bass on C, from which notes all the rest are deducible in their natural order. In some of his examples Hucbald substituted for the letters T and S certain arbitrary signs, of which he invented sixteen for the notes of the scales and four for the four authentic modes. But this really made no difference in the mode of solution. The form of harmony (*Symphonia*) here used—not very agreeable to our modern ears—is what he describes as "Auctiore Diaphonia per Diatessaron," in which both the *Cantus primus* and the *Organum* are doubled in the octave above.

That this method of notation—we say nothing about the harmony—was an immense improvement upon the older system of *Neumæ* is evident, and it fixed the exact pitch of every note. But it was open to many formidable objections. It made no provision whatever for determining the comparative duration of the notes—which was only natural, seeing that no form of time-table was in existence until long

after its promulgation; and it must for ever have remained inapplicable to instrumental music, since it was by the position of the words only that the pitch of the notes to be sung to them was determined. It was, no doubt, for these reasons, among others, that the system never underwent any farther development; indeed, there is strong reason for believing that it was employed by Hucbald and his friend, St. Odo, alone; and the *Neumæ* remained virtually in possession of the field until the invention of the stave more than a century later.

But, though a compromise, the system was a clever one, and it needed the head of a very clever Reformer to initiate it.

(To be continued.)

CREATION AND CRITICISM.

SOMEBODY—a Frenchman, if our memory serves us aright—has made an exceedingly interesting and entertaining collection of the commonplace remarks of great men. Such a collection is a comforting thing to the person of average intelligence, in so far as it proves that great gifts are compatible with occasional deviations into the realm of truism. And great composers, too, have their moments of "banality," or something like it. But what is even more interesting is the fallibility of judgment from which great minds are not exempt in their estimates of the work done by others in their own department, even when there is no suspicion of their having been actuated by jealousy. It is, of course, easy to say that the constructive and the destructive elements, the creative and critical faculties, do not coalesce. But this hardly accounts for the blunders into which eminent musicians have fallen in their verdicts upon others equally eminent. A credulous simplicity is often the mark of noble and magnanimous natures, and that might explain the exaggerated value which genius has occasionally attached to pretentious mediocrity. In the sphere of conduct and character ordinary folk are often endowed with a surer instinct than exceptional natures, and it is a not uncommon but painful experience to witness such a nature magnetised by another of coarser fibre, or sacrificing itself to an idol of the basest clay. But the other form of fallibility—the inability of genius to recognise genius elsewhere, is a more inexplicable phenomenon. The analogy from character is not so easy to find here. We often see saints imposed upon by sinners, but angels generally recognise each other. Perhaps, however, it is altogether unjustifiable to hunt for such parallels. The longer one lives the more is one convinced that music in itself, and apart from association, is an absolutely extra-moral thing. It undoubtedly reflects and illustrates the character of the composer. But not completely. There are sides of some composers' characters which they fortunately manage to keep out of their music. Music can be cynical, vulgar, tawdry, sentimental, ugly, if you like; but, apart from its setting, it cannot very well be styled immoral. After all the solution of the difficulty may be the rather obvious and ordinary one, that persons of strongly marked artistic individuality find it hard to feel sympathy for the works of those whose individuality is equally strongly marked, but in a different direction. The romantic genius is affronted by the pedantry of the classicist; the wielder of the orchestra despises the writer for the pianoforte; the dramatic composer is out of touch with the writer of chamber music, and so on.

In exemplifying the critical incapacity of composers, we purposely exclude all detailed consideration of two who were critics by profession, Berlioz and Schumann, or of Wagner, who devoted so much time

* "De cantu et musica sacra." (1774.)

to polemics. Berlioz loathed the never-ending task of having to criticise, but it was the only way left open to him to earn a livelihood, and although his *feuilletons* were often wrung from him by the most painful effort, they remain masterpieces of pungency and incisiveness expressed in a most individual and picturesque style. Mendelssohn's appreciation of him as a critic was as strong as his contempt for him as a composer. "His judgments on others are so clever, so cool, and so correct, he seems so thoroughly sensible, and yet he does not perceive that his own works are such rubbishy nonsense" (Letter to Moscheles from Düsseldorf, April, 1834). Schumann's criticisms are unique in their way. He had the profoundest contempt for the drudging technicians who set to work to measure a Colossus like Beethoven with a two-foot rule. One great function of the critic he held to be to reproduce in the minds of his readers, as far as possible, the impressions which the music in question had produced on his own, and to this end he laid great stress on appropriate imagery. A single striking simile, no matter how fanciful, he thought more suggestive and helpful than pages of scientific analysis. As might naturally be expected, Schumann's estimates generally erred on the side of leniency and over-appreciativeness, but in some instances his insight was most acute. His famous prediction about Brahms—which gave considerable umbrage to other aspirants at the time—is at last being fulfilled in the completest manner, and those to whom, from patriotic or other motives such success is displeasing, have to content themselves with giving reasons for the praise which the unmistakable verdict of public opinion forces them to accord. Of Wagner's criticisms we prefer not to speak at all, merely remarking that anyone who wishes to familiarise himself with Wagner's method in the smallest compass, should read his masterly *brochure*—by turns admirably sympathetic and reprehensibly venomous—"Ueber das Dirigiren," of which an excellent translation has recently been made by Mr. Dannreuther.

Of all the great composers, none was more limited in his range of sympathy than Spohr. He was uncritical and actually ignorant to an extent that is almost incredible. His want of perception is best instanced by his celebrated strictures on the later works of Beethoven, for whom he had a strong personal liking, and of whose sincerity and friendliness he speaks in the highest terms. Spohr admired the Seventh Symphony immensely, particularly the slow movement; but what he thought of the Ninth may be gathered from the following passage (Autobiography, English version, pp. 188-9): "Up to this period (1815) there was no visible falling off in Beethoven's creative powers. But as from this time, owing to his constantly increasing deafness, he could no longer hear any music, that of necessity must have had a prejudicial influence upon his fancy. His constant endeavour to be original, and to open out new paths, could no longer, as formerly, be preserved from error by the guidance of the ear. Was it then to be wondered at that his works became more and more eccentric, incoherent, and incomprehensible? It is true there are people who imagine they can understand them, and in their pleasure at that, rank them far above his earlier masterpieces. But I am not of the number, and freely confess that I have never been able to relish the last works of Beethoven. Yes, I must even reckon the much admired Ninth Symphony among them, the three first movements of which, in spite of some solitary flashes of genius, are to me worse than all of the eight previous symphonies, the fourth movement being, in my opinion, so monstrous and tasteless, and, in its conception of Schiller's Ode,

so trivial, that I cannot even now understand how a genius like Beethoven could have written it. I find in it another proof of what I already remarked in Vienna, that Beethoven was wanting in æsthetic feeling and in a sense of the beautiful."

Of Weber's "Freischütz" he writes, in reference to his stay in Dresden in the winter of 1827: "As up to that time I had not entertained a very high opinion of Weber's talent for composition, it may be readily imagined I was not a little desirous of becoming acquainted with that opera, in order to ascertain thoroughly how it had excited such an enthusiastic admiration in the two capitals of Germany. . . . The nearer acquaintance with the opera certainly did not solve for me the riddle of its enormous success; and I could alone account for it by Weber's peculiar gift and capacity for writing for the understanding of the mass." There is a delightfully naïve passage, which we cannot resist quoting, in which Spohr relates an incident of his visit to Düsseldorf, in 1835: "The next morning, when I paid a visit to Mendelssohn, and met his sister there, he played to me the first numbers of his Oratorio 'St. Paul,' with which I was not altogether quite pleased, because it was too much in the style of Handel. He and his sister, on the other hand, appeared greatly pleased with my Concertino in E major, in which there occurred a characteristic *staccato* in one long stroke, by way of novelty, such as he had never before heard from any other violinist. Accompanying me, then, in a very clever manner from the score, he could not hear this *staccato* often enough, and repeatedly requested me to begin it again, saying the while to his sister: 'See, this is Spohr's famous *staccato*, which no violinist can play like him!'"

Strange to say, it was Spohr—who found Beethoven eccentric and revolutionary, who had the greatest regard for "form" and proclaimed himself the disciple of Mozart—who, nevertheless, recognised in Wagner the most gifted of all contemporary composers of dramatic music. Of the "Flying Dutchman," which, after many difficulties, he eventually produced in 1842, he wrote to a friend: "This work, although somewhat approaching the new romantic music *à la* Berlioz, and although it has given me immense work on account of its extreme difficulty, interests me, nevertheless, in the highest degree, for it is written apparently with true inspiration, and, unlike so much of the modern opera music, does not display in every bar the striving after effect, or effort to please." Of "Tannhäuser," which he produced in 1853, he expressed himself in similar terms, although he asserts that in the second *Finale* "occasionally a truly horrible din is produced. What faces would Haydn and Mozart make were they obliged to hear the stunning noise that is now given to us as music!" He confessed also that "the want of rhythm and the frequent absence of rounded periods" was still very objectionable to him. Spohr's ignorance may be illustrated by one anecdote, which speaks volumes. A pupil played to him Beethoven's Sonata in E minor (Op. 90), on which Spohr, who was much impressed, propounded the strange question, "Have you composed much more in that style, Mr. —?"

Weber's attitude to Beethoven is well known, and is well summed up in the following passage in his son's biography: "Both the two composers valued each other. They both stood far too high to have felt any envy or hostility. They even afterwards (*i.e.*, after 1814, when Weber produced "Fidelio" at Prague) became friends as far as their great difference of character could admit of friendship. But they never fully understood each other. Indeed, it cannot be denied that the more truly the tendency of any artist springs out of his own nature, the less he can

admit the genuineness of any other's tendency; the less he can comprehend it. Genius cannot but be fanatical; its concessions can be but hypocrisy. Great artists, consequently, are the worst art-critics." It is pleasant to learn that the indifference with which "Fidelio" was received by the people of Prague exasperated Weber immensely. "They could not understand all that was really great in this music. It was enough to drive one mad. Tomfoolery would suit them far better." Weber's own account of his intercourse with Beethoven, in the autumn of 1823, is one of the most interesting things in his memoirs. It is painful to think that, as his son puts it, malicious mischief-making interposed to cool their friendship: "A criticism on Beethoven, written in Weber's very youthful days, was laid before the musical giant as a serious crime; and their cordiality was strangled in its birth, although enmity there never was between the two."

In regard to Spohr, who, as we have already seen, set down Weber as merely a master of *ad captandum* effects, Weber was more sinned against than sinning, so far as mutual criticism went. He "spoke with admiration of Spohr's 'Jessonda,' but avowed that he generally considered his works cold. He looked upon him as a composer for the learned; as a violin player he placed Spohr above all . . . and noted down in his diary the words, 'Certainly, Spohr is a great artist.'" Schubert was no more able than Spohr to appreciate the genius of Weber, and according to the latter's son he denounced "Euryanthe" as "utterly unmusical, deficient in all form or order, without any solid foundation for the display of real talent, and, when science was attempted, giving clear evidence that the composer had studied in the school of a mere mountebank [*i.e.*, Vogler]." "The man abuses Rossini," continued the rival composer, "and yet, when he does contrive to catch a scrap of melody, he is sure to crush it to death, like a mouse in a trap, with his overwhelming orchestration." "The controversy was carried on with great outspokenness on both sides. Weber retorted, 'Let the fool learn something himself before he criticises me.'" "Schubert's answer to this"—we quote from Sir George Grove's admirable article—"was to go off to Weber with the score of 'Alfonso and Estrella.' When they had looked through this, Weber returned to Schubert's criticisms on 'Euryanthe,' and finding that the honest Franz stuck to his point, was absurd enough to lose his temper, and say, in the obvious belief that the score before him was Schubert's first attempt, 'I tell you the first puppies and the first operas are always drowned.' Franz, it is unnecessary to say, bore no malice, even for so galling a speech, and it is due to Weber to state that he took some pains later to have the work adopted at the Dresden Theatre."

From Schubert the transition to Mendelssohn is a natural one. For Mendelssohn's excessive regard for form and his fastidious taste led him to pass the most severe strictures on what, had he lived in these days, he would have styled the Buchholz element in Schubert. The D minor Quartet he actually went the length of calling "schlechte Musik," and there is a great gulf between the qualified appreciation which he bestowed on the great C major Symphony and the rhapsodies of Schumann over the "heavenly length" of that divine work, in which, as he fancifully says, the instruments seem to be endowed with human voices. Mendelssohn speaks of it as "most remarkable and interesting," and throughout "bright, fascinating, and original," a most curiously inadequate description of the volcanic energy of the last movement. "Truly Schubert has the divine fire in him," said Beethoven, after a perusal of some of his songs. What would he have said had he heard the C major!

Certainly *not* that it was "remarkable and interesting" or "bright, fascinating, and original."

The recently published correspondence between Mendelssohn and Moscheles and his wife abounds in these surprises. The two friends were entirely at one in their low estimate of Berlioz. "What cruel, wicked scoring!" writes Moscheles, of the "Francs Juges" Overture; "as if to prove that our ancestors were no better than pedants. And, oh! again for the contrast of the middle subject, that would console us with a vaudeville melody. . . . Then the mystic element—a progression of screeching harmonies, unintelligible to all but the March cats." Nor is Mendelssohn more complimentary in his reply: "It is a chaotic, prosaic piece. . . . His orchestration is such a frightful muddle, such an incongruous mess that one ought to wash one's hands after handling one of his scores. Besides, it really is a shame to set nothing but murder, misery, and wailing to music." Again, of the Mazurkas of Chopin, he writes: "They are so mannered that they are hard to stand"; and says of his Studies, that in spite of their charm, "there is a good deal in them that appears unscholarlike to me." Of Heller, too, he seems to have thought but poorly (see p. 129). *Per contra*, he held the compositions of Moscheles himself in the highest esteem, works which, though refined in taste and workmanlike in execution, have not stood the test of time, and are far more "mannered" in their way than the Mazurkas of Chopin.

With one final and famous instance of this want of critical perception we may close this brief attempt to illustrate the antithesis between creation and criticism. We allude to the well-known strictures of Handel on Gluck. Berlioz set it down to the inability of a *homme de ventre* to comprehend a *homme de cœur*. The sting of Handel's comparison of Gluck to his cook is, no doubt, considerably mitigated by the fact that the cook in question was something of a musician. But it does not acquit Handel of liability to the charge of ignorance and want of critical insight. In regard to Mendelssohn, it is only common justice to the memory of that admirable man to state that he was very chary of expressing himself publicly, and that these allusions only occur in his private correspondence. He hated the craze for publicity and scorned to wound people's feelings by gratuitously advertising his likes and dislikes. He disliked Berlioz's music sincerely, but the most ardent worshipper of the French composer's genius could not have laboured more devotedly than he did at Leipzig to secure a perfect interpretation of his guest's compositions. No musician ever displayed a more loyal *esprit de corps*. One obvious moral we think results from the inquiry. Professional critics, when they reflect on the fallibility of such great artists as those we have discussed, would do well to consider the probability that they too may be fallible, and this reflection ought to exert a restraining influence on the utterance of unqualified censure or approval.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (*continued from page 717*).

HANDEL's biographers are all in confusion about the dates and other particulars connected with the master's arrival and early sojourn in Italy. Chrysander has it that he spent the Christmas of 1706 with his mother at Halle, proceeding to Florence in January, 1707. Schœlcher, on the other hand, contends that he reached the Tuscan capital in June, 1706, remained there six months, went to Venice in January, 1707, and visited Rome in April of the same year. On his

part, Mr. Rockstro claims the more "consistent" chronology for Crysander, but admits that Schœlcher's plan "agrees no less exactly with the few well-authenticated dates we possess than Crysander's." The matter, important in a full record of Handel's life, is not one for discussion here, and we pass on to more authenticated matter.

It seems pretty certain that Handel was at Rome in April, 1707, and during his stay in the Eternal City composed several sacred works—a "Dixit Dominus" for five voices and orchestra, and a "Laudate Pueri" for the same, a Chorus in which is now the "Glory to God" of "Joshua." Returning to Florence, as is stated, in July, 1707, he there brought out the first of his long series of Italian operas—"Rodrigo," the overture to which is that to "Almira," plus a number of dance measures. Mainwaring states that for this work he was presented with one hundred sequins and a service of plate, and adds, "This may serve for a sufficient testimony of its favourable reception." We must admit that the testimony is sufficient, if it be true, but there is no doubt that "Rodrigo" was a success. Its composer was a success also; at any rate, with the *prima donna*, Vittoria Tosi, who, according to the authority just cited, followed the young Saxon to Venice, although the "favourite" of the Grand Duke. Handel reached Venice in January, 1708 (most of these dates must be taken under all reserves), stayed there three months, and produced "Agrippina," his second Italian opera. Mainwaring, never at a loss for a story, tells one anent the master's first appearance at the Court of the Queen of the Adriatic. "He was first discovered there at a masquerade, while he was playing on a harpsichord in his vizor. Scarlatti happened to be there, and affirmed that it could be no one but the famous Saxon, or the devil. Being thus detected, he was strongly importuned to compose an opera," &c. We have here a stronger flavour of Italian romance than one expects to find connected with the person of a very practical young man from the north of Germany; but all biographers accept it, and there can be no doubt about "Agrippina," or the success it met with. The work had a "run" of twenty-seven nights, although two other opera-houses were open at the same time, and the audiences were so enchanted "that," writes Mainwaring, "a stranger who should have seen the manner in which they were affected would have imagined they had all been distracted. The theatre, at almost every pause, resounded with shouts and acclamations of *viva il caro Sassone!* and other expressions of approbation too extravagant to be mentioned. They were thunderstruck with the grandeur and sublimity of his style." Handel seems to have shared the good opinion of his effusion, and some of the airs in "Agrippina" did duty a second time in after compositions. The autograph score, incomplete and without an overture, is in the Buckingham Palace collection.

Handel was again at Rome in March, 1708 (let us not forget that a cloud obscures the dates of all these itineraries). His newly acquired fame having preceded him, he at once fell among good company. He became the guest of the Marquis of Ruspoli, a great leader of culture at the time, and the doors of the illustrious Cardinal Ottoboni's palace were open to him, as to every famous exponent of art. This Prince of the Church was also a princely man of the world. Mainwaring writes: "He had a large library of music and an excellent band of performers, which he kept in constant pay. The illustrious Corelli played the first violin, and had apartments in the Cardinal's palace." Handel was, of course, asked to write for the periodical Concerts in his Eminence's house, and equally, of course, he did so, to the no small astonish-

ment of the Italians, whose southern softness and grace were, perhaps, a little shocked by the rough energy and Titanic strength of the musician from the North. So might the effeminate Romans of the moribund Empire have regarded the stalwart forms of Alaric's Goths. Again, to quote Mainwaring: "There was also something in his manner so very different from what the Italians had been used to, that those who were seldom or never at a loss in performing any other music, were frequently puzzled how to execute it." Then we have a story of Handel snatching the violin from Corelli to show him how a certain passage should be executed, while the sweet-tempered Italian professed his inability even to comprehend them. The Saxon master's works in Rome at this time were the Oratorios "La Resurrezione" and "Il Trionfo del Tempo e del Disinganno," the first written, it is surmised, at the instance of his host, Ruspoli, while the libretto of the second is by Cardinal Panfili, and both, we may assume, were first performed at Ottoboni's musical gatherings. After his manner, Handel used some of the "Agrippina" airs in "La Resurrezione"; but, as Mr. Rockstro points out, the new music "is certainly written in a more earnest spirit and with an infinitely greater amount of dramatic power." This can readily be credited by those who know the splendid air "O voi dell'Erebo," so often sung by Mr. Santley. Other works of this period are seven French songs, a number of Italian pieces, a Motet "Silete venti," and, as some say, the "Magnificat" (afterwards so largely drawn upon for "Israel in Egypt") which others contend was really composed by Erba.

Handel's next move was to Naples, and there, at the request of a certain Donna Laura, he composed a Serenata, "Aci, Galatea e Polifemo"; the subject, but not the music, being the same as that of the work "Acis and Galatea," written in England. This Donna Laura is somewhat of a mythical personage, and Mr. Rockstro, we observe, makes no mention of her, nor does Fétis, nor does Schœlcher. Her existence and influence is, however, asserted by Mattheson, and Mainwaring, speaking of her, says, "Whether a Portuguese or a Spanish princess, I will not be certain. But the pomp and magnificence of this lady should seem to speak of Spanish extraction, for she lived, acted, and conversed with a state truly regal." Schœlcher's description of the Serenata may be added: "In this everything takes place between the three personages; there is neither any division of acts nor chorus, nor even an overture, at least according to the present state of the MS. It is, indeed, more of a cantata for three voices with an orchestra, than a serenata; at any rate, it is not an opera, as Mr. Sterndale Bennett called it in his preface to the English *Acis* published by the Handel Society." Socially, Handel was as fortunate in Naples as everywhere else. "He received," writes Mainwaring, "invitations from most of the principal persons who lived within reach of that capital, and lucky was he esteemed who could engage him soonest and detain him longest." Retracing his steps northward, Handel spent Christmas in Rome, next revisited Florence, and finished his Italian experiences in Venice, staying there till the summer of 1710. The exact date of his quitting the "land of song" is as obscure as the precise time of his arrival there. Of the influence which the Italian tour had upon the expression of Handel's genius there can be no question. Naturally, he may have had a greater feeling for melody, and a higher power of melodic utterance than Sebastian Bach, but, while this remains uncertain, we know that a nature so receptive and a mind so alert could not be for a long time in direct contact with Italian art without catching a good deal both of its form and its spirit.

This, however, without loss of native northern energy and force.

Handel plunges into darkness on leaving Venice, reappearing next at Halle, and next at the Hanoverian Court, where the future George I. of England held sway as Elector. The dominant musician there, as in most German Courts of that day, was an Italian, Steffani by name, whom he had met in Venice. Steffani took kindly to his German brother in art. The master had a friend also in a Hanoverian nobleman, Baron Kilmansegge, a *persona gratâ* at the Palace. Through his influence, aided by Steffani, Elector George bestowed upon Handel a pension of 1,500 crowns, which, however, the sturdy Saxon would not accept till he understood that it left him free to carry out the scheme of travel on which he had set his heart. Next Steffani having resigned as Kapellmeister, Handel was offered the post, and took it on the same conditions. There surely must have been a personal attraction in the young Saxon, apart from his genius, to explain the good fortune that befel him everywhere. Mere musical gifts could hardly account for his easy access to men's hearts, or the facility with which he turned cold strangers into warm friends. Travelling from Hanover to Düsseldorf, and paying his respects to the Elector Palatine, who presented him with a silver dessert service, Handel pushed on through Holland to England; either late in November or early in December, 1710, then first treading the soil of what was to be his adopted country, the scene of his greatest glory, the place of his death, and the honoured custodian of his mortal remains.

With regard to the condition of music in this island when Handel arrived, Mainwaring has some remarks which should not be passed over: "Excepting a few good compositions in the church style, and of a very old date, I am afraid there was little to boast of which we could call our own. At this time operas were a sort of new acquaintance, but began to be established in the affections of the nobility, many of whom had heard and admired performances of this kind in the country which gave them birth. But the conduct of them here—i.e., all that regards the drama or plan, including also the machinery, scenes, and decorations—was foolish and absurd almost beyond imagination. The last Pope but one was so exceedingly entertained with Mr. Addison's humorous account,* that on reading his papers relating to it, he laughed till he shook his sides. Mr. Addison seems, a little unfairly, to impute this vitiated taste to the growing fondness for everything that was Italian. It is far from impossible that the Manager might have found his taste established here, and have been obliged to conform to it. Who or what the composers were we are not informed, nor is it very material to inquire. For, from the account of the commencement of the Italian opera here, as we find it in No. 18 of the *Spectator*, it is plain that, what with the confusion of languages and the transposition of passions and sentiments owing to that cause, the best composer could hardly be distinguished from the worst. The arrival of Handel put an end to this reign of nonsense." Pointing out, in passing, that Mainwaring, with a true biographer's zeal, exalts his hero by undue depreciation of the state of things he came to amend—he ignores Purcell, for example—it is interesting to contemplate the fact that he seems to know nothing of any music save that of the stage and the church. In effect there was no other, and Handel's best memorial lies in the difference, to which he so largely contributed, between the art in England when he arrived and when Death snatched him away. The

master was heartily welcomed in this country. Queen Anne smiled graciously upon him, and opera-lovers of all ranks demanded a stage work from his pen. Handel's response was "*Rinaldo*," first, and many think the best, of his dramatic compositions. The libretto of "*Rinaldo*" was founded by Aaron Hill upon an episode in Tasso's "*Jerusalem Delivered*," and is an excellent example of the best work of the day in that line. The Italian version is from the pen of Giacomo Rossi, whose curious preface is worth quoting: "Signor Hendel (*sic*), the Orpheus of our age, in setting to music this lay from Parnassus, has scarcely given me time enough to write it, and I have beheld, to my great astonishment, an entire opera harmonised to the last degree of perfection in the short space of a fortnight by this sublime genius. I pray you then, discreet reader, to receive my rapid work and, if it does not merit all your praises, at least do not refuse it your compassion, I would rather say your justice, remembering how short a time I have had to write it in." "*Rinaldo*" was produced, in splendid style, on February 24, 1711, with immense success. This was the occasion, known to readers of the *Spectator*, when Hill filled the gardens of Armida with living birds. Addison ridiculed the "sparrows" in merciless fashion, but the public applauded, and Schœlcher very pertinently asks: "Do the laws of theatrical illusion require that theatrical birds should be of pasteboard?" The opera had a run of fifteen nights and was often revived. It is now best known, perhaps, by the air "*Lascia ch' io pianga*."

Handel could not prolong his pleasant English experiences. The Hanoverian cords were tugging at him, and he must do something for his annual twelve hundred crowns. But the London public were extremely loth to part with the musician who had so charmed them—a feeling to which even the Queen gave expression. Mainwaring writes: "When he took leave of the Queen at her Court, and expressed his sense of the favours conferred on him, her Majesty was pleased to add to them by large presents, and to intimate her desire of seeing him again. Not a little flattered by such marks of approbation from so illustrious a personage, he promised to return the moment he could obtain permission from the Prince in whose service he was retained." It was not on his way back to Hanover, as says Schœlcher, that the master paid another visit to his mother—now old and blind. He made direct for his Electoral master's Court, and there composed a number of small works, including, it is said, but not conclusively proved, thirteen Italian chamber duets and twelve cantatas, some songs, and, according to Crysander, the six hautboy concertos, to which most authorities assign a later date. These are matters that have never yet been satisfactorily cleared up. Of one thing we may be sure—namely, that Handel frequently longed for the larger stage of London. What could a musician of his calibre do within the narrow limits of a petty principedom? Hercules may hold a distaff, but only for love, and no feeling of that sort bound the great master to his small Hanoverian duties. It was not long, therefore, before he again asked leave to visit the birthplace of "*Rinaldo*." It was granted by the Elector, who desired, perhaps, to stand well with those that might some day be his subjects; but before setting out, Handel visited his mother at Halle, the time of that filial act being determined by the public register, where it appears that on November 23 he stood godfather to his niece, Johanna Friderica Michaelsen. The precise date of the master's re-appearance in London is a matter of doubt, into which it would be out of place to enter here. The certain thing is that in November, 1712,

* The well-known *Spectator* articles.

he brought out "Pastor Fido" at the Queen's Theatre. Rossi was again the librettist, but he had not the dramatic talent of Aaron Hill, and though the music was admired, the public did not crowd to hear it. After six performances it was withdrawn, but revived at various times in after years, and subjected to considerable alterations. "Pastor Fido" was followed by "Teseo" early in 1713, the libretto in this case being the work of Haym, a writer and even composer of recognised merit.

Handel's next appearance was as a composer of sacred music, his opportunity for playing that part coming with the Peace of Utrecht, which terminated what was for England, as the phrase goes, a "glorious war." It should be understood that he was chosen to write the official thanksgiving, and did not thrust himself forward in advance of men whose position gave them a sort of vested right to the function. One Eccles was at that time composer to the Chapel Royal, but, for reasons not difficult to imagine, the authorities preferred the great man who had so recently come amongst them, albeit not a British subject. In his remarks upon the Utrecht "Te Deum" and "Jubilate," Mr. Rockstro fairly acknowledges the influence of our great English master, Purcell—influence which cannot be denied, though its full extent is rarely admitted. Handel's latest biographer writes, after describing Purcell's "Te Deum" as "a great work adapted to the prevailing taste of the period": "No doubt Handel heard it there (in St. Paul's Cathedral), for his affection for Father Smith's beautiful organ attracted him to the Cathedral constantly; and, if so, he must have listened to Purcell's harmonious progressions with more than ordinary interest, since they represented the English school of Church music in the highest phase of development it had as yet attained in combination with instrumental support. And it was precisely at this point that he cast in his lot with the English School, and led it onwards towards a greatness, the full glories of which it was scarcely possible that he himself could then have distinctly foreseen." The same writer remarks further: "We may therefore regard it as Handel's first great English work (taking precedence, in point of time, over the "Birthday Ode") and we shall probably be not far wrong if we assume that the composer used the Ode as the means of testing the amount of sympathy upon which he could depend on the part of his audiences, and that, finding them ready to go with him as far as he was prepared to take them, he never afterwards wavered in his determination to pursue his new ideal to its legitimate end." The Utrecht "Te Deum" and "Jubilate" were composed in 1712, but not performed till July 7, 1713; the place probably being St. Paul's, though this has not been ascertained beyond a doubt. The first intention certainly was to hold the service in the Metropolitan Cathedral, and Schelcher quotes from the *Post Boy* of July 2 in proof: "Her Majesty, accompanied by the Houses of Lords and Commons, goes the 7th to St. Paul's, being the day appointed for the thanksgiving." The Queen, however, being a woman, had a right to change her mind and did so, as the same journal's next issue shows: "Her Majesty does not go to St. Paul's July the 7th, as she designed, but comes up from Windsor to St. James's, to return thanks to God for the blessings of peace." It would seem that the *Post Boy* and other journals of the period have vainly been searched to discover, as Schelcher puts it, "whether the music, and the Houses of Lords and Commons, left the Metropolitan Cathedral in order to follow the Queen to the Chapel of St. James's"—which, by the way, could not have accommodated a tithe of them, to say

nothing of the band and chorus. In one respect the consequences to Handel were the same as though his victorious trumpets had actually sounded in the ears of Queen Anne, that amiable sovereign being pleased to bestow upon him a life pension of £200. Princely pay, this, for a "Te Deum," and the shrewd Saxon must have thought that his lines, thanks to a special Providence, had fallen to him in pleasant places. He was now fairly well to do. The annual £200—which represents much more than the same amount now—added to the Hanoverian 1,200 crowns, made up a nice little sum for a bachelor gentleman. What wonder, on comparing the possibilities of London with those of Hanover, that he was loth to go back to the dull German town? But, of course, it was wrong of him to break his engagement with the Elector, and stay on and on to, no doubt, the great annoyance of that important personage. It was impolitic also, for George was heir to the British throne, and Queen Anne might die any day. As a matter of fact, she did die, on August 1, 1714, and then Handel had to face in one and the same person an offended master and an English King.

(To be continued.)

THE meeting of the Bristol Festival guarantors passed off more peaceably than had been expected, thanks to the overwhelming majority in support of the *status quo*. A minority, nevertheless, stood up bravely for the principle of fostering native talent, and demanded the engagement of Mr. Riseley as Conductor, as well as the encouragement of resident orchestral performers. Into the *pro* and *con* of the Bristol dispute—especially as it has ended for the time being—we do not propose to enter, but the matter contrasted is one of widespread interest. It amounts to this—whether, in Festival towns, local talent shall be engaged, or whether the instrumentalists shall be brought from London. It seems to us that this question is not difficult to decide in the abstract; but, unfortunately, considerations of a very concrete nature interfere. At Birmingham, for example, the orchestral performers are selected by the Conductor, and the rule established there prevails, for the most part, in other places. Naturally, the Conductor prefers to engage men whom he knows, and of whose ability he is sure; the result being that a non-resident chief has a train of non-resident followers, to the exclusion of men, sufficiently qualified it may be, who reside on the spot. Hence the discontent which is by no means confined to Bristol. Efficiency must, of course, be the main thing kept in view. That consideration overrides all other, whether residents or strangers go to the wall; but, other things being equal, we are strongly of opinion that performers who live in the festival towns should have preference. Our reason is that the creation of orchestras all over the country is pre-eminently to be desired, and that the consummation is decidedly hindered when good men, living on the spot, are passed over in favour of Londoners at the most important musical solemnity known to the neighbourhood. This is a very simple position easily defended and impossible successfully to assail.

OUR readers need hardly be reminded that we rarely look with favour upon the various mechanical inventions for lessening the labour of children in acquiring independence of finger and clearness of touch on the keyboard of the pianoforte. Daily practice of scales and five-finger exercises can scarcely, we fear, be facilitated by the aid of the most ingenious machines ever invented, and young musical students should take heart when they reflect that, however

slow their progress may be, they are travelling by the same road as that traversed by the great pianists of the world. But although nothing can be devised to mitigate the weariness of practice to the performer, surely something might be thought of to soften its effect upon the listener. Mendelssohn, in a letter to Fanny Hensel, says, "One of my Düsseldorf troubles is at this moment beginning; I mean my next door neighbour, who has placed her piano against the wall just on the other side of mine, and to my sorrow practises two hours a day, making every day the same mistakes." The torture this is, especially to musical ears, can scarcely be imagined; and it is well that those who, perhaps unconsciously, inflict such torment upon a helpless victim should know that means do exist for dulling the noise emitted during the time devoted to practice. A very simple contrivance, the efficacy of which we have ourselves tested, would at once restore that neighbourly feeling which has too often been interrupted by the proximity of an instrument constructed to promote, rather than to destroy, harmony. Why, then, should not this method of alleviating the misery caused by musical pupils be more generally adopted? It must be remembered that in the practice of purely technical exercises the young pianist becomes for the time almost an automaton; and that although persons may not object to a pianoforte when used as a musical instrument, they may reasonably wish to shut their ears to it when used as a machine. A semi-detached house calls up horrible anticipations of the sounds which are likely to be conveyed through the thin lath and plaster on the non-detached side; but although an incoming tenant may, as in the case of Mendelssohn, to which we have alluded, resign himself as a condemned man, he has at least a right to expect that he will be "recommended to mercy."

THE decease of the Sacred Harmonic Society cannot be said to involve a heavy appeal to sentiment. It was not the Sacred Harmonic Society which must ever live in the annals of English music, and around the death-bed of which gathered many regrets and a good deal of affectionate recollection. For all that, amateurs cannot but feel sorry that an institution bearing a great name, and animated by desire to prove worthy of it, has passed away. A landmark has undoubtedly been removed. Yet some consolation remains in regard of it. The public, ever distrustful of young enterprises, turned a cold shoulder to the new Sacred Harmonic at the first, and kept it there, even when a more friendly attitude had been earned; but the directors and members of the Society—now mere atoms in the world of music—can pride themselves upon the fact that the best was done to deserve success. This is their natural attitude in the last official document issued, pointing, with justifiable satisfaction, to more than thirty works produced in the space of six years. They have a good record, and it will be noted in after years by students of musical history that the Society accepted defeat as gallantly as its members strove for victory. It is said of Englishmen that they never know when they are beaten, and there may have been times when this form of national ignorance has served them well. But a practical people recognises accomplished facts. The Sacred Harmonic Society, ruled by practical people, saw that the unvarying experience of six years allowed of no hope for the future, so, as Julius Cæsar gathered his robe about him and died decently, it put an end to itself in a dignified manner. We unfeignedly regret the need for this, and ourselves allow, what we claim for it from others, cordial recognition of good service well rendered in the face of many obstacles.

A DAILY contemporary, looking about, as its manner is, for a holiday topic, has come upon the idea of supplying music to private houses. Both the editor and the correspondents who started the discussion assume that there are a multitude of young ladies, more or less trained in the practice of the art, who find difficulty in making their skill provide a living. We may take this as an absolute fact, and one which, if the present rush into the musical profession continues, will ere long assume portentous dimensions. But there is another assumption—that families of the middle and upper classes are ready and willing to engage such persons to come from time to time and sing and play in the domestic circle. This, of course, no one can absolutely prove, at any rate to the extent necessary. We can only speak of such individual cases as have come under personal notice; but there is reason to believe that such cases are more numerous than many suppose, and assuredly plentiful enough to warrant some trial being made of the value of the new idea. It is reasonable to suppose that there are thousands of households in these realms inclined to welcome the services of a young musician who can play or sing with correctness and feeling. The essential points are that the artist shall go as to a family circle, with no expense in the matter of dress, and on such moderate terms as will permit of frequent or periodical visits. If worked out in a practical manner, the plan may provide a field of congenial and honourable employment for the female musicians who are now with us in large and ever-growing numbers, and may also bring a pleasant and refined art to homes where it is now absent, or imperfectly, perhaps painfully, represented.

ON the first Tuesday in Advent it has been the custom for several years past to perform Spohr's "Last Judgment" at a special evening service in St. Paul's Cathedral. Hitherto the accompaniments have always been played by the late Organist, Dr. Stainer, and his representation of the intricate score on the fine instrument belonging to the church has always excited the highest admiration. At the repetition of the service, on the 4th ult., a small but complete band was employed, and as it was composed of some of the most experienced executants, the change was worthily carried out under the direction of Dr. Martin, who conducted. The organ was only used in accompanying the Psalms in the shortened form of service, Mr. Hodge presiding. There was no augmented choir, the whole of the solos and choruses being sung by the ordinary body assembled in full as for Sunday. The solos for treble and alto were sung by Masters Cockell and Townsend, those for tenor being divided between Messrs. Kenningham, Hanson, and Fryer, the several bass parts being sung by Messrs. Kempton, Grice, and Miles. There was an enormous congregation, and the reverent attention which was paid may be accepted as proof of the high appreciation of this most beautiful and impressive service.

AT a meeting of the guarantors of the Leeds Musical Festival, on the 6th ult., Alderman Frederick Spark, Hon. Sec., read the Report of the Provisional Committee, showing that several new works were arranged for next year's Festival. Four well-known composers had been invited to contribute novelties. Herr Brahms, however, declined with great regret, owing to his nervous condition. Dr. Hubert Parry accepted the invitation in August, 1887, when he afterwards consented to write an Oratorio for the Birmingham Festival of 1888. Dr. Parry's subject

for Leeds is Pope's "Ode to St. Cecilia's Day." Mr. Frederick Corder will write a Dramatic Cantata, "The Sword of Argantyr," founded on a Scandinavian legend; and Sir Arthur Sullivan, who was applied to for a Symphony, was unable to promise to undertake so important a task, but will contribute a short work, either vocal or instrumental, according as he may find time. Dr. Creser, as representing Leeds art, has composed a one-scene Cantata, "Freia, Goddess of Spring," for chorus, with solo voices. The guarantee fund now reaches twenty-five thousand pounds, seven thousand in advance of the amount of three years ago.

THERE is to be a Spanish Exhibition next year, at Earl's Court, upon the site of the late Italian Exhibition. It is needless to say that music will be made a special feature; several bands are engaged, including a few belonging to Spanish regiments, the Estudiantina band of guitars, castanets, &c.; and a troupe of dancers will be provided, consisting of men and women in their native costumes. A regular series of evening Concerts will also be given, and ten noted players of the attractive game "Pelota" have been specially engaged from the Basque provinces. There will also be members of the Civil Guards in their attractive dresses, barbers in Figaro dresses, bandits in their picturesque attire, and various other attractions. The music will form an interesting and perhaps an educational attraction; but it is not quite certain that the presence of the bandits will prove that the directors are influenced by the highest canons of taste. The exhibition of a body of Spanish bandits in picturesque attire in England is almost equivalent to the display of a gang of ticket-of-leave men in government uniforms in another country.

A REGULAR attendant at the Pupils' Concerts of the Royal College of Music writes as follows:—"Premising that I have derived great pleasure and profit from these instructive and enjoyable gatherings, I may be perhaps allowed to call the attention of the directors, through the medium of your columns, to the scanty recognition they accord to the claims of concerted vocal music. Of solos, instrumental and vocal, there is always a plethora. The choir contains admirable material, but it is far too seldom heard. Latterly we have been treated to recitations, which is a perfectly defensible innovation, and a child-pianist, which at such an institution is a most reprehensible one. But the vast wealth of madrigal music, native and foreign, is left almost untouched and unexplored. If I may be allowed to make a suggestion, it is that part-songs should be regularly included in every programme, and that appearances of solo vocalists should be few and far between. The discrepancy between the standard observed in the selection of the songs and in that of the instrumental numbers, is the weak point in these otherwise admirable entertainments."

WE have been favoured with a prospectus of the new American "Cyclopædia of Music and Musicians," which, in the humble opinion of its editors, is to supersede in comprehensiveness and simplicity all previous works of the same character. This modest document sets forth, with the utmost ingenuousness, as novel features of the new work, methods of arrangement which are as old as the everlasting hills. Special stress is laid upon the number of portraits which are to appear in the Cyclopædia; but if we are to judge of their merits by the sample given on the specimen page, we should say that the aim of the artist had been to produce a set of likenesses worthy of the Chamber

of Horrors. For the benefit of intending purchasers, we may add that the edition is limited to fifty numbered copies for England, price five guineas per volume.

THE third issue of Mr. Hermann Klein's "Musical Notes" Annual for 1889 is about to be published by Messrs. Novello, Ewer and Co. It will contain a critical record of all Musical events of importance which have taken place during the past year, and so will serve as a handy record and book of reference in musical matters.

ROYAL CHORAL SOCIETY.

THERE was a crowded audience at the Albert Hall, on the 15th ult., when Sullivan's "Golden Legend" exercised its constant and potent attraction. Very few words are necessary to record a generally good performance of that now most familiar work, especially as the principal solo parts were sustained by Madame Nordica, Madame Belle Cole, Mr. Lloyd, and Mr. Henschel in a manner to which amateurs are accustomed. Mr. Hodge presided at the organ, and Mr. Barnby conducted. That the audience awarded to the work and its exponents abundant applause will be taken for granted.

NOVELLO'S ORATORIO CONCERTS.

"All's well that ends well," truly, but we must not undervalue a good beginning, such, for example, as was made by the new season of these Concerts in St. James's Hall, on the 6th ult. Its merit was two-fold: first, in the presentation of a work fresh to London; next, in performing it after a manner exceptionally near to an unattainable perfection. These are great matters, and the Concert made a mark not easily to be effaced from the record of musical doings in the Metropolis.

Dr. Parry's "Judith," the work referred to above, was produced, as all the world knows, at the Birmingham Festival, in August last, and had full discussion in these pages immediately afterwards. We have not now, therefore, to enter upon a formal criticism of Dr. Parry's Oratorio. Yet reference must be made to one important point. At the first performance of "Judith" many connoisseurs felt, in the midst of admiration for its high qualities, that improvement was possible. They took exception, on very practical grounds, to the length of the work, and the elaboration of some among its numbers, and they complained, for purely artistic reasons, that the section treating of the affliction of Jerusalem and the return of *Manasseh* tended somewhat to lack of interest and consequent weariness at a critical place in the development of the work. Composers are not always inclined to admit the justice of their censors, and pride sometimes prompts them to hold fast by mistakes even when they themselves see that mistakes have been made. In the matter of "Judith," Dr. Parry, to his credit be it said, took the earliest opportunity of amending his Oratorio in precisely the manner indicated by his friendly and discerning hearers at Birmingham. Preparing "Judith" for St. James's Hall performance, he removed a part of the opening chorus in the second act, and took away, also, the trio for the *Queen*, *Manasseh*, and *Judith*, the chorus "Woe, Woe," and a part of the final number. This "lightened the ship" wonderfully. It brought the work within reasonable dimensions, as the public now understand them, and it took away some of the music in which least interest was found. We are not sure that quite enough has yet been done in this direction. It may be that the tenor solo forming the intermezzo should follow the excised portions, for, though it contains some beautiful music, none of us greatly care to hear the pietistic utterances of a man who is making repentance his last stake in the game of life. But whether the intermezzo remain or no, the St. James's Hall version of the Oratorio is a vast improvement upon the original.

We have already characterised the performance, but some remarks in detail are essential to justice, and, first of all, we must praise the chorus for singing a great deal of trying music so that hypercriticism alone could find fault.

Only those who know intimately the concerted vocal pieces in "Judith" can estimate the merit of an achievement which has carried the Novello Choir far to the front with a rush. The orchestra took a full share of the general credit, playing up well and accurately from beginning to end, while the principal vocalists strove with conscientiousness and success to be worthy of their task. This remark specially applies to Miss Anna Williams (*Judith*), Madame Patey (*Queen*), and Mr. Lloyd (*Manassch*), who were entirely satisfactory: nor should praise be withheld from Mr. Plunket Greene (*Priest*), or Masters Wynne and Lambert, who sang the music of the young *Princes*. Mr. Lloyd, as may be supposed, had an "ovation" after the Handelian air in which *Manassch* rejoices over the discomfiture of his foes, and Madame Patey won cordial applause by her singing of the music in the scene with the *Boys*. Dr. Mackenzie, for whom the occasion was a triumph, conducted with decision and absolute knowledge of what he wanted.

A Christmas performance of "The Messiah" was given on the 18th ult., with Mrs. Hutchinson, Madame Antoinette Sterling, Mr. Lloyd, and Mr. Santley as soloists. The old Oratorio went smoothly, and had, indeed, a very fine performance, which, however, calls for no more than this general qualification.

LONDON SYMPHONY CONCERTS.

THE first of these performances was fully dealt with in the December issue of THE MUSICAL TIMES. We have therefore to commence our record this month with the second Concert, on November 27, at which there was an excellent attendance, the necessary stimulus having been provided by a good programme. At the outset everything was well, the first item, Weber's "Oberon" Overture, being rendered with much spirit. The favourable impression was continued by a magnificent performance of Mozart's Pianoforte Concerto in D minor, by Miss Fanny Davies. This gifted young artist is evincing most satisfactory progress towards maturity of style, and she realised the beauty of Mozart's masterpiece in a manner impossible to surpass. Here, unfortunately, praise must end concerning this Concert. The Symphony was Brahms's in F (No. 3), the most concise and genial of the four yet given to the world by the German master. The work has been strangely neglected, and had the present performance been adequate Mr. Henschel would have deserved praise for a tardy act of justice. But, as it happened, the Symphony suffered more than it gained; whether from insufficient rehearsal, or for some other reason impossible to determine, the rendering was below mediocrity. The orchestra was painfully slipshod throughout, and nearly all the points by which the general effect of the work should have been made missed fire. Even the attractive *Poco allegretto*, which was encoired under Mr. Richter, fell flat. Those who remained for the popular "Tannhäuser" Overture were not rewarded for their pains. The dignity of this work was much impaired by Mr. Henschel's rapid *tempi*, the hurried close being especially objectionable. It is unpleasant to be compelled to adopt this tone, but no benefit can accrue from concealing the truth. The programme of this Concert was completed by a curious, if not very important, revival—namely, the music to a "Ritter-Ballet," or masked ball, composed by Beethoven at the instance of Count Waldstein, about 1790, and first published in the supplementary volume of the master's works recently issued. The movements are seven in number, and are bright and spirited, though of scarcely any real value.

At the third of these Concerts, given in St. James's Hall, on the 4th ult., some interesting works were presented, including the rarely-played Overture to Mozart's "Idomeneo," which Mr. Reinecke has provided with an ending in order that it may be taken as a separate piece. The noble prelude is in Mozart's best manner, and we trust it will remain on Mr. Henschel's active repertory. Miss Emily Shinner and Miss Geraldine Morgan made a decided "hit" with Bach's Concerto in D minor, for two violins—best known to connoisseurs by the lovely slow movement, which is as fresh as though written yesterday, and exists "not for an age, but for all time." The work as a whole is, of course, more or less familiar, and we need only say that the young

soloists acquitted themselves very well, playing with precision, correct intonation, and admirable *ensemble*. Liszt's symphonic poem "Orpheus," Mendelssohn's "Italian" Symphony and the Overture to "The Mastersingers" completed the selection, and were, for the most part, efficiently rendered. In this respect, strange to say, the "Italian" Symphony was the least satisfactory, save for the *Finale*, which rushed through its course with all requisite dash and animation.

The fourth Concert took place on the 11th ult., opening with Beethoven's Overture "Coriolan—an example of the great master now too well known for comment. Madame Essipoff played a work by a composer for whose music she has a strong taste, but it is open to question whether the audience would not have preferred a classical Concerto to that of Saint-Saëns's in G minor. At the same time, there is no great profit in the continual presentation of a few great works, and amateurs should be appreciative rather than captious when an artist like Madame Essipoff goes off the beaten track. Besides, the French composer's music, with its many striking passages, is worth a divergence. The main feature in the programme was Berlioz's "Harold in Italy," the Symphony written for viola and orchestra at the express desire of Paganini, who, by the way, did not find himself greatly drawn to such of the music as came under his eye. Like all the larger works of Berlioz, "Harold in Italy" is a strange mixture of ravishing beauty and bewildering exaggeration, and leaves upon the mind a mixed impression with, perhaps, a preponderating feeling of annoyance that a master who could write so well when he chose did not always put a wholesome restraint upon his imagination and his style. The more favourite movements were admirably played under Mr. Henschel's direction, and the viola solo had an efficient exponent in Mr. Emil Krauz, of the Royal College of Music. Wagner's "Träume" and the Hungarian March from Berlioz's "Faust" completed the Concert.

The first of two morning Concerts was given on the 19th ult., with a programme largely made up of selections already heard during the season. Wagner's "A Faust Overture," and Grieg's pretty Suite, played at the opening Concert, were thus repeated, with them being given the Overture to "Tannhäuser" and Beethoven's C minor Symphony. These popular and well-known works may pass with simple mention. The attraction of the morning was greatly enhanced by Mrs. Henschel, who sang Handel's "Lusinghe più care" and her husband's "Adieux de l'Hôteesse Arabe" in charming style.

CRYSTAL PALACE.

THE chief novelty of the Concert of the 1st ult., Moszkowski's "Cortège," proved disappointingly commonplace, and suffered from its position between two such refined and romantic works as Bennett's "Paradise and the Peri" Overture—most poetically rendered by the band—and Schumann's Pianoforte Concerto. Madame Essipoff's rendering of the solo part in the latter work was not altogether satisfactory, lacking warmth and breadth in the first movement, the *cadenza* being taken so fast as to sound unintelligible. Later on Madame Essipoff contributed some trifles by Paderewski and Chopin with wonderful neatness and faultless *technique*. Schumann's "Rhenish" Symphony was, on the whole, finely interpreted by Mr. Manns, though the slow movement has gone better on former occasions. The vocalist was Miss Carlotta Badia, who sang "Bel raggio" between two of Schumann's ripest and finest masterpieces.

The programme of the ninth Concert opened brightly with the Overture to the "Yeomen of the Guard," to the piquant fancy and clever orchestration of which full justice was done by Mr. Manns. Mozart's G minor Symphony is always welcome, proving as it does that the element of "Sehnsucht" was not wanting in the composer's genius. Drawing-room critics who find Mozart too "tuney," may be recommended to go and study this work, which was an especial favourite of Schubert's. The melodious setting of the 23rd Psalm by the last-named composer, for female chorus, proved one of the most agreeable numbers in the programme. For the effective scoring of the original simple pianoforte accompaniment, Mr. Manns was respon-

sible. If such things are to be done it is fortunate when, as in the present case, they are done by competent hands. Mr. MacCunn's spirited Ballad for orchestra and chorus, "Lord Ullin's Daughter," was performed for the second time on this occasion, and with the greatest success, though the declamation of the singers left a good deal to be desired. Mr. Praeger's Symphonic Prelude to "Manfred" was repeated after an interval of eight years. It is less dismal than other works of his, but narrowly escapes commonplaceness, thanks to the elaboration of its orchestration. M. Marsick, who played Wieniawski's Violin Concerto, is a clever performer, with an abundance of *technique* and sentiment and a sweet tone. The show-pieces he played later on were the most tawdry specimens of musical pyrotechny that we have heard for a long time. Mdlle. Antoinette Trebelli sang Mozart's "Non mi dir" ("Don Giovanni") and the Polacca from "Mignon," the latter very brilliantly, and the Concert ended with a fine performance of Berlioz's "Francs Juges" Overture, a work which roused the contempt and ire of Mendelssohn, but in regard to which the verdict of posterity has reversed that of the composer of the "Elijah."

On Saturday, the 15th ult., Dr. Parry's "Judith" was performed for the second time before a Metropolitan audience, which, when the adverse climatic conditions are taken into account, was of sufficiently imposing dimensions. As in St. James's Hall, the work awoke genuine enthusiasm by its dignity and virile force. The orchestra was occasionally very rough, but the Novello choir repeated their admirable performance, and Mr. McGuckin, who on this occasion took the tenor part, was much applauded for his delivery of the Handelian *Aria*. Mr. Brereton was a competent representative of the bass *rôle*. The other principals were the same, and Dr. Mackenzie again conducted.

The prospectus of the concluding ten of the thirty-third series of the Saturday Concerts has now been issued. Amongst the novelties set down for performance are Mr. Hamish MacCunn's new Cantata, "The Lay of the Last Minstrel," Dr. Stanford's new Symphony in F major, Berlioz's "Marche Funèbre," for the last scene in "Hamlet," Carl Schroeder's Violoncello Concerto, and a new Concert-Overture by Mr. Prout. Mr. Manns's benefit Concert is fixed for April 20.

MR. WALDEMAR MEYER'S CONCERTS.

MR. WALDEMAR MEYER, the violinist, gave a second Concert in St. James's Hall on the 12th ult., and as his share of the evening's work played Beethoven's Concerto and Romance in F, together with Dr. Mackenzie's Concerto. He again gave proof of very considerable powers, such, indeed, as may, after further experience and development, secure a foremost place among professors of his instrument. His tone, at present, lacks fullness and roundness, but how far that may be the fault of the violin we cannot say. His style, moreover, wants the nobility and distinction of a great artist; but that may come. The most important feature of the Concert was a new Overture written by Dr. Stanford to celebrate the defeat of the Spanish Armada three centuries ago, and entitled "Queen of the Seas." It may be that Dr. Stanford encumbered himself with 'thematic material in constructing his work, but this question is apart from that of its appositeness, which must be admitted. A strong English strain, a Spanish subject, light and characteristic, changing towards the close into a kind of pastoral, and an old English hymn-tune—these are the themes which the composer works up according to a plan that might almost be called a "programme." The scheme involves a good deal of elaboration, and has a large amount of musicianly skill devoted to it; but we miss in the work the strength, breadth, and grandeur of triumphant music such as the subject suggests and even demands. The composer conducted a very fair performance; Dr. Mackenzie's Concerto also having the advantage of its composer's direction.

MONDAY AND SATURDAY POPULAR CONCERTS.

THERE has been singularly little of importance to chronicle concerning these performances during the past month, but the attendances have been almost uniformly

good—indeed, on Mondays above the average—and it would therefore seem that the public is content to traverse the old familiar ground once more, and cares not to wander into devious ways and unknown paths. That being so, our task is lightened, and a few words concerning each Concert will amply suffice. Brahms's "Gipsy Songs" were introduced to a Saturday audience for the first time on the 1st ult., and of course attracted a vast crowd of people anxious to make acquaintance with a set of lyrics about which so much of a favourable nature had already been said and written. We have nothing to add to our remarks last month concerning the cycle, except to record that a second hearing was a renewal of a pleasurable experience in a heightened form. The executants were the same as before—namely, Mr. and Mrs. Henschel, Miss Lena Little, and Mr. Shakespeare, with Miss Fanny Davies as accompanist. The artistic abnegation of self displayed by Miss Davies at this Concert calls for acknowledgment. She took part with Mr. Lazarus and Mr. Hollander in a singularly fine performance of Mozart's Trio in E flat, for pianoforte, clarinet, and viola, and with Signor Piatti in Beethoven's Sonata in F, for pianoforte and violoncello (Op. 5, No. 1), but she did not play a solo. Beethoven's "Rasoumowski" Quartet in C (No. 3) completed the programme.

An indisposition, which unhappily proved more serious than was at first supposed, prevented Madame Néruda from appearing on the following Monday, and Herr Straus proved an able substitute on this and following occasions. The principal item was Mozart's Clarinet Quintet, which, now as ever, is one of the most popular pieces of chamber music. As a matter of course, Mr. Lazarus took the clarinet part as he has done on some thirty previous occasions. That most conscientious pianist, Miss Agnes Zimmermann, gave as pure and unaffected a reading of Beethoven's Sonata in E flat (Op. 31, No. 3) as could be desired. A performance of this kind affords a better lesson to students than the storm and stress in which pianists of the modern school indulge. Brahms's Pianoforte Quartet in G minor (Op. 25), which is more frequently performed than its finer companion in A (Op. 26), was the only other instrumental item. Mrs. Henschel was welcome as the vocalist, and of course had the perfect accompaniment of her accomplished husband.

Spohr's Quartet in A (Op. 93), a great favourite with Madame Néruda, was in the programme of Saturday, the 8th ult., but owing to her continued absence Mendelssohn's in E flat (Op. 12) was substituted. The other concerted items, however, were retained—namely, Schumann's Sonata in A minor, for pianoforte and violin (Op. 105), and the same composer's Pianoforte Quartet in E flat (Op. 47). Mdlle. Janotha was the pianist, and she played in her best manner Beethoven's Sonata in E minor (Op. 90). There was a determined demand for an encore, and though the young artist returned to the platform three or four times, she was almost forced at last to comply. Thus the excellent rule which had prevailed so far this season was at last broken, and as Mr. Lloyd was also induced to repeat one of Dvorák's songs, we suppose the struggle is at an end. So much the worse.

In the following week the fog had a sinister influence on Mr. Chappell's enterprise. On Monday, the 10th ult., this and other malign circumstances seriously lowered the success of the Concert. The *ensemble* in Schumann's Quartet in A minor (Op. 41, No. 1) was far from perfect, and the performance of Rubinstein's Trio in B flat (Op. 52), with Madame Essipoff at the keyboard, was little better than an exhibition of muscular force. It is strange that a pianist so richly endowed by nature should vulgarise her art by such displays, and the problem is only rendered more difficult of solution by Madame Essipoff's light and delicate playing of such trifling solos as those of Gluck and Scarlatti, which she rendered on the present occasion to the supreme satisfaction of the audience. Mr. Gerard Cobb's elegant and expressive "Spanish Lullaby," one of two songs with violoncello *obbligato* recently published, was sung by Mr. Thorndike, who, however, was unable to do it justice, being evidently out of voice. M. Saint-Saëns's Variations for two pianofortes on a Theme by Beethoven, played by Madame Essipoff and Madame Fannie Bloomfield, completed the programme.

St. James's Hall was hardly more than half full on the 15th ult., a state of things almost unprecedented on a Saturday afternoon. But the sparse assemblage did not fail to give Madame Néruda a hearty reception on her welcome re-appearance. The great artist was evidently still suffering from much weakness, but her playing was not thereby affected. Mozart's favourite Quartet in D minor (No. 2) headed the scheme and was beautifully rendered. Schumann's Trio in G minor (Op. 110), an interesting work, though less inspired than the earlier Trios in D minor and F, and Mendelssohn's Tema con Variazioni in D (Op. 17), for pianoforte and violoncello, were the remaining concerted works. The pianist of the afternoon was Miss Zimmermann, who modestly contented herself with Schumann's Toccata in C (Op. 7) and the familiar Nachtstück in F (Op. 23, No. 4), and firmly declined the demand for another piece. Mr. Santley was scarcely in his best voice, which was not surprising considering the state of the atmosphere, but he sang two charming *Lieder* of Brahms's with his customary expression and feeling.

Of the last two Concerts before Christmas, on the 17th and 22nd ult., there is really nothing to say of a critical nature. Brahms's "Gipsy Songs" were repeated on both occasions, and were received with even more enthusiasm than before. Never, probably, in the history of these Concerts has an addition to the repertory been received with so much favour as this charming cycle of lyrics. The concerted instrumental works at the performance of the 17th were Mendelssohn's Quartet in D (Op. 44, No. 1) and Mozart's Trio in E flat, for pianoforte, clarinet, and viola; and on that of the 21st Schubert's Quartet in A minor (Op. 29) and Beethoven's Sonata in A, for pianoforte and violoncello (Op. 69). Miss Fanny Davies was the pianist at both Concerts, her contributions, however, being limited to Mendelssohn's Prestoscherzando in F sharp minor, and the same composer's Prelude and Fugue in E minor (Op. 35, No. 1). The Concerts will be resumed on Monday, the 7th inst.

ROYAL SOCIETY OF MUSICIANS.

FOR many years this ancient Society gave an annual performance of "The Messiah" in St. James's Hall. Ostensibly for the benefit of the charity, it really resulted in a monetary loss, as the subscribers had the right of free entry. At last it occurred to some one that it would be far more advantageous to hold a celebration in Westminster Abbey, and permission having been obtained, a performance was given of Handel's "Dettingen Te Deum" in 1885, and in the following year one of the "Lobgesang." The outcome being satisfactory, it was determined this year to revert to "The Messiah," and accordingly the Oratorio was performed in a somewhat abbreviated form on November 29. The event aroused very keen interest in the public mind, and although the charges for admission were higher than those at ordinary Concerts every part of the vast building was thronged with an eager crowd, who listened with rapt attention as the sublime strains were wafted along nave and aisle for the first time since 1834. From a strictly musical point of view, however, the rendering left something to be desired. With the invaluable co-operation of Madame Albani and Madame Patey the soprano and contralto airs, of course, received the fullest justice. Never, indeed, have these two eminent artists sung more impressively or with truer feeling. Messrs. Harper Kearton, Robert Hilton, and Brereton were placed at some disadvantage, but the tenor and bass airs were adequately rendered by them, and thus far there was no ground for complaint. The shortcomings arose from the inefficiency of the band and chorus. When the work was last given in Westminster Abbey fifty-four years ago the executants were imposing in numbers if not in musical efficiency, but on the present occasion a small scratch choir and band were considered sufficient. Dr. Bridge, who conducted, did his best with the force at his command, but he could not work impossibilities, and the tone was thin and unsatisfactory even when precision was maintained, which was not always the case. That the Society benefited substantially by the performance is matter for congratulation, but we hope that on the next occasion measures will be taken to make the celebration more complete in all matters of detail.

THE HECKMANN QUARTET.

SINCE its last visit to this country the *personnel* of this celebrated organisation has undergone a slight change. Three of its members remain the same as before, but the viola is now played by Herr Oushgorn, who appears to be as well qualified for his position as his predecessor. The two Concerts given at the Princes' Hall, on November 29 and the 12th ult., did not include any novelties nor any works that could be described as unfamiliar to lovers of chamber music. On the first occasion the most important items were Brahms's Pianoforte Quartet in F minor (Op. 34), Schumann's Quartet in A minor (Op. 41, No. 1), and Beethoven's in C (Op. 59, No. 3); and on the second Mendelssohn's Quartet in E flat (Op. 12), Beethoven's in A minor (Op. 132), and the same composer's Sonata in D, for pianoforte and violoncello (Op. 102, No. 2). The Quartets were played with unflinching precision and accuracy, and the *ensemble* was perfect, one spirit seeming to animate the whole of the performers. But the style was almost painfully cold and mechanical, the want of passion and true feeling being especially regrettable in Beethoven's marvellous work, with its "Hymn of Thanksgiving" in the Lydian mode. Madame Haas was the pianist, and merited warm commendation for her very refined method and clear, even execution in the concerted works, and also in the solos by Bach, Schumann, and Brahms.

PIANOFORTE RECITALS.

IT has been stated, on what authority we are ignorant, that Pianoforte Recitals are declining in popularity. At any rate, they are not yet decreasing in numbers, and seldom if ever have so many taken place before Christmas as we have had to chronicle this season. The first mention this month is due to the three performances given by Madame Essipoff, at the Steinway Hall, on November 29, and the 4th and 12th ult. The Russian pianist has been a tolerably frequent visitor to this country since her first appearance in 1874, and has always been received with interest, if not with enthusiasm. The number of capable performers has so largely increased of late that only executants of phenomenal powers can hope to obtain the universal suffrages of the public. Madame Essipoff is not one of these; her manipulative skill is far above the average, but her playing is marred by defects calculated to seriously offend sensitive ears. She is too apt to mistake mere noise for dignity of style, and the frequent exaggeration of accent, caused by playing the left-hand part an octave lower than the written text, has a harsh and unpleasant effect. Further, Madame Essipoff takes unpardonable liberties with the original, in passages requiring delicacy and refinement, the great masters seldom, if ever, being allowed to speak for themselves. These faults were most painfully in evidence in Schumann's Sonata in G minor (Op. 22) at the first Recital; in Beethoven's Sonatas in A flat (Op. 26) and F minor (Appassionata) (Op. 57) at the second; and in Schumann's Fantasia in C (Op. 17) at the third. The breadth and majesty which distinguish one and all of these masterpieces were partially disguised by the various eccentricities in which the pianist indulged, and her interpretation of them did not afford a satisfactory model for students to imitate. But in a number of pieces of a lighter calibre Madame Essipoff's command of the keyboard enabled her to present the audiences with some charming examples of executive art of a kind perfectly legitimate, though not perhaps of the highest order. We do not refer to her rendering of items by Chopin, Schubert, and Mendelssohn, but of *genre* pieces by such composers as Paderewski, Rubinstein, Schütt, Leschetizsky, Raff, and Moszkowski. At two of her Recitals she introduced her pupil, Madame Fannie Bloomfield, with whom she played Saint-Saëns's Variations on a Theme by Beethoven, Schumann's Theme and Variations in B flat (Op. 46), and other pieces of less value for two pianofortes. In the first-named of these works the *ensemble* was perfect, which is saying no little, for the French composer has not been sparing of difficulties in his clever piece.

Miss Jessie Bridge, a very clever young lady only fourteen, gave a Recital, at the Princes' Hall, on November 30. She is a pupil of Madame Jessie Morison,

at the North London Institute, and must be already proficient in general musical knowledge, since she gained the Royal Academy of Music Certificate in 1885 and again this year with honours. Though of course not a finished artist, she displayed the results of good training in one of Mozart's Sonatas for two pianofortes, and various smaller pieces; while her powerful execution in Liszt's "Fantaisie Hongroise" fairly astonished her hearers. Beethoven's "Waldstein" Sonata was, perhaps, too severe a test, as it requires intellectual as well as mechanical force, but she played the first movement very creditably. The future of Miss Bridge will be watched with interest, more especially as she is evidently in good hands.

The next to seek the favour of the public was Mr. John A. Dykes, on the 7th ult., at the Princes' Hall. It will be remembered that Mr. Dykes made a single appearance at the Popular Concerts last season, and favourably impressed his audience. With considerable natural ability it would be strange indeed if he did not succeed in becoming a capable pianist under such an instructress as Madame Schumann. At present he must still be considered a student, but a student who is pursuing the right path. His faults are merely those of inexperience, and he has nothing to unlearn. In Bach's Organ Fugue in A minor, Beethoven's Sonata in E flat (Op. 27, No. 1), and Schumann's Fantasia in C (Op. 17) he displayed a neat style, the principal shortcoming being a lack of warmth and of sympathy with the music. Better this, however, than mere sound and fury, of which we have had so much of late.

An unusually interesting Recital was given on the 7th ult. at Steinway Hall, by Miss Marion Bateman and Miss Esther Mowbray. With the exception of a few well-chosen songs, sung by Miss Farmer and accompanied by Mr. John Farmer, the programme consisted exclusively of pianoforte duets, performed by the recital-givers. Two were compositions for two pianofortes—viz., Mozart's Sonata in D (which, by the way, little Josef Hofmann played at the Popular Concerts with his father a little more than a year ago) and Schumann's Andante and Variations in B flat. The remainder were pieces for four hands by Schubert, Schumann, Brahms, Gade, Dvorák, and Volkmann. We cannot praise too highly the intelligence and precision evinced by Misses Bateman and Mowbray in the interpretation of these various items. Both pianists revealed an excellent technique and played together as though inspired by an identical spirit. Their efforts were rewarded with hearty applause by a full audience.

We do not know any of the antecedents of M. Henri Falcke, who gave a Recital at the Steinway Hall on the 14th ult., but his style is thoroughly French, possessing brilliancy but little breadth and intellectuality. There was not much to commend in his rendering of Beethoven's Sonata in F minor (Appassionata), but he played some light pieces by Mathias, Moszkowski, Godard, and other composers of the same calibre in a very effective style. The audience was very small in point of numbers, which was not surprising, as the weather was unfavourable and the pianist entirely unknown to London musical circles.

WESTMINSTER ORCHESTRAL SOCIETY.

LARGE results sometimes accrue from small beginnings, and the history of the above-named Society is an instance in point. Originating in a business firm, it has steadily developed, and may now be regarded as one of the most important of our rapidly growing amateur associations for the cultivation of instrumental music. Its scheme of work for the present season is worthy of special attention and respect. Three Concerts are to be given, of which the programmes are to consist wholly of works by living English composers. We do not know whether this idea was initiated by the Society's energetic Conductor, Mr. C. S. Macpherson, or by others, but it deserves much praise, if only as calculated to show what native musicians are now doing to enhance the art reputation of their country. The first of the series of Concerts took place in the Westminster Town Hall, on the 5th ult., when the principal features of the programme were Professor Stanford's Prelude to "Œdipus Rex," Mr. J. F. Barnett's Pastoral Suite, Mr. Thomas Wingham's Pianoforte Concerto,

creditably played by Miss Kuhe, and Mr. Prout's Symphony in F, conducted by the composer. We regret to be unable to speak in high terms of the performances of these works. It would seem that the ranks of the orchestra include some members who have not yet attained sufficient proficiency to render them desirable additions to an executive force, for the intonation of the strings was painfully uncertain, a difference of nearly a semitone being at times apparent between some of the players and others. There is but one remedy for this, though its application may be disagreeable alike to giver and receiver. The inefficient must be politely but firmly invited to content themselves with honorary membership, or, at any rate, to abstain for a while from taking part in the public performances. By such means alone can the Society realise the lofty aims it has in view.

HYDE PARK ACADEMY OF MUSIC.

THE Concert given by students of the Hyde Park Academy of Music at the Steinway Hall, on the 13th ult., was nowise inferior in excellence to those we have previously been called upon to notice in connection with this institution. As before, too, the most meritorious feature of the display was the singing of the young ladies' choir, which Mr. Henry F. Frost has now trained to a degree of proficiency that enables him to impose the most exacting tasks upon his charges without fear of over-weighting them. Their heaviest undertaking in the present instance was Henry Smart's Cantata for female voices "King René's Daughter," a melodious and well-written work and a characteristic example of Smart's talent for graceful lyrical composition. The suave and flowing choruses were sung with admirable intelligence; Mr. Frost's clear, decided beat was followed with the utmost precision, the various rhythms and contrasts of expression being well marked throughout. Loud applause was bestowed at the conclusion of the Cantata upon Conductor and singers alike; while of the soloists, Mrs. Lindley White, who creditably sustained the music of *Iolanthe*, came in for the largest share of congratulation. The choir was also heard during the evening in Raff's chorus "Vicissitude," Henry Leslie's part-song "The Swallow," and a part-song, "Melusine," by Miss Mary Carmichael. By-the-way, the lady just-named executed the whole of the pianoforte accompaniments with her accustomed taste, besides joining Miss Kate Willis in the Andante and Variations from the "Kreutzer" Sonata. Some of the professors of the Academy also took part in the Concert. Miss Mary Willis exhibited her flexible voice and finished method to rare advantage in the florid *scena* "Della rosa il bel vermiglio," from Rossini's "Bianca e Faliero"; Fräulein Ellenberger played pieces by Chopin, Rubinstein, and Henselt with admirable technical facility; and Mr. Charles Fry invested with characteristic point and sentiment, as well as a faultless elocutionary style, his delivery of Leigh Hunt's "Glove and the Lions" and a scene from Shakespeare's "Henry V." There was a numerous and appreciative audience, and the Concert was in every way a success.

THE MUSICAL ASSOCIATION.

MR. E. H. TURPIN read a paper, on the 3rd ult., on "The Instincts of Musical Form." Broadly viewed, the outlines of form are presentation or exposition, development and recapitulation, or resultant attainment. Such processes have not only grown in the various arts in identically the same manner, but they characterise the operations of nature herself. Mr. Turpin then instituted a comparison between the methods of the poet, dramatist, and novelist, and that of the musician, showing how they were guided by the same principles of form, and pointed out that the lyric, epic, and dramatic qualities were as recognisable in music as in poetry. The reforms of Gluck were chiefly confined to deepening expression and preserving appropriate naturalness. Wagner grasped the truth that the arts had great principles in common, and his efforts to bring all the arts into one common focus of action were matters of history. So far as the instincts of musical form were based upon the strength and eternal action of natural laws, certain principles would ever remain for the

guidance of coming generations of composers and deserved to be recognised as philosophic impulses, seeking by artistic methods to strengthen the memory, quicken mental perceptions, and enforce impressions by the exercise of logical power.

OBITUARY.

MR. DESMOND LUMLEY RYAN died on November 29, at Brixton, in the thirty-seventh year of his age. He was the son of the late Michael Desmond Ryan, a well-known critic, who died in 1868, and although only a boy of seventeen, was chosen to succeed his father in a great part of his newspaper duties on the *Standard* newspaper. Mr. D. L. Ryan, who was also an occasional contributor to THE MUSICAL TIMES, was the author of the libretto of Signor Schira's "Lord of Burleigh," produced at the Birmingham Festival of 1870; of Dr. Heap's "Maid of Astolat," given at the last Wolverhampton Festival, and of another work by the same composer which is announced for next year, besides various newspaper contributions. Mr. Ryan broke down a year ago, and was ordered by an eminent physician to take a sailing voyage to Australia and back as the only means of preserving his life. The remedy came too late, and when he resumed his labours he broke down once more, never to work again. The exhausting labours of his profession once more sent him to his bed, and the illness which ensued was destined to be his last. The public, of course, knew Mr. Ryan only as a critic, who, if it were his duty to condemn, penned his words in so kindly a spirit that the very obvious effort not to cause pain rendered his mild censure all the more convincing. He was much beloved in private life, and was esteemed by all who came in contact with him in public.

The Munich *Fremden-Blatt* announces the death of DR. FRANZ WITT, a Bavarian priest and prolific composer of Church music, at Landshut, in Lower Bavaria, on the 2nd ult. Witt was the founder and President-General of the "Cecilien-Verein for all countries speaking the German language." He has published upwards of twenty Masses, besides four Requiem Masses, four Te Deums, three "Stabat Mater," and innumerable Motets. Many of his compositions are in favour with disciplinarians in Church music in these countries and especially in the diocese of Dublin. The Dublin *Lyra Ecclesiastica* states that Dr. Witt suffered from a nervous complaint that prevented him from listening to music during several years; yet he continued to the day of his death to compose Church music, and to edit the *Fliegende-Blätter* (Ratisbon) and the *Musica Sacra* (Ratisbon), the organs of his Society. The immediate cause of his death was apoplexy, which carried him off in his fifty-fourth year.

We regret to have to announce the death, on the 18th ult., of Mr. FREDERICK N. LÖHR, for the past twenty years a Professor of Music in Plymouth. Mr. Löhr was born in the city of Norwich, in 1844, and received his musical training from Dr. Buck, Organist of Norwich Cathedral. Before he attained to manhood he removed to Leicester, thence to Helston, and at the age of twenty-two he took up his abode in Plymouth, where for the first twelve years he held the post of Organist at Sherwell Chapel. He set on foot the Plymouth Vocal Association, which greatly increased in numbers and efficiency until it has attained its present high position as a Choral Society. He was also the organiser of musical societies at Launceston and elsewhere. As a musical composer, Mr. Löhr was known elsewhere than in Plymouth. He leaves a widow and daughter and two sons, with a host of personal friends, to cherish his memory.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE closing days of November were signalised by the first production in Birmingham of two important operatic works, which, however, are not altogether new to the rest of the world. The first of these was Verdi's "Aida" and the other the same composer's "Ernani." The music of both works of course was more or less familiar

already to the musical public, but it was reserved for the Italian Opera Company of Mr. Augustus Harris to produce the operas in their completeness on our local stage, and it is only fair to add that neither pains nor expense was spared in their presentation.

Messrs. Harrison's second Concert, which took place on the 3rd ult., though generally of a popular character, was a great improvement upon the first in point of musical interest, whilst a complete success as regards attendance. The artistic corps was an unusually strong one, comprising in the vocal department Madame Albani, Miss Whitacre, Miss Alice Gomes, Mr. Edward Lloyd, Mr. C. Banks, and Mr. Santley, whilst the interests of instrumental art were entrusted to the competent hands of Miss Fanny Davies and the members of the Heckmann String Quartet.

Dr. Hubert Parry's new Oratorio "Judith" was performed here on the 13th ult., by the members of the local Festival Choral Society, for the first time since the Festival of August last at which it was produced. "Judith" is a work that grows upon the hearer, and deeply as it impressed the Festival audience it appeared to excite even more interest and admiration on this occasion, though the second performance was necessarily, in many respects, inferior to the first. The principal vocalists were Miss Anna Williams, who "created" the part of the heroine at the Festival performance; Miss Hilda Wilson, Mr. Charles Banks, and Mr. Henry Pope, who were joined in the scenes with the royal children by Masters Lionel Wynne and Frank Lambert, of Mr. Stedman's choir. There is no need to describe with what dramatic fervour, power, and charm of voice Miss Williams sings the very trying music of *Judith*. On this occasion she was in excellent voice and repeatedly roused the enthusiasm of her hearers. Miss Hilda Wilson sang the music of *Queen Meshullemeth* with much sweetness and expressiveness, especially charming the audience in the ballad "Long since in Egypt's plenteous land" and the touching air "The Lord is long suffering." Mr. Banks succeeded in imparting so much interest to the generally unpopular character of *Manasseh* as to evoke enthusiastic demonstrations from both chorus and audience, more especially after his singing of the *bravura* air "God breaketh the battle." Mr. Henry Pope sang the music of the *Messenger* conscientiously and well. The chorus singing generally was admirable, though wanting occasionally in dramatic expressiveness. Mr. Perkins rendered efficient service at the organ and Mr. Stockley conducted with much judgment.

Saturday is becoming quite a field day for Concerts here, of which two are usually given in the Town Hall alone—viz., one in the afternoon partaking of the character of an Organ Recital, with vocal selections intermixed; and an Oratorio or miscellaneous Popular Concert at night. On the 1st ult. a Concert of Scottish music was given under the auspices of the Birmingham and Midland Scottish Society, when the chief feature of the performance was the admirable part-singing of the Glasgow Select Choir. On the 15th ult. Mr. Perkins gave his sixth Organ Recital, which included Mendelssohn's Sonata, No. 1; Sterndale Bennett's Minuet, from the G minor Symphony; and a grand Concert Fantasia on old English music, arranged by Mr. W. T. Best. The vocalist was Mr. Gervase Cooper. In the evening an immense audience assembled at Mr. Alfred Gilmer's popular Concert, of which military band music formed the staple feature. In the absence through illness of Mr. Gilmer, the conducting devolved upon Mr. Rees.

The Midland Institute Madrigal Choir gave an interesting Concert on the 17th ult., with the assistance of Miss Linda Morton, who made her *débüt* as a pianist on this occasion; Miss Pauline Cramer (vocalist), and Mr. Carl Armbruster (pianist). The Madrigals and Part-songs, under the direction of Mr. Stockley, were admirably given by the choir; but public interest naturally centred in the *débütante*, who is a pupil of Miss Welchmann, of Handsworth.

At the Edgbaston Amateur Musical Union Concert, on the 20th ult., the principal orchestral items were Mendelssohn's "Scotch" Symphony, the Golttermann Concerto for violoncello and orchestra, and the Overture "Im Hochlande," by Gade, and "Poet and Peasant," by Suppé. Mr. A. J. Priestley played the Golttermann Concerto very creditably. The vocalists were Miss Alice James and Mr. Leo Matthews.

The annual performance of "The Messiah" took place in the Town Hall on the evening of the 26th ult., when Mrs. Hutchinson, Miss Dews, Mr. Charles Banks, and Mr. Henry Pope were announced to take part in the performance, with Mr. C. W. Perkins as Organist and Mr. Stockley as Conductor. There is no need to expatiate upon the manner in which so familiar a work was rendered by so competent a body of performers.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society is dead—long live the Dublin Musical Society! The dissolution of this old and excellent Association by its committee has, it appears, been only understood as the resignation of the latter body, for at a special meeting of the members and subscribers, held at the Antient Concert Rooms on the 12th ult., a provisional committee was appointed to take measures for the immediate reconstruction of the Society. The evident concern of the general musical public at the threatened loss to musical art in Dublin, and its sympathy with those who are working to avert such a catastrophe, are strong earnest of the success which it is hoped awaits the Dublin Musical Society in the future. Of its inherent vitality no better evidence could be desired than the "final" performance given on the 6th ult., in the Concert Hall of the Royal University. The splendid hall was crowded in every part. Apparently there is no apathy on the part of the public. The chorus was well up to its high standard of excellence, and the band, though reduced in number, displayed no weakness beyond that which has on other occasions been more conspicuous—namely, in the first and second strings. The distinguished Conductor, Mr. Joseph Robinson, was in his best form, and every call which he made on his forces was intelligently responded to. Wherever lay the debility of the Society it did not seem to be in its musical organisation. A selection from Handel's "Samson" and a miscellaneous second part furnished the programme. The principal singer was Madame Nordica, whose charming voice and perfect vocalisation were heard to much advantage in "Let the bright Seraphim" (to the trumpet *obbligato* of Mr. O'Donnell), the conclusion of which was the signal for a tempestuous encore, which was gracefully responded to. Madame Nordica's interpretation of the solos in Mendelssohn's "Hear my prayer" in the second part, and of the final piece of the programme, Rossini's "Inflammatus," was no less enthusiastically received. The other solo portions of the music were creditably sung by Miss Frederika Taylor, soprano; Miss Fanny Emerson, contralto; Mr. Melford d'Alton, a promising tenor; and Mr. John Horan, Jun., bass. The second part of the programme consisted of "By Babylon's Wave," Gounod, splendidly sung by the choir, and repeated in obedience to a unanimous demand; Mendelssohn's "Hear my prayer" and "Judge me, O God"; two numbers of Mrs. Fanny Robinson's Cantata "God is love"; and Rossini's trio "Gratias agimus," from the "Messe Solennelle," and "Inflammatus," from the "Stabat Mater," before alluded to. Mr. John Horan, Sen., presided at the organ, and Mr. Joseph Robinson conducted.

The Chamber Music Recitals at the Royal Dublin Society continue to attract an assemblage of musical amateurs that overcrows the little theatre of the Institution every Monday. At the Recital of the 3rd ult. Schumann's Quartet in A minor, for two violins, viola, and violoncello (Op. 47, No. 1), and Brahms's G minor Quartet, for pianoforte, violin, viola, and violoncello, with Beethoven's Pianoforte Sonata in D minor (Op. 31, No. 2) were performed with great taste and skill. The executants were Signor Papini, Mr. Newcome, Herr Lauer, Mr. Rudersdorff, and Signor Esposito, pianoforte. On the 10th ult. the above programme was repeated, and lost nothing in the repetition; and on the 17th ult. a most pleasing performance was given of Mendelssohn's Quartet in E flat, for strings; Rubinstein's Sonata for pianoforte and violoncello, in B flat (Op. 39); and Beethoven's Trio in B flat, for pianoforte, violin, and violoncello (Op. 97).

The Dublin University Choral Society gave its first Concert for the season (its 52nd season and 179th

performance) on the afternoon of the 15th ult., in the Examination Hall, Trinity College, under the direction of Sir Robert Stewart, Mus. D. Beethoven's Mass in C, Mendelssohn's 13th Psalm and Hymn "Eternal Ruler of the Skies," and the Sanctus and Benedictus from Mozart's First Mass were the chief items of the programme. The principal vocalists were Miss A. Craig, Mrs. Scott-Ffennell, Mr. Drummond Hamilton, and Mr. Benjamin Mullen. The chorus of this Society is somewhat of "an uncertain quantity," varying from seventy to 150 voices, and on the present occasion was rather inadequate to the work required of it, Beethoven's Mass appearing to painfully overtax the sopranos, who showed to better advantage in the miscellaneous items of the second part. The accompaniments were ably performed by Drs. Gater and Jozé, on a pianoforte and American organ, which, considering the numbers of the choir, made a tolerably effective substitute for the full band to which the Society has been accustomed to entrust its accompaniments. But it is to be hoped that the University Choral Society, which is the oldest Musical Society in Dublin, and which has always been remarkable for its enterprise in presenting new works to the Dublin music-lovers, and that, too, in an adequate manner, is not going to shrink into the proportions or disproportions which were observable at its last Concert.

Meanwhile, St. Patrick's Oratorio Society is coming well to the front. This body, which is conducted by Mr. Charles Marchant, for the last few seasons has had the largest record of performances in Dublin, of which it may be said that they were in all respects praiseworthy. It has now added a full band to its attractions, drawn chiefly from the members of the Dublin Orchestral Union, whose late Concert has been mentioned.

The usual Christmas performance of "The Messiah" took place in St. Patrick's Cathedral on the evening of the 18th ult., at which the attendance was so large that many failed to obtain places.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Choral Union chose as subject for its first Concert (November 26) Dr. Hubert Parry's "Judith," which choice in itself was all the more acceptable as for the two previous years at least novelties have been altogether absent from the programmes of this Society. The solo vocalists were Madame Bertha Moore, Miss Janet Sneddon, Mr. Iver McKay, and Mr. Albert B. Bach, with Mr. Collinson as Conductor. The chorus, especially the sopranos, did their work admirably throughout, their best efforts being the rendering of the choruses "Hail, Moloch," and "Arise, O Israel."

At a Meeting of the Society of Musicians, on the 1st ult., it was proposed and unanimously accepted that a Benevolent Fund should be established in connection with the Society; that a managing committee be appointed, to whom discretionary power should be given for helping, temporarily or otherwise, musicians members of the Society in the first place, and, if necessary, outsiders, who, by no fault of their own, may have fallen into misfortune. To make a beginning, one-fourth of the yearly subscription was voted for this fund, the committee to arrange ways and means to enlarge the fund as much and as soon as possible.

The first Orchestral Concert, under the conductorship of Mr. Manns, took place in the Music Hall on the 11th ult., and proved by its success that the fears of the *entrepreneurs*, Messrs. Paterson and Sons, as to a possible financial failure, were perfectly groundless. The soloists of the evening were Miss Margaret Macintyre (vocalist) and M. Marsick (violinist). The lady excelled in the rendering of "Ah, fors è lui" (Verdi's "Traviata") and "Le retour des promiss" (Dessauer), giving as encores songs by Lassen and Sullivan; and M. Marsick showed himself completely at home in the reproduction of a Concerto for violin (No. 2), by Wieniawski; also in two numbers of a Suite "Tzigane," by Wörmser. Weber's Overture to "Oberon," Saint-Saëns's Symphonic Poem "The spinning

wheel of Omphale," Beethoven's Symphony (No. 4, B flat), and Sullivan's "Ouverture di Ballo" were the orchestral pieces performed.

A good deal of interest was attached to the first performance of Mr. MacCunn's Cantata "Bonny Kilmeny," by Mr. Kirkhope's choir (13th ult.) in the Queen Street Hall. The libretto—an adaptation by the composer's father of a beautiful myth from "The Queen's Wake" of James Hogg, the Ettrick Shepherd—is well compiled, and lends itself admirably to the treatment of choruses and soli, which latter, with one exception, fall to the tenor and baritone. From a musical point of view, the work suffers from a want of declamatory variety in the soli, and from an absence of breadth in working out the choruses. The performance, especially with regard to the chorus singing, was all that could be wished; the accompaniments were rendered by a string quintet, with the aid of pianoforte and harmonium. The first part of the Concert consisted of Mendelssohn's "Hymn of Praise."

The second Orchestral Concert took place on the 17th ult. The programme contained the Overture to "Ruy Blas," Raff's "Lenore" Symphony, the first movement of Wingham's Serenade, selections from Wagner's "Meistersinger," and a Fantasia for flute and orchestra, by Demersmann. Madame Nordica was the vocalist, and we had the good fortune to hear her in no less than five songs, owing to the orchestra being delayed a full hour by a railway accident, during which delay she kindly sang a Canzonetta from Gomez's "Salvator Rosa," Goring Thomas's "Summer Night," and Hartmann's "Ich liebe dich," besides the two songs announced in the programme, an aria from Mozart's "Seraglio" and Handel's "Let the bright seraphim," all of which were most enthusiastically received. Mr. Manns conducted, and the orchestra, in spite of their mishap, did very well, especially in the Raff Overture.

At the Lyceum Theatre the Carl Rosa Company, commencing on the 3rd ult., gave one very successful week of representations, the chief attractions being "Robert le Diable" and "La Juive," with Miss Fanny Moody, Miss Amanda Fabris, Mr. Barton McGuckin, and Mr. Charles Manners as principal actors. At the same theatre Mr. D'Oyley Carte's Company performed Sullivan's "Yeomen of the Guard."

At the University Sir Herbert Oakeley played a selection of pieces to the students and others, on the 6th ult., from the works of Handel, Mozart, Mendelssohn, Gounod, Wesley, Ravina, and Silas.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE first Concert of the fifteenth annual series of Choral and Orchestral Concerts, under the management of the Glasgow Choral Union, took place in St. Andrew's Hall, on the 13th ult. It was an orchestral one, and the programme comprised, chiefly, the Overture to "Oberon," Beethoven's No. 4 Symphony, in B flat, Saint-Saëns's "The Spinning wheel of Omphale," and Wieniawski's Violin and Orchestral Concerto, No. 2, in D. The band gave splendid renderings of the two first-named important works and acquitted themselves with a fair measure of success in the two other pieces. The tone of the strings is decidedly superior to that of late years, and the orchestra generally promises to be very satisfactory. Mr. Manns, who conducted with his usual skill and animation, received a most hearty welcome from an audience which was unusually warm. Mr. Sons, the leading violin, was also heartily greeted on entering the orchestra. M. Marsick gave an acceptable interpretation of the solo part in the Concerto, and pleased equally in the Suite "Tzigane." Mr. Iver McKay was the vocalist of the evening, and sang "Deeper and deeper still" with dignity and taste, as also Schubert's "Serenade" and Schumann's "Message," the choice of these, in place of the usual royalty ballad class of songs, saying much for his artistic conscientiousness and judgment. There was a very fair attendance, the subscriptions, if not quite up to the desired standard, being somewhat higher than last year.

At the second Subscription Concert of the series, on the 18th ult., the main point of interest was the production for

the first time of Mr. Hamish MacCunn's Cantata "The Lay of the Last Minstrel," commissioned by the Glasgow Choral Union. The book has been compiled by the composer's father, Mr. James MacCunn, from the first two cantos of Sir Walter Scott's poem, and consists of a series of scenes, which with the aid of the Argument prefixed tell the story, as far as related, very well. The new musical illustration of the stirring and interesting tale is as a whole eminently successful, rising in some places to a point of absolute genius. There is indeed a strong infusion of local colour all through, with much graceful writing of a general character, and little of what may be considered the conventional. Choral Societies everywhere will find the Cantata well worth their study. The performance, which was conducted by Mr. Joseph Bradley, and had Madame Nordica, Madame Damian, Mr. Iver McKay, and Mr. Andrew Black for principals, was everything that could be desired. Mr. Black particularly distinguished himself on the occasion. Previous to the Cantata, Mr. E. Hecht's chorus "The Charge of the Light Brigade" was sung, with orchestral accompaniment, and Mr. Hamish MacCunn's Overture "The Dowie Dens o' Yarrow" was played, the composer conducting.

The programme of the second Popular Concert, which took place on the 22nd ult., included Beethoven's No. 8 Symphony, in F, of which a spirited performance was given by the band. The Overture to "Rienzi" (Wagner) was also played, as also three of a Suite of German Dances by Schubert, and other selections from Mendelssohn, Saint-Saëns, and others. Mr. Orlando Harley sang in place of Mr. Andrew Black, indisposed.

Mr. MacCunn was entertained at dinner by the Glasgow Society of Musicians in the Bath Hotel, on the 19th ult. There were about 150 gentlemen present.

A performance was given of Haydn's "Creation," by the Bridgeton Choral Society, in the City Hall, on the 6th ult. The Society is only in its second year, and now numbers between one and two hundred well selected voices. The result of this care in the choice of the choralists was a very excellent rendering of their share of the work, while with a good orchestra, which was under Mr. W. H. Cole, and a competent trio of soloists—Mrs. Taggart, Mr. H. A. L. Seligmann, and Mr. Riddell—all went well in every other respect. Mr. George Taggart, the Conductor, deserves much credit for his exertions on behalf of the Society.

The Glasgow Select Choir appeared at the Abstainers' Union Saturday Evening Concert of the 8th ult., in the City Hall. The programme was formed of Scotch music, and comprised part-songs and solos. Among the part-songs were arrangements by Patterson, Hume, and Macbeth. There was likewise an original setting of Burns's "Bonny Bell," by Dr. A. C. Mackenzie, specially written for the choir, and previously sung by them in St. James's Hall, at the St. Andrew's Day Concert. The cast of the new melody to Burns's lyric is more after the English manner than the Scotch, but as the words contain nothing of the Doric, Dr. Mackenzie was undoubtedly right in treating them as he has chosen to do, and altogether the part-song or glee is very effective and pleased very much.

Van Bree's Cantata "St. Cecilia's Day" was included in the programme of a Concert given by the South-Western Choral Society, on the 18th ult., and in that of the Crosshill Musical Association, on the 21st ult.

Mr. Herbert T. Lewis has commenced a series of Historical Organ Recitals in Kelvinside Free Church, of which he is Organist. The Recitals are arranged similarly to those he gave last year, and range from Bach to the organ writers of the present generation.

MUSIC IN HUDDERSFIELD.

(FROM OUR OWN CORRESPONDENT.)

ON the 11th ult. a Musical Conversazione was held in connection with the subscription series of Concerts. The Town Hall was florally decorated for the occasion on an elaborate scale, the programme was of a distinctly "light" character, the audience was large and fashionable, and the whole was, in its way, most enjoyable. The following evening (the 12th ult.

Words by Sir WALTER SCOTT.

FOUR-PART SONG.

Composed by OLIVER KING.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

SOPRANO. Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no

ALTO. Sol - dier, rest! thy war-fare o'er, . . Sleep the sleep that knows no

TENOR. Sol - dier, rest! thy war-fare o'er, . . Sleep the sleep that knows no

BASS. Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no

PIANO. (*ad lib.*)

break - ing; Dream of bat - tled fields no more, . . Days of dan - ger, nights of

break - ing; Dream of bat - tled fields no more, . . Days of dan - ger, nights of

break - ing; Dream of bat - tled fields no more, Days of dan - ger, nights of

break - ing; Dream of bat - tled fields no more, Days of dan - ger, nights of

wak - ing, Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no

wak - ing, Sol - dier, rest! thy war-fare o'er, . . Sleep the sleep that knows no

wak - ing, Sol - dier, rest! thy war-fare o'er, . . Sleep the sleep that knows no

wak - ing, Sol - dier, rest! thy war-fare o'er Sleep the sleep that knows no

break - ing; Dream of bat - tled fields no more, . . Days of dan - ger, nights of
 break - ing; Dream of bat - tled fields no more, . . Days of dan - ger, nights of
 break - ing; Dream of bat - tled fields no more, Days of dan - ger, nights of
 break - ing; Dream of bat - tled fields no more, Days of dan - ger, nights of
 wak - ing. In our isle's en - chant - ed hall, . . Hands unseen thy couch are
 wak - ing. In our isle's en - chant - ed hall, . . Hands unseen thy couch are
 wak - ing. In our isle's en - chant - ed hall, Hands unseen thy couch are
 wak - ing. In our isle's en - chant - ed hall, Hands unseen thy couch are
 strew - ing, Fai - ry strains of mu - sic fall, . . Ev - 'ry sense in slum - ber
 strew - ing, Fai - ry strains of mu - sic fall, . . Ev - 'ry sense in slum - ber
 strew - ing, Fai - ry strains of mu - sic fall, Ev - 'ry sense in slum - ber
 strew - ing, Fai - ry strains of mu - sic fall, Ev - 'ry sense in slum - ber

First system of the musical score. It consists of four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano part is in bass clef. The lyrics are: "dew - ing. Sol - dier, rest ! thy war-fare o'er, Dream of fight - ing fields no more ;". The music features triplet markings (indicated by a '3' over the notes) in the vocal lines.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "Sleep the sleep that knows no break - ing, Morn of toil, Morn of toil, Morn of". The piano part includes dynamic markings: *f* (forte) and *p dolce* (piano dolce). The vocal parts also have *p dolce* markings.

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "Morn of toil, morn of toil, nor night of wak - ing. of toil, morn of toil, nor night of wak - ing. morn of toil, nor night of wak - ing. toil, morn of toil, nor night of wak - ing." The piano part includes dynamic markings: *p dolce*, *pp* (pianissimo), and *p* (piano). The vocal parts also have *pp* markings.

Più Allegro.
Martellato.

No rude sound shall reach thine ear, Ar-mour's clang, or war-steed

No rude sound shall reach thine ear, Ar-mour's clang, or war-steed

No rude sound shall reach thine ear,

No rude sound shall reach thine ear,

Più Allegro.

No rude sound shall reach thine ear, Ar-mour's clang, or war-steed

champ - - ing, Trump nor pi-broch sum-mon here,

champ - - ing, Trump nor pi-broch sum-mon here,

Ar-mour's clang, or war-steed champ - - ing, Trump nor pi-broch sum-mon

Ar-mour's clang, or war-steed champ - - ing, Trump nor pi-broch sum-mon

Must'ring clan, or squadron tramp - ing, Yet the lark's shrill fife . . may come At the

Must'ring clan, or squadron tramp - ing, Yet the lark's shrill fife . . may come At the

here, nor sum-mon here, Yet the lark's shrill fife . . may come At the

here, nor sum-mon here, Yet the lark's shrill fife . . may come At the

day-break, from the fal - low, And the bit - tern sound his drum, Boom - ing

day-break, from the fal - low, And the bit - tern sound his drum, Boom - ing

day-break, from the fal - low, And the bit - tern sound his drum, Boom - ing from the

day-break, from the fal - low, And the bit - tern sound his drum, and .

dim.

from . . the shal - low. Rud - er sounds shall none be near, Nor

from the shal - low. Rud - er sounds shall none be near, Nor guards nor

sed - gy shal - low. Rud - er sounds shall none be near, Nor

the bit - tern sound his drum. Rud - er sound shall none be near, Nor

Poco tranquillo.
p dolce.
mf dolce.
p dolce.
Poco tranquillo.
p dolce.

guards nor war - ders chal - lenge here, Here's no war - steed's neigh and champ - ing, Or

war - ders chal - lenge here, Here's no war - steed's neigh and champ - ing, Or

guards nor war - ders chal - lenge here, Here's no war - steed's neigh and champ - ing, Or

guards nor war - ders chal - lenge here, No war - steed's champ - ing, Or

ff

mf *rall.*
squad - ron's stamp - ing, No war steed's champing, Or squadron's stamping.

mf *rall.*
squad - ron's stamp - ing, No war steed's champing, Or squadron's stamping.

mf *rall.*
squad - ron's stamp - ing, No war steed's champing, Or squadron's stamping.
shouting clans, or squadron's stamp - ing, *ff* *rall.*

mf *rall.*
squad - ron's stamp - ing, No war steed's champing, Or squadron's stamping.

Tempo lmo. *cres. 3*
Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no break-ing; Dream of

p *cres. 3*
Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no break-ing; Dream of

p *cres. 3*
Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no break-ing; Dream of

p *cres. 3*
Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no break-ing; Dream of

Tempo lmo. *cres. 3*
bat - tled fields no more, Days of dan - ger, nights of wak - ing, Sol - dier,

f *pp* *3*
bat - tled fields no more, Days of dan - ger, nights of wak - ing, Sol - dier,

f *pp* *3*
bat - tled fields no more, Days of dan - ger, nights of wak - ing, Sol - dier,

f *pp* *3*
bat - tled fields no more, Days of dan - ger, nights of wak - ing, Sol - dier,

f *pp* *3*
bat - tled fields no more, Days of dan - ger, nights of wak - ing, Sol - dier,

rest! thy war-fare o'er, Dream of fight - ing fields no more;

rest! thy war-fare o'er, . . Dream of fight - ing fields no more;

rest! thy war-fare o'er, . . Dream of fight - ing fields no more,

rest! thy war-fare o'er, Dream of fight - ing fields no more,

The first system of the musical score for 'SOLDIER, REST!'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The lyrics are: 'rest! thy war-fare o'er, Dream of fight - ing fields no more;'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

f Sleep the sleep that knows no break - ing,

f Sleep the sleep that knows no break - ing, Morn of toil, *dolce.*

f Sleep the sleep that knows no break - ing, Morn of toil, *dolce.*

f Sleep the sleep that knows no break - ing, Morn of

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'Sleep the sleep that knows no break - ing, Morn of toil, dolce.'. The piano accompaniment continues with the same rhythmic pattern, and the vocal parts have some dynamic markings like *f* and *dolce.*

dolce. Morn of toil, morn of toil, nor night of wak - ing.

of toil, morn of toil, nor night of wak - ing.

morn of toil, nor night of wak - ing.

toil, morn of toil, nor night of wak - ing.

The third system of the musical score. It continues the vocal and piano parts. The lyrics are: 'Morn of toil, morn of toil, nor night of wak - ing. of toil, morn of toil, nor night of wak - ing. morn of toil, nor night of wak - ing. toil, morn of toil, nor night of wak - ing.'. The piano accompaniment continues with the same rhythmic pattern, and the vocal parts have some dynamic markings like *dolce.* and *pp*.

Also published in Novello's Tonic Sol-fa Series, No. 621, price 1½d.; and for Male Voices.

GAUL'S "JOAN OF ARC" AT PLYMOUTH.

"Few Cantatas are as rich in chaste melodies, charming choruses, and exquisite orchestration as Alfred R. Gaul's 'Joan of Arc,' performed for the first time in Plymouth by the Vocal Association in the Guildhall last evening. Mrs. Stanley Stubbs (Miss Robertson) sang the rôle, Mr. Henry Guy took the tenor solos, and Mr. Watkin Mills was engaged for the bass airs. Mr. John Pardew, as usual, led the orchestra. The singularly pretty and graceful introduction and the succeeding chorus, 'Hail to the beautiful morning of May,' were heard attentively and greeted with an applause that showed that thus early was the Cantata to the liking of the audience. The first solo, 'There is no one like her,' was sung by Mr. Guy. It is one of the gems of the piece—soft and passionate—and the well-known tenor admirably rendered its many beauties. A charming chorus of youths and maidens is followed by a duet for Philip and Joan in which the 'Voices' are heard softly calling Joan to her mission, and the effect of the low whispering accompaniment of the 'Voices' was indescribably sweet. A beautiful chorus, 'Our time of sorrow,' was followed by a trio for the chief vocalists, during which the spirits again call. Mr. Mills was next heard in his first solo, 'Who would not fight for freedom?' a spirited, martial air, sung with much force and precision, and gaining an encore. In the magnificent choruses 'A shepherd maid has passed' and 'The maid—she has come,' the choir splendidly sustained their reputation. They entered heart and soul into the music and produced a powerful result. The harmonies are rich, and the melodies roll onward with impressive grandeur. Mr. Guy and Mr. Mills were next associated in the duet 'Full flows the river.' This lovely number, replete with graceful phrases and delicate modulations, was charmingly rendered and received with much delight. Had time permitted it would have been redemanded. Joan's chief solo followed—'The memories of home.' Mrs. Stubbs sang the beautiful air very sweetly and tenderly, gaining an encore, but she wisely declined to repeat a number both long and trying. A wonderful bit of orchestration representing sleep troubled by dreams concluded the scene. An exceedingly dramatic chorus, 'On to the battle, on!' splendidly given, and a spirited trio for the soloists, 'Lead ye on the men-at-arms,' were succeeded by a deeply religious choral number, 'Ave Maria,' carefully and successfully rendered. After the dashing chorus 'She comes!' a delicate and weird *intermezzo* illustrated the change in Joan's fortunes from a conqueror to a prisoner, and the next number was for the choir—'She is lost'—a sad wail, and a bitter denunciation of Joan's betrayers. The Maid was then heard singing a farewell to her country, while the 'Spirit Voices' whispered comfort and promised her Paradise. The opening chorus of the work was, in part, repeated, and the Cantata ended with a triumphant song, 'Her deeds will live and remain.'—*The Western News*, December 6, 1888.

"The production of Alfred R. Gaul's historical Cantata 'Joan of Arc' proved an unqualified success. In its arrangement the composer probably determined to carry out all the conditions necessary for making it popular with provincial choral societies, for it requires only three soloists, and the bulk of the Cantata is allotted to the chorus. In fact, the choir of this Association has seldom had such a good opportunity for giving their sterling worth a good display. The recitative and song, 'There is no one like her,' which follows the opening chorus, was well sung by Mr. Guy, who brought out the many beauties of the composition very effectively. Miss Robertson, as Joan, then joined him in a duet, in which a chorus of 'Youths and maidens' and the chanting of the 'Voices' are interspersed, the latter with beautiful effect, and when this number concluded the audience testified in an enthusiastic style their satisfaction at the wealth of charming melody to which they had been treated. The pathetic chorus, in which the youths and maidens bewail Joan's departure to Vaucouleurs, followed; and here Mr. Watkin Mills was first heard, in the character of Robert de Baudricourt, to whom Joan and Philip had now come, and an opportunity is afforded the author of the Cantata to introduce a very melodious trio. Mr. Mills's fine baritone voice was highly appreciated when he sang in conjunction with Miss Robertson and Mr. Guy, but he had a better chance of displaying it in the recitative and patriotic ballad, 'Who would not fight for freedom?' which followed. This song has a very taking refrain, and was the first number of the Cantata which was accorded the honour of an encore, to which Mr. Mills replied. The scene then changed to Gien, being opened by a chorus of peasants. A duet for tenor and baritone was sung in excellent style by Mr. Guy and Mr. Mills. The next number showed Miss Robertson to advantage as a soprano soloist, and was a recitative and song in which Joan plaintively dwells on memories of home awakened by the touch of a ring which was an early gift of her mother's. The next scene is Orleans, where Joan is at the head of the French forces. A massive and stirring prelude fittingly introduces such a martial scene, which contains some of the best specimens of gorgeous orchestra colouring which is to be found in the Cantata. The thrilling chorus, 'On to the battle, on!' was subjected to a rendering by the choir which was simply perfect, as was shown by the storm of applause that it received, and which continued until it was repeated. Another trio followed, and was succeeded by a descriptive chorus admirably representing the English and French forces engaged in battle. Scarcely had its strains died away when the audience were listening to the beauties of the 'Ave Maria,' which is sung in the cathedral to express thankfulness for the French victory. The contrast of this deeply solemn and exquisitely beautiful composition to the fiercely martial character of the preceding chorus was very pleasing, and again another contrast was afforded in a joyous chorus which followed the 'Ave Maria.' Next came an effective instrumental *intermezzo*, representing the lapsing of the joy of the populace to sorrow. A chorus containing the wail for Joan's capture by the English is next heard, and here the idea is worked up to a very high pitch of dramatic intensity. Joan is taken to Rouen, and in a solo gives way to melancholy reflections over her doom, but her reverie is consolingly interrupted by the 'Voices,' who assure her that she is on the way to Paradise. The scene changes to Domremy, where the final chorus is sung, bewailing Joan's fate."—*The Western Daily Mercury*, December 6, 1888.

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JOAN OF ARC AN HISTORICAL AND DRAMATIC CANTATA

WORDS BY

FREDERICK ENOCH

MUSIC BY

ALFRED R. GAUL.

"The particularly tuneful music to which Mr. Gaul has set the words drew forth enthusiastic plaudits. . . . Of the Cantata, as interpreted last evening (in the Town Hall, Leeds, with a band and chorus of 250 performers), it is impossible to speak in terms of anything but praise. Solos, part-songs, and choruses alike are full of melody, while the orchestration is descriptive to a degree. The opening chorus, illustrative of a May-day festival, is both bright and sparkling; while the music to 'The Voices' is full of passion. For each of the principal vocalists there is one song that singles itself out, and each received an encore. Joan's song—a retrospect—brimming over with pathos, was sung by Miss Leighton with an intensity of feeling that awoke all the enthusiasm of her hearers. The orchestra accompanied most efficiently, and a word of praise is due to Dr. Spark, who presided at the organ. Mr. Godson is to be congratulated upon having scored another great success."—*Leeds Mercury*, November 7, 1888.

"The theme is one of the most romantic in the pages of history. In the earlier and poetic passages there is something of the charm of Sir Sterndale Bennett's 'May Queen.' The last chorus is set to music which would be not unworthy of the great masters."—*Heris and Cambridge Reporter*.

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"Joan of Arc' is a work which is bound to be widely taken up, doubtless to attain which end the composer has employed but three soloists, and has given a more than usually large degree of importance to the choral work. . . . The 'Ave Maria' is singularly beautiful."—*London Figaro*.

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"A thoroughly melodious work, and should find favour with choral societies. It is not difficult to sing, and contains sufficient variety to keep up the interest to the end."—*Manchester Guardian*.

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was devoted to more serious work. Sir Charles Hallé's orchestra occupied the platform, and a splendid programme was gone through, to the evident delight of the large audience which filled all parts of the hall. Weber's popular "Freischütz" Overture opened the Concert, and the ever-green Overture to "William Tell" (Rossini) closed it. The other purely orchestral items were Mendelssohn's "Italian" Symphony, Liszt's Rhapsodie Hongroise (No. 4), Wagner's "Träume," and the Introduction to the third act of "Lohengrin," of the same master. These were all given with the spirit and careful attention to detail which we have been so long accustomed to associate with Sir Charles Hallé's well-trained body of musicians. Besides this feast of good things, the popular pianist-composer treated us to a delicious interpretation of Grieg's quaint "Aus dem Volksleben" Suite, for pianoforte solo; and Mr. Willy Hess (Sir Charles Hallé's new leader) gave a powerful "reading" of Beethoven's Violin Concerto. Miss Gertrude Turner successfully contributed two songs by Linley and Bishop respectively.

The Huddersfield Glee and Madrigal Society gave a most enjoyable Concert on the 4th ult., in the Town Hall. All the choral numbers were well rendered, under the able conductorship of Mr. John North, by the sixty or seventy ladies and gentlemen who compose the choir. Miss Wilkinson, Miss England, Mr. Herbert Haigh, and Mr. Lucas Williams contributed songs of a popular character, which were evidently to the taste of the audience. Master Hollingworth (violin) and Mr. J. E. Sykes (accompanist) were valuable assistants.

The Holmfirth and District Choral Society gave Mendelssohn's "St. Paul" on the 6th ult., at the Holmfirth Town Hall. The room was somewhat inconveniently crowded, but the attendant discomfort did not affect the pleasure which the great master's beautiful work evidently gave to the large assembly. The whole of the fine choruses were sung with care and attention to expression, and indeed the entire performance reflected the greatest credit upon Mr. John North, the efficient Conductor of the Society. Miss Sellars (of Knaresborough), Miss Sykes (a local vocalist), Mr. H. Hagyard, and Mr. A. S. Kinnel undertook the solo portions of the work, and acquitted themselves satisfactorily. The band performed an important share of the evening's work in a praiseworthy manner.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE fifth Concert of the Philharmonic Society—in this its Jubilee season—took place on the 4th ult. Its significance as a musical event was not very great, but at the same time the fare provided was interesting and enjoyable. The orchestral pieces comprised Beethoven's "Leonora" Overture (No. 3), a long selection from Mendelssohn's "Midsummer Night's Dream," and Wagner's "Kaiser-Marsch." Mr. Ondricek was solo violinist, and his performance of Paganini's Concerto in D demonstrated his breadth of tone, his thorough conception of the work, and his ability to dispose of its enormous difficulties. Mr. Ondricek also played one of his own compositions, a show piece, serving as an illustration of the performer's mastery of *technique*. Madame Marian-McKenzie and Mr. Charles Banks appeared as the solo vocalists. Mendelssohn's "Victor's Return" and Gounod's "Trumpet Blow" were both fairly well sung by the chorus.

The Art Congress, which Liverpool has had the enterprise and honour of inaugurating, took place during the week commencing the 3rd ult.; and whatever may be the opinions as to the result of this important gathering, it at least served to bring together in discussion the leading lights in the art world, both orthodox and heterodox. What little music figured in the course of the week's social entertainment was at least artistic. On the 5th ult. an imposing Soirée was held in St. George's Hall, when Mr. Best gave a Recital on the large organ. His programme was perfectly devised and carried out. It comprised, as some of the most prominent items, Mendelssohn's Organ Sonata in D major, Pastoral Symphony (from the "Christmas" Oratorio), Bach's Fugue in G minor, and a selection from Handel's "Water Music." On the

6th ult. an interesting programme was gone through at a *Conversazione* given at the Art Club, the performers being Mrs. Samuel, Miss Janet Russell, Mr. Thomas Barlow, and Dr. Meyer, with Miss Michaels and Miss Alice Rensburg at the pianoforte.

Birkenhead gave its second Subscription Concert on the 12th ult. Messrs. Straus, Bauerkeller, Jacoby, and Smith formed quite an unimpeachable quartet, and with Miss Fanny Davies at the pianoforte the success of the Concert was ensured. Prominence was given to a Quartet by Dvorák in E flat, which is a most valuable addition to this class of chamber music, each of the four movements being clearly defined and sparkling with delightful as well as original scoring. Schumann's Pianoforte Quintet also had a place in the programme, and, in addition, Miss Davies contributed Rubinstein's Toccata and the F minor Presto scherzando of Mendelssohn. Miss Antoinette Trebelli was the vocalist.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

AT Sir Charles Hallé's Concerts not many novelties have been produced during the month, but excellent performances of Mendelssohn's "Scotch" and of Beethoven's second Symphony have been given, and our acquaintance with the "Légendes" of Dvorák has been somewhat extended. I would, however, suggest the advisability of giving some hints as to the meaning of each allegory; for it is sometimes difficult fully to follow, without clue, the intention of the author; and with music avowedly of a descriptive character such aid ought to be possible. Among the vocalists we have again had Mr. Henschel, who persists in introducing into the Concert-room songs which their author (Wagner) so loudly declared to be inseparable from theatrical surroundings. Mr. Charles Banks still cannot lessen our regret that so fine a voice should be so uncertain. Surely the Royal College might have managed to secure the complete success of one so richly endowed. The amateur violinists of the district have been greatly favoured of late, for not only has Mr. Willy Hess—the new and admirably vigorous leader—appeared as a soloist, playing Spohr's Ninth Concerto (D minor) with clearness of phrasing and sufficiently brilliant execution, but Herr Ondricek has revived for them the Paganini eccentricities.

We have not yet reached any of the choral novelties of which hopes were held out, but having had Berlioz's "Faust" and the "Elijah," the customary two performances of "The Messiah" were given on the 20th and 21st ult. The efforts of the choir this season show a decided improvement. It is a pity that Sir Charles Hallé retains the somewhat theatrical idea originated by the late Sir M. Costa with regard to the opening of "For unto us," by which all the jubilant excitement of the phrase is lost. On the other hand, he is to be congratulated for having discarded the notion, started last year, that "He shall feed His flock" is a sort of graceful dance tune "Alla Siciliano." That we should go to the Trocadero Concerts to learn the *tempi* of Handel's songs is as absurd as that we should fly to Germany to estimate the capabilities of choralists. The notion of Robert Franz that the semiquaver passages in No. 12, and elsewhere, should be assigned to the solo singers will never prevail in a country where, for close upon a century and a-half, they have been successfully attacked by the best choristers in the world. In one of our local papers "Our London Correspondent" announces, as a fact that might be interesting, that before the end of the Christmas holidays our great festival will have been commemorated by no less than four performances of "The Messiah." In one room in Manchester our national Oratorio has been heard seven or eight times and probably a score of highly creditable celebrations of our "great festival" have been held in the city.

Mr. de Jong has not been forgetful of the interest of his subscribers. He always supplies vocal music in abundance, and labours to raise the taste of his audience for the orchestral music which he persistently cultivates. No duty of a Conductor could be happier or higher than that of gradually increasing the capacity of a popular assembly to receive and appreciate works of deeper meaning and more exalted tendency. For some Concert-givers the audience

is already prepared, and is more disposed to demand to be led onward than to follow reluctantly. But on Saturday evenings the first wish is, probably, for amusement rather than for education and keener insight into the mysteries of art. Nevertheless, Dr. Mackenzie's Ballet music from "Colomba" and his "Burns Rhapsody" have stimulated the desire to know more of the efforts of our native composers in a direction somewhat new to them, and Mr. de Jong could not serve his generation better than by gratifying the wish.

The annual visit of the Glasgow Select Choir, under Mr. Millar Craig's direction, excited the utmost enthusiasm amongst our friends from North Britain, and the piquant rendering of the humorous selections charmed every member of a densely crowded assembly. In solo singers the choir is not rich, consequently the songs are wisely restricted to such as distinctly savour of the mountain and glen, and appeal to the remembrance of the listener.

The second Concert of the season of the Athenæum Musical Society was given on the 10th ult., in the large hall of the institution. There was a large attendance, and the Conductor and the choir could not but be gratified by the appreciative applause of the audience. Of the now rather numerous local amateur choral societies which invite the public to hear the results of their study and practice, not one has deserved better of this music-loving community than that which Dr. Hiles has conducted with so much courage and zeal for more than twenty years. The powerful work in last night's programme was Bottesini's "The Garden of Olivet," an Oratorio written for the last Norwich Festival. The performance was on the whole very satisfactory. The second part of the Concert included several attractive choruses, not the least successful of which was Barnett's lively "One morn a Peri," from "Paradise and the Peri." Miss Ada Lee sang Verdi's exacting cavatina "Ernani involami" with artistic skill and in excellent taste, Mr. Cleaver excited the enthusiasm of the audience in a new song "God sent His singers," by T. H. Kinsey, and Mr. Barlow sang the tenor music in "Alexander's Feast" very artistically.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE October Term that has just closed has been a period of remarkable activity in musical matters. A very great number of eminent performers have given Concerts, and the musical organisations of the place have also been fully occupied. The result is that it is scarcely possible even to notice all the Concerts that have taken place, and that the only course left is to attempt the somewhat invidious task of selecting what seem to be the most prominent events.

It seems very questionable whether the supply of music has not been somewhat in excess of the demand for it.

The reason for this undesirable state of things is, perhaps, to be found in the fact that during the month of November no fewer than five Concerts on the most extensive scale were given under the auspices of local musicians. On November 9 and 10 two exercises for the degree of D.Mus. were given in the Sheldonian Theatre, a "Missa Solennis," by the Rev. J. H. Mee, and a short Oratorio entitled "Daniel," by Mr. Plumridge. A notice of the former in last month's MUSICAL TIMES renders any further mention of it now superfluous. Mr. Plumridge's Oratorio deviated somewhat from familiar lines in its treatment of the recitatives and in the use of Oriental scales, but the result impressed the listeners as being more difficult than effective. On the other hand, the old English tune "Bedford" was employed as a sort of *canto fermo* throughout the work in a most scholarly and satisfactory manner, and the double chorus that opened the third part was eminently striking and powerful. Later in the month three important Concerts were given by local societies at intervals of a week. "The Messiah," by the Choral Society (November 15); Sullivan's music to the "Tempest," by the Orchestral Association, at a reading of Shakespeare's play by Mr. Brandram (November 22); and a miscellaneous Concert by the Madrigal Society, for the benefit of the Great Western Railway Benevolent Fund (November 29). The choruses in Handel's familiar work were, of course,

child's play to the splendid chorus that the Choral Society now possesses; but considerable interest attached to the Concert from the fact that two local amateurs, Miss Price and Mr. Ferguson, of Magdalen College, sang the contralto and bass solos with very great credit to themselves. Mrs. Hutchinson and Mr. Banks took the soprano and tenor parts. The other two performances, though interesting enough, call for no special notice. All three succeeded in drawing a good audience.

There still remain three miscellaneous items to mention. On November 28 the Professor of Music delivered a public Lecture on "English Ballad Music," at which a number of illustrations were sung by Miss Anna Fremantle and Messrs. Jackson and Ferguson. On the 7th ult. a selection from Handel's "Messiah" was sung at a Special Advent Service in the Cathedral. The solos were entrusted to the gentlemen of the Cathedral Choir, which was reinforced in the choruses by the boys of New and Exeter Colleges, and by about forty amateurs. Advantage was taken of the opportunity to allow people to hear the little known numbers between "The trumpet shall sound" and "Worthy is the Lamb." Lastly, on the 4th ult. the Merton College Musical Society gave the only College Concert, not reckoning Smoking Concerts, that took place during the Term. The programme was quite unpretentious, but derived some interest from an efficient rendering of Macfarren's short Cantata "May Day."

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE advent of Christmas has temporarily interrupted the series of ballad and subscription Concerts which, during the last two months, have provided local musicians and music-lovers with diversified fare. Societies and *entrepreneurs* have seized with more than customary eagerness on "The Messiah," an unwonted number of performances of the work being given. Among these were Mr. W. Brown's annual Albert Hall performance, with Misses Julia Jones and L. Dews, Messrs. Orlando Harley and Elijah Jackson as principals; and renderings of the work by the Choral Union, the Upperthorpe Choral Society, and the Tonic Sol-fa Union.

An excellent performance of Beethoven's C minor Symphony was given, on the 4th ult., by the Amateur Instrumental Society. The quality of the strings was rich and full, the leads were taken up crisply by the wind instruments, and the entire rendering of the work was a distinct advance on the Society's previous efforts. Mozart's "Zauberflöte" and Auber's "Haydée" Overtures, and a lengthy selection from "Dinorah" were also given.

Miss Marie Schumann appeared at the Saturday Popular Concert on the 15th ult., playing Grieg's Sonata (Op. 18) and pieces by Wieniawski and Viouxtemps. Mr. Alfred Hollins (organist), Miss Louise Schumann, and others also took part in the Concert.

Mr. E. H. Lemare, F.C.O., the Organist of the Sheffield Parish Church, has established a series of fortnightly Organ Recitals at the church after evening service. The new organ recently built by Messrs. Brindley and Foster is a fine instrument, and Mr. Lemare has done a public service by enabling it to be heard to full advantage.

The Chesterfield Harmonic Society gave "The Messiah" on Christmas Day, under Mr. G. A. Seed. Performances of the work were also given by newly formed choral societies at Doncaster and Dronfield.

In connection with the Choir Festival of the Wesleyan Chapel, Heeley, Sheffield, a sacred Cantata "Immanuel," composed by Dr. Spark, of Leeds, was performed on the 10th ult., for the first time in Sheffield, before a large and appreciative audience. The principal vocalists were Miss Millicent Clark, Miss M. Pfeilschmidt, Mr. Joseph Turner, and Mr. J. B. Eaton. The composer of the work presided at the organ, and Mr. John R. Brown, the Organist and Choir-master of the Chapel, conducted.

The Amateur Musical Society gave their fiftieth Concert on the 19th ult., performing Macfarren's "St. John the Baptist" and Mendelssohn's "Lauda Sion," under the direction of Herr Schollhammer. Both works were given in praiseworthy style. The excellent chorus-singing of the

leading Society in the town was the main feature of the Concert, and re-established the *prestige* of the Society, which of late had somewhat fallen off. The principals were Miss Effie Thomas, Miss Henrietta Cooke, Mr. D. S. Macdonald (of Durham Cathedral), and three members of the Society. Mr. J. W. Phillips presided at the organ and Mr. J. Peck led the band.

MUSIC IN SOUTH WALES AND MONMOUTHSHIRE.

(FROM OUR OWN CORRESPONDENT.)

In regard to the last National Eisteddfod held at Wrexham, it appears that the Committee have now decided upon the disposition of part of their surplus of £900—£400 is to go to the local Free Library; £25 to the Wrexham Philharmonic Society; a similar sum to the Wrexham Choral Society; £30 to start an Art Class; £10 to Mr. Howell Davies (designer of the Pavilion); similar sums to the Gorsedd bards, and the National Eisteddfod Association put in a claim for the balance. As already set forth, the Eisteddfod this year will take place in Brecon. The Committee decided that the names of the adjudicators should not be published until the issue of the official programme of the Eisteddfod meeting. It is believed that the Prince of Wales will visit the Brecon Eisteddfod.

The announcement that Miss Meta Scott has been elected an associate of the Royal Academy of Music was received with some interest, especially in Merthyr, her home. She was originally a pupil of the late Walter Bache.

The Cardiff Orchestral Society's Concert at the Park Hall, Cardiff, on the 19th ult., was a gratifying success. The vocalists who assisted on the occasion were Mr. Charles Banks and Madame Mary Davies. The performance, by Mrs. Arthur Angle, of Mendelssohn's Concerto "Capriccio Brillant" (Op. 22) was very successful. The pianoforte accompaniments were played by Mr. J. E. Déacon.

The Concert given by the Zoar Harmonic Society at Merthyr, on the 20th ult., was largely attended by the public. In the rendering of "Paradise," an Oratorio by Fawcett, the choir, which was not large but was nicely balanced, sang several choruses effectively. The leading soloists, who rendered considerable service both in the performance of the Oratorio and in the Concert of miscellaneous music, which constituted the first part of the programme, were Miss S. A. Evans, Miss M. J. Thomas, Miss Mary Miles, Mr. W. A. Davies (in the absence of Mr. J. Thomas), and Mr. Sandford Jones.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

If the West of England at Christmas time in matters musical plays the old fashioned game of "follow my leader" with its metropolis, Bristol, then the occupation of the musical critic of that part of the United Kingdom must be nothing more than a sinecure. At Bristol for the time being the voice of the divine art is silent, except when she be heard as the handmaiden of pantomime and panorama, for these two now reign supreme in the chief town of the West, the former at the two theatres and the latter at the only *locale* that can contain a paying audience—namely, the Colston Hall. Will it be credited that Bristol, with a population of over 250,000, does not amongst that number contain enough lovers of music to make it worth the while of any *entrepreneur* to give at Christmas a performance of "The Messiah." Surely Bristol occupies in this respect an almost unique position amongst the musical centres—so-called—of England. But our duty is perhaps less to find fault than to chronicle passing musical events. All Concerts at Bristol have during the past month been announced as either the "last of the present Season," or "the last before Christmas," so that there is really but little to notice.

On the 8th ult. the last of the present series of Mr. Theo. Carrington's *Matinées* was given. Owing to the wretched weather, the attendance was not what the programme provided should have attracted. The artists were Mrs. Pomeroy (pianoforte), Mr. Carrington

(violin), Mr. Gardner (viola), and Mr. Pomeroy (violoncello). Schumann's Quartet in E flat and the *Adagio* and *Finale* from Mendelssohn's C minor, Trio for pianoforte, viola, and violoncello were remarkably well rendered. Mr. Carrington, in solos by Wagner and Molique, evoked, as usual, great applause. Mrs. Pomeroy was heard to advantage in a Suite of Handel's. The vocalist on this occasion was Miss Eleanor Rees, who was deservedly awarded unstinted applause, and encored in Stephen Adams's "The silent highway."

On the evening of the 13th ult. the Bristol Gleemen gave their second annual open night, under the conductorship of Mr. Kidner. An attractive programme was provided, and rendered in such a manner as to show a decided and marked advance on last year's effort. It might, however, not be out of place to advise the Society to adhere more closely to that class of composition more directly associated with the name they have adopted.

The Bath Philharmonic Society gave an Orchestral and Choral Concert on the 10th ult. The first part of the programme consisted of what was announced as a performance of the "Creation," but which really proved to be a selection from that work. Dr. Bridge's Birmingham Cantata "Callirhoë" occupied the remainder of the evening, and under the conductorship of the composer was exceedingly well rendered, and at once found favour with the audience. The soloists during the evening were Miss Annie Marriott, Miss Ohren, Miss Hale, and Messrs. Banks, Page, and Reakes, who one and all gave a good account of themselves. It should be mentioned that Signor Visetti conducted the "Creation" selection.

The Bath Choral Union gave an excellent performance of "The Messiah," on the 20th ult., with Mrs. Osman-Wilson, Miss Rees, Mr. Newbury, and Mr. Bridson as principals. Herr Sondermann was the Conductor. The profits arising from this Concert were devoted to providing a Christmas dinner for poor and aged persons.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, December 12, 1888.

THE only sensation of the musical season in New York so far has been the notably fine pianoforte playing of Herr Moritz Rosenthal. His first Concert was given over chiefly to the works of Liszt, but since hearing him play Schumann's "Carnaval," Chopin's First Concerto, and Beethoven's "Appassionata," the critics have unanimously agreed that he is a great artist. At the second Concert of the Symphony Society, on November 24, he played the Chopin Concerto mentioned, with the intelligence and feeling of a true interpreter. His exposition of the themes was matchless in its justice and eloquence. At a Recital in Steinway Hall, on December 4, Herr Rosenthal exhibited the inexhaustible resources of his *technique* in a performance of Brahms's "Variations on a Theme by Paganini." Joseff, from whom Rosenthal took lessons in his early days, Lambert, Winkler, Aus der Ohe, and other resident pianists led the audience in the outburst of enthusiasm which followed his amazing performance.

The second Concert of the Philharmonic Society took place at the Metropolitan Opera House, on December 8. The orchestral numbers of the programme were Schumann's "Overture, Scherzo, and Finale," and Rubinstein's "Ocean Symphony" (first edition). Madame Fursch-Madi was heard in the scene of the Valkyr's awakening from Reyser's "Sigurd" and a fragment from Massenet's "Herodiade," both of which were new here. The latter was the more admired. Richard Arnold, Concertmeister of the Society, played Spohr's Eighth Concerto ("Scena Concertante") excellently.

The season of grand opera in German, at the Metropolitan Opera House, began on the evening of November 28, with Meyerbeer's "Les Huguenots," introducing the following new members of the Company: Frau Moran-Olden as *Valentine*, Fräulein Alma Föhström as *Marguerite de Valois*, Fräulein Felicie Koschoska as *Urban*, Julius Perotti as *Raoul*, Ludwig Mödinger as

St. Bris, and Alois Grinauer as *De Nevers*. Herr Fischer was the *Marcel*. On the second night of the opera, November 30, "*Lohengrin*" was given, introducing three more new-comers: Fräulein Katti Bettaque as *Elsa*, Fräulein Hedwig Reil as *Ortrud*, and Herr Joseph Beck as the *Herald*.

On December 3 "*William Tell*" was given with Perotti as *Arnold*, Robinson as *Tell*, Fischer as *Walter*, Alvary as the *Fisherman*, Beck as *Melchthal*, Grinauer as *Leuthold*, Föhstroem as *Mathilde*, Koschoka as *Jemmy*, and Reil as *Tell's* wife. Perotti acquitted himself with great credit as *Arnold* several times. On December 5 an uncommonly fine performance of "*Fidelio*" was given, with Moran-Olden as *Leonora*, Bettaque as *Marcellina*, Alvary as *Florestan*, Fischer as *Rocco*, and Beck as *Pizzaro*. On December 7 "*L'Africaine*," which had been prepared as the spectacular opera of the season, was produced, with Perotti as *Vasco di Gama*, Moran-Olden as *Selika*, Robinson as *Nelusko*, Fischer as *Pedro*, and Traubmann as *Inez*. The opera was mounted superbly, and was repeated on December 10, and "*William Tell*" was heard for the second time on December 12. "*Faust*" was to be sung on Friday evening of this week. There has been an abundance of minor musical entertainments in New York.

At the seventh Concert of the Boston Symphony Orchestra in the Boston Music Hall, on November 17, a new Pianoforte Concerto, by Arthur Whiting, a young American composer, was produced, the composer playing the pianoforte part. This young man has turned out a Concert-Overture, written under the eye of his master, Rheinberger, but the Concerto is his first independent work. One of the best reviews of the Concert said that he had aimed not to elevate the solo instrument at the expense of the orchestra, but to preserve a mutual relation and close juxtaposition between both. His thematic material is well chosen, but his work suffers from frequent episodic digressions. The instrumentation is excellent, and the harmonies show good schooling. The young composer's clear touch and fluent style of playing brought out the best points of the pianoforte portions, while Mr. Gericke and his admirable orchestra attended to their share of the work with great care.

At the next Concert of the same orchestra, Mr. C. M. Loeffler, violinist, played Max Bruch's *Fantaisie*, which was introduced to patrons of the London Philharmonic Concerts about five years ago as a Scotch Concerto, Sarasate being the soloist. The work was new here and Bruch was criticised for his free treatment of the familiar Scotch airs. Mr. Loeffler's playing was highly successful. He held the attention of the audience and was very warmly applauded. At the Concert of December 1 Mr. Gericke's programme consisted of Lachner's Suite in D minor, Volkmann's *Serenade* in F major, and the "*Eroica*" Symphony. On December 8 Carl Baerman, the pianist, played Brahms's B flat Concerto, and the orchestra performed Wagner's "*Faust*" Overture and Berlioz's "*Childe Harold*" Symphony, Franz Kneisel playing the *viola obbligato*.

The Cecilia Society, of Boston, gave Brahms's "*German Requiem*," at the Music Hall, on Monday evening, December 10. The soloists were Elizabeth C. Hamlin (soprano), and Eliot Hubbard (baritone). Dvorák's "*Patriotic Hymn*," for chorus and orchestra, was also given.

The first of the season's Concerts by the Boylston Club, of Boston, was given at the Music Hall on Friday evening, when the programme was "*Bridal Chorus*" (Jensen), for mixed voices, tenor and soprano solos, horns and pianoforte; "*Journey Song*" (Rheinberger), mixed voices; (a) Song (Loewe), (b) "*The Sprite*" (Schumann), female voices; "*Parting*" (Appel), male voices and baritone solo; an Adagio (Mozart) for solo horn and pianoforte; Glee, "*Rustic Coquette*" (English), mixed voices; "*Snow Bells*" (Thieser), female voices; "*The Dying Trumpeter*" (Mohring), male voices; Glee, "*Kitty Fell*" (Sir John Goss), altos and male voices; Carol, "*A hunter would a-hunting*" (Brahms). The Christmas legend "*Yule Tide*," by Anderton, formed the second part. The Club had the assistance of Mr. Warren A. Locke (pianist), Mr. H. O. Johnson (tenor), Mr. Clarence E. Hay (bass), and two horn soloists from the Symphony orchestra.

A successful performance of Gounod's "*Redemption*" was given by the Arion Society, of Providence, on Wednesday evening, November 21. Mr. Gardner Lamson was much praised for his singing of the bass *Narrator*. The choruses were well sung by the Society, and the work made a fine impression on the audience.

The Rochester Musical Festival, conducted by Theodore Thomas, was a great success in every way.

The first Concert of the Chicago Symphony Society, under the direction of Hans Balatka, took place at the Central Music Hall, on November 23. Weber's "*Jubal*" Overture, a new Suite in D major, by Arthur Bird, a young American composer, and Liszt's "*Tasso*" were the principal numbers on the programme, which was of a fragmentary character. Madame Fursch-Madi sang "*Ocean, thou mighty monster*."

In Pittsburg the Festival Chorus is considering the advisability of studying Ritter's "*Te Deum*," Nicholl's "*Cloister Scene*," and the "*Creation*," for the May Music Festival.

In Baltimore the only important news is that the Philharmonic Orchestra, owing to the long illness of its Conductor, W. E. Heimendahl, and the apathy of the public, has disbanded.

The French opera season in New Orleans has been remarkably successful thus far. Madame Scheweyer-Lematte, the dramatic soprano of the company, has distinguished herself in several rôles, notably as *Rachel* in "*La Juive*" and *Marguerite* in "*Faust*." M. Berger has sung, with applause, such parts as *Marrico*, *Eleazar*, and others, while Lafarge has been praised for his *Faust*.

It is announced that Theodore Thomas will give a series of Concerts at Chickering Hall, New York, beginning in January.

AN excellent Concert was given at the Surbiton Park Lecture Hall, on the 17th ult., by the Surbiton Choral Society, when Mendelssohn's "*Athalie*" was performed. The Society deserves high praise for the admirable result of its first effort, singing throughout with precision and intelligence, and Mr. R. Sebastian Hart, the Conductor, should be congratulated on the success of his training. The solo vocalists were Miss Ethel Winn, who sang with much spirit, Miss Amelia Gruhn, and Miss Mary Willis, whose refined singing and admirable enunciation were especially noticeable. Mr. Charles Fry recited the verses with dramatic force. The accompaniments were efficiently played by Mrs. Seaman and Mr. Basil H. Philpott (pianoforte), and Mr. F. T. V. Honeywell (harmonium). In the second part of the Concert Herr Julius Herner charmed the audience by his admirable playing in Goltermann's violoncello solo, Miss Winn gained a hearty encore for her piquant rendering of a song from "*Dorothy*," and Mr. Charles Fry's humorous delivery of "*The Charity Dinner*" met with hearty recognition. The choir sang two part-songs by Pinsuti with effect.

A CONCERT by the students of the Hampstead Conservatoire was given under the direction of the Principal, Mr. G. F. Geaussen, at the Hampstead Vestry Hall, on the 8th ult. A special feature of the Concert was the appearance of a large section of the new Conservatoire Choir. Judging from the quality of tone and admirable expression of light and shade shown in the rendering of Bach's Motet "*Blessing, glory*," it is evident that the residents of the locality may look forward with anticipation to excellent renderings of the works announced for performance in the Hall attached to the new building, which is to be opened on the 28th inst. The students who appeared as soloists were Miss Waite, Miss Mildred Harwood, Miss Walton, Miss Alice Carr, and Miss Tombleson, the last-named lady also and Mr. Arthur Fry giving recitations. Special mention should be made of the admirable pianoforte playing of Miss Louisa Pyne—indeed, the students generally gave evidence of the sound training they had received.

So far from showing symptoms of diminution, the popularity of Madame Patti continues to increase, and the success of the recent Concerts at the Albert Hall was so great that two more performances have been fixed for the 8th and 22nd inst. A few words concerning the Concert of the 11th ult. will suffice. The great vocalist was in magni-

ficent voice, and Bellini's "Ah, non credea," with its florid sequel, and Gounod's "Ave Maria" were rendered in a manner that may fairly be described as matchless. The duet "Tornami a dir," from "Don Pasquale," in which Mr. Lloyd took part, probably never before received so fine an interpretation. Madame Sterling, Miss Marianne Eissler, and Mr. Santley also appeared, and a small orchestra was ably conducted by Mr. Ganz. With the exception of Miss Eissler's violin solos, however, the instrumental items in the programme were received with general indifference by the immense audience.

THE 238th consecutive Monthly Concert of the St. George's Glee Union took place at the Pimlico Rooms, Warwick Street, on the 7th ult. The short first part comprised a song each from Miss Kate Fusselle, Miss Annie Matthews, and Madame Osborne Williams; a recitation from Mr. G. Howard Coveney, and the part-songs "Sweet Stream" (Bennett) and "When winds breathe soft" (Webbe) from the choir. The great feature of the Concert, however, was the music to Racine's "Tragedy of Athalie," composed by Mendelssohn. The soli parts were well sung by the above-mentioned vocalists, and the choruses were vigorously rendered by the choir. The reciting of the lyrics was entrusted to Mr. G. Howard Coveney, of the Lyceum Theatre. The Overture and "War March of the Priests" were played by Mrs. Edmonds and Mr. J. Henry Leipold (pianoforte), and Mr. Herbert Schartau (harmonium). Mr. Monday conducted.

THE Messrs. Hann gave the last Concert of the present series on the 12th ult. An especial feature of the programme was an exceedingly good performance of Brahms's Sextet in B flat major, for two violins, two violas, and two violoncellos, played by the father and his five sons. Haydn's Quartet in F was also capably played, and an excellent reading of Mozart's Sonata in A major (No. 7), for pianoforte and violin, was given by Messrs. Sidney and Lewis Hann. Mr. William C. Hann also contributed two violoncello solos by Lachner and Popper in a finished manner, and Miss Annie Marriott sang two songs. The Messrs. Hann must be congratulated at the close of their third season on their artistic success, and also on the unusual excellence of their Concerts.

RISEING talent was plentifully exhibited at the Concert given by Miss Dora Barnard at Steinway Hall, on the 6th ult. Miss Barnard is herself a vocalist of no slight promise, and her rendering of some well-known pieces created an excellent impression, her voice and style being much liked. Mr. Frank May displayed a capital deep baritone voice; Miss Cecilia Gates played some violin solos in an artistic manner; Mr. Septimus Webbe's executive powers were admired in a Study by Liszt and a Mazurka by Godard, and Mr. C. H. Allen Gill gave some violoncello solos; while the three performers last-named were heard together in Mozart's E major Trio. Mr. W. H. Cummings also appeared and sang in his best manner a couple of songs by Sterndale Bennett.

IN spite of the fog which prevailed in the North of London on Tuesday evening, the 18th ult., there was a full attendance at the Tufnell Park Choral Society's performance of "Judith," by Dr. Hubert Parry. Miss Marianne Fenna sang the music allotted to *Judith* with such dramatic power as to secure a genuine success. Mr. Edwin Bryant was a good representative of *King Manasseh*, whilst the remaining characters were undertaken by Miss Bayley, Miss Cloudesley, Miss Stephenson, and Mr. F. W. Partridge. The choral numbers were all exceedingly well sung. Mr. F. Lewis Thomas was the accompanist, and he was assisted by a professional string quartet, Messrs. Frye, Packer, Hann, and Maney; the Conductor being, as usual, Mr. W. Henry Thomas.

MR. HARRY E. WARNER, Organist of the Parish Church, Kew, gave his fourteenth annual Students' Concert at the College Hall, Richmond, on the 11th ult. The programme contained Schubert's "Impromptu" (Op. 90), played by Miss Chapman; Weber's "Polacca" in E, played by Miss W. Thompson; and Mendelssohn's Andante and Rondo, of which Miss Mabel Edwards gave a most spirited rendering. The singing of Miss Cullum and the Misses Edmunds was much appreciated. Master Willie Randall gained an

encore for his violin solo. Mr. Warner's Pupils' String Band played Handel's Overture to "Saul" and an "Intermezzo" of his own composition, which was well received.

A PERFORMANCE of Barnby's "Rebekah" was given in St. Barnabas' Church, South Kennington, after evensong on Sunday, the 16th ult. The choir was reinforced by the members of the St. Barnabas Choral Society, and the accompaniments were sustained by an orchestra of twenty-six performers, in addition to the organ. The solo parts, taken by Miss Jecks, Mr. R. Evans, and the Rev. St. Clare Hill, were effectively rendered. The hymns were scored for orchestra by Mr. Fred. W. Lacey, the Organist of the Church, and the Canticles were sung to Tours in F, also accompanied by orchestra. Mr. J. W. Ling presided at the organ, and Mr. Fred. W. Lacey conducted.

A CONCERT was given by the St. Peter's Park Choral Society (Paddington) on the 18th ult., under the Conductorship of Mr. Edwin D. Lloyds. The first part consisted of Gaul's Cantata "Ruth," with solos by Miss Jenny Eddison, Miss Annie Dweley, Miss Eveleen Carlton, and Mr. Stanley Smith. This work was followed by Mendelssohn's "Hear my prayer," the solo part being taken by Miss Eveleen Carlton. The second part consisted of vocal solos and part-songs. Messrs. Sinclair Mantell and F. R. Kinkee were the accompanists, and the choruses were given with great precision and taste by about fifty members of the Society.

THE Leytonstone Choral Society gave their first Subscription Concert of the present season at the Elliott Rooms, on the 17th ult. The programme included Mendelssohn's "Hear my prayer," "Lord, bow down Thine ear," Sir Herbert Oakeley's "Who is this that cometh from Edom?" and choruses from "The Messiah," "Creation," "Judas Maccabæus," and other works. The soloists were Mrs. J. R. Tannahill, Miss J. Dakin, Mr. Frank Fairfax, and Mr. Cuttle. The choir was assisted by a well trained orchestra. Miss Dakin and Mr. H. Riding, F.C.O., were the accompanists, and Mr. J. W. Ulyett the Conductor.

MR. FREDERIC PENNA gave a Vocal and Dramatic Recital at Steinway Hall, on November 30, assisted by several artists of repute, including Madame Frickenhaus, Miss Clementine Ward, Mr. Trelawney Cobham, and Mr. John C. Ward. Mr. Penna showed his versatility by contributing to both sections of the programme. He sang with considerable charm Purcell's "I attempt from love's sickness to fly" and Dr. Blow's "Self-banished"; also songs by Schubert, Méhul, and Maude White. Later on he gave a number of recitations in a manner that equally met with the approval of his auditors.

ON the evening of Tuesday, the 18th ult., the Richmond Choral Society gave a performance of Haydn's "Creation" at the College Hall, Richmond Green, under the direction of Mr. J. Maude Crament, Mus. Bac., Oxon., the Conductor of the Society. The choral numbers of the Oratorio were, on the whole, delivered with precision and vigour. The accompaniments were played by a quintet of strings and the organ of the hall, at which Mr. Thomas Pettit presided. The solos were entrusted to Madame Catherine Penna, Mr. Alfred Kenningham, and Mr. Musgrove Tufnail. The leader of the small orchestra was Mr. W. A. Easton.

MR. NORFOLK MEGONE may be congratulated on the efficiency of the orchestra at the Concert of the Strolling Players on the 16th ult., at St. James's Hall. Haydn's Symphony in D, No. 7 of the Salomon set, did not overtax the amateur instrumentalists, and the ballet music from Massenet's "Le Cid" went even better. The Strollers must certainly be ranked among the best of our amateur orchestral societies. Madame Belle Cole and Mr. Watkin Mills were the vocalists at this Concert. There was, as usual, a crowded and brilliant audience, and the music received rather more attention than on former occasions.

THE Kensington Orchestral and Choral Society gave a performance of Cowen's Cantata "The Rose Maiden" at the Kensington Town Hall, on the 14th ult., under the direction of Mr. William Buels. On the whole, this

charming and fanciful work was creditably rendered; but there was a good deal of roughness and uncertainty both in the band and chorus, the impression left upon the mind being that the Cantata had not been sufficiently rehearsed. The Wedding chorus went very well, and was encored. Of the soloists, the most commendable was Miss Annie Dwelley.

MR. LE FÈVRE, of King Street, St. James's, has published an etching by Lowenstam of the picture by Bruck Lajos representing a rehearsal for a Monday Popular Concert. It contains portraits of Joachim, Ries, Straus, and Piatti in an elegant salon, about to commence the trial of a quartet. The pose of the figures is life-like, and the likenesses are undeniably good, though the least happy of the group is by comparison the portrait of Ries. The picture possesses not only a musical, but also an artistic value, and will be esteemed by amateurs for the likenesses of the artists and of three of the finest Straduarii instruments in existence.

AN Evening Ballad Concert was given in the Addison Hall, Kensington, on Friday, the 14th ult., in aid of the fund for providing Christmas dinners for poor children. The performers were Miss Alice Mary Smith (harp), Miss Annie Magna Crisp (pianoforte), Mrs. Albert Barker (reciter); the vocalists being Miss Edith Marriott, Miss Lucie Johnstone, Mr. Claude Ravenhill, and Mr. Wilfred Jones. The programme was highly attractive, and the execution of every item was very successful. Mr. S. H. E. Jackson was the Conductor.

SIR ARTHUR SULLIVAN'S "Martyr of Antioch" and Mendelssohn's "Walpurgis Night" were the works selected for the first Concert given by the Woodside Park Musical Society on the 13th ult., at Woodside Hall, North Finchley. The soloists were Miss Eveleen Carlton, Madame Florence Winn, Mr. John Probert, and Mr. Frank Ward, all of whom were very efficient. Mr. E. Halfpenny was leader of the orchestra, Mr. C. E. Jolley, Mus. Bac., Oxon., presided at the organ, and Mrs. Williams at the pianoforte. Mr. Alfred J. Dye conducted.

THE members of the Grosvenor Choral Society gave their 202nd monthly Concert at the Grosvenor Hall, on Friday evening, the 21st ult., when Cowen's Cantata "Sleeping Beauty" was performed for the first time by this Society. The soloists were Miss Kate Johnson, Miss Jeannie Ross, Mr. Sadleur Brown, and Mr. John Ortnier. The Cantata was preceded by a miscellaneous selection and included a concertina solo by Mr. T. F. Williams. Mr. George Winny presided at the Mustel organ and Mrs. T. P. Frame at the pianoforte. Mr. David Woodhouse conducted.

THE first Concert of the third season of the Streatham Choral Society, which now numbers about one hundred active members, took place at the Town Hall, Streatham, on Friday, the 14th ult., when Mendelssohn's 42nd Psalm and Gade's "Erl-King's Daughter" were performed. The solo vocalists were Miss Annie Marriott, Miss Blanche Powell, and Mr. John Gritton. Mr. C. S. Macpherson conducted, and the accompanists were: pianoforte, Messrs. H. Lake and H. E. Macpherson; harmonium, Mr. Arthur Lake.

THE first Concert of the Wandsworth Philharmonic Society took place at the Town Hall, Wandsworth, on Monday, the 3rd ult., when the programme included Gaul's "Joan of Arc" and a miscellaneous selection. Madame Wilson-Osman, Mr. Andrew Black, and Mr. Dyved Lewys were the vocalists engaged, and Mr. H. W. Weston, F.C.O., conducted an admirable performance. There was a full band and chorus of 150 performers, and the Society has cause to congratulate itself upon a very successful first appearance.

A CONCERT of vocal and instrumental music was given at St. George's Institute, W., on Tuesday evening, the 4th ult. The vocalists were Madame Clara West, Miss Emilie Holt, Miss Lottie West, Mr. Edwin Bryant, and Mr. Herbert Budge. Violoncello, Miss Lilian Watson; pianoforte, Miss Margaret Gyde; accompanist, Mr. John E. West. Some very effective part-songs, &c., were sung by the Choir of St. Mary's, Bourdon Street. There was a large and appreciative audience, and the Concert was altogether a great success.

THE St. Mark's Choral Society gave a Concert at St. Mark's Vestry Room, Battersea Rise, on the 12th ult., when Hiller's "Song of Victory" and Costa's "The Dream" were well rendered by the excellent choir under the conductorship of Mr. H. Bray. Soloists: Madame Isabel George, Madame Schlüter, Mr. James Gawthrop, and Mr. E. Bowles. The second part of the programme consisted of part-songs and solos by the same artists and the choir. Miss Grace Smith presided at the pianoforte and Mr. E. P. Atkins at the harmonium.

THE Beckenham Vocal Union gave a performance of Handel's "Messiah" on Wednesday, the 12th ult., in the Public Hall at Beckenham. The soloists were Madame B. Webber, Madame Annie Buckland, Mr. J. H. Mullerhausen, and Mr. Thornton Colvin. A small orchestra of professional musicians played the accompaniments, and the choir of some eighty voices gave a very good rendering of the choruses. Mr. H. H. Lawson presided at the organ and Mr. Waldo Morell conducted.

MENDELSSOHN'S "Hear my prayer," with Spohr's "Last Judgment," were given by the Kyrle Choir on Wednesday, the 5th ult., at St. Katharine's, Rotherhithe. The soloists were Madame Edith Touzeau, Mrs. Edwards, Mr. Ager Grover, and Mr. Morgan Wilkinson. The same works were sung by the Kyrle Choir at the Congregational Church, Canning Town, E., on the 12th ult. Soloists: Mrs. Stanesby, Miss Edith Kelly, Mr. William Foxon, and Mr. James Blackney.

MADAME SOPHIE TUESKI gave an evening Concert at the Portman Rooms, on the 4th ult., when a most attractive programme was provided by the following artists: Madame Vaudrey, Miss Maud Martin, Miss Alice Cranz, Mr. F. Landor Scates, Mr. L. von Kollem, Herr Oberthür (harp), M. Henri Logé (pianoforte), M. Victor Buziau (violin), Mr. Hambleton (violoncello), and Miss Glamoye, the latter giving some choice recitations. Mr. Alfred Allen officiated as accompanist.

THE Popular Musical Union has given three performances of "Judas Maccabæus" in November, and five performances of "The Messiah" during the last month in various parts of London, the most successful Concert being given at the Town Hall, Bermondsey, on Saturday evening, the 15th ult. There was a full band and chorus, and a really capital performance was the result. The soloists on this occasion were Madame Wilson-Osman, Miss Josephine Cravino, Messrs. Cox and Kempton. The Conductor was Mr. W. Henry Thomas.

THE first Examination for the Degree of Bachelor in Music in the University of Oxford will commence on Wednesday, the 30th inst., at ten o'clock, in the Schools. The names of gentlemen who intend to present themselves will be received by Mr. George Parker, the Clerk of the Schools, on or before the 17th inst., on payment of the statutable fee of £2. Candidates who are not already members of the University must matriculate before the Examination.

MR. EDWARD DANNREUTHER is engaged on a work which will be of great value to musicians generally and pianists in particular. He is writing a History of Musical Graces and Ornaments, with copious illustrations and examples. The work will consist of two parts, the first from Diruta (1593) to Seb. Bach (1685-1750); the second from Emanuel Bach (1714-88) to the present day. It will be issued in the course of this year as one of Novello, Ewer and Co's Primers edited by Sir J. Stainer.

THE Orchestral Concert in connection with Trinity College, given at Princes' Hall on the 17th ult., proved that the Institution is doing creditable work in the department of musical training. Of the vocalists, Miss Bowley (mezzo-soprano), and of the pianists, Miss E. Idle, showed special promise. An Air with Variations, for orchestra, by Mr. F. Swinford, deserves mention. Mr. George Mount conducted the Concert.

MR. F. H. COWEN lately visited Sydney and was entertained at dinner by the professional and amateur musicians. Sir Patrick Jennings took the chair, and the Minister for Public Instruction was also present. Mr. Cowen, in reply to the toast of his health, enlarged upon the great appreciation of music in the capital of the sister colony, and mentioned the success he had attained as Conductor of the music at the Melbourne Exhibition.

AN interesting Concert has been arranged on behalf of the three sisters of the late John Leech, the well-known artist of *Punch*. These three ladies are in somewhat straitened circumstances, which it is hoped will be relieved by the Concert which is fixed for the afternoon of the 21st inst. Mr. Sims Reeves, Mr. E. Lloyd, and Mr. Santley have promised to help on the occasion.

MEDELSSOHN'S "Hymn of Praise" was sung with full orchestral accompaniment at the Parish Church (St. George's), Beckenham, on Wednesday, the 5th ult. The solos were taken by Masters F. Ayling and W. Killick; Mr. T. Carter, of Westminster Abbey, sang the tenor portions. Dr. Warwick Jordan presided at the organ, and Mr. G. J. Hall conducted.

ON the 13th ult. Mr. Charles Franklyn gave a highly successful Concert at the Bow and Bromley Institute, when he was ably supported by Miss Helen Hughes, Mr. Ernest Stuart, and the Paggi family. A special word of praise is due to Miss Helen Hughes for her excellent singing and to Miss Linda Paggi for two recitations. Mr. Lloyd Edwards accompanied throughout the evening.

SPOHR'S "Last Judgment" was performed with full orchestral accompaniments at St. Luke's, Chelsea, on the first and third Sundays in Advent, under the direction of Mr. Everard Hulton, Mus. B., Oxon. The various soli and quartets were most ably taken by Miss Kate Norman, Miss Pattie Michie, Mr. Lawrence Fryer, and Mr. Musgrove Tufnail.

DURING the past month Organ Recitals have been given at St. Mary's, Bryanston Square, by Mr. W. J. Alcock, F.C.O., Associate of the Royal College of Music; Mr. C. E. Jolley, F.C.O., Mus. Bac., Oxon.; Mr. Reginald Steggall, A.C.O., Balfie Scholar, R.A.M.; Mr. Edwin Barnes, Organist of Holy Trinity, Paddington; and Mr. D. Bradfield, F.C.O., Organist of the Church.

A VERY creditable performance was given by Miss Florence May, on the 13th ult., at Messrs. Broadwood's Show-rooms, of Brahms's Pianoforte Concerto (No. 2, Op. 83), Miss May performing the solo part and Mr. Otto Goldschmidt and Mr. Stephen Kemp the accompaniments as arranged for two pianofortes by the composer.

ON Friday evening, the 14th ult., at the annual meeting of the choir of Chelsea Congregational Church, Mrs. A. J. Layton, F.C.O., was presented by the members with a carved music stand and a silver-mounted *bâton*, as a tribute of respect and esteem on the completion of her twentieth year as Organist.

A SUCCESSFUL Concert was given by Mr. T. Avant at Steinway Hall, on the 13th ult., when he was ably assisted by Madame Marian Mackenzie, Miss Kate Flinn, Miss Jessie Hotine, Mr. Templer Saxe, Mr. Alfred Constable, Mr. Edward Calm (violin), and Mr. Alfred Allen, the latter officiating as accompanist.

REVIEWS.

A Dictionary of Musical Terms. Edited by Sir John Stainer and W. A. Barrett. [Novello, Ewer and Co.]

THE present issue of this already well-known Dictionary is the third, and it has given the Editors an opportunity of correcting several inaccuracies which had crept into the earlier issues. The general excellence of this Dictionary is proved by the amount of welcome it has met with since its first appearance in 1875, and doubtless it will, by favour of the emendations of this new edition, increase in popularity. The work is the result of a large amount of thoughtful research, and its varied articles are contributed by the most learned men in the respective subjects treated. As a book of reference it is most valuable, for, besides containing articles which are naturally expected of it, there are comprehensive and lucid explanations of terms not commonly used which, being relative to the subject, should command the attention of those who study the origin and progress of musical terms. The Treatise on Harmony, one of many excellent demonstrations, is especially good; its history and growth are lucidly given, and it traces back the first use of the word as a general term for music amongst the

Greeks; then, from its meaning of "fitting together," it came to be applied to the proper arrangement of sounds in a scale. It further shows that the Grecian books on music (*harmonia*) "dealt with the monochord, the three genera, the sounds proper to the different modes, the shape and position of the letters representing musical sounds, and, to a limited extent, of the art of tune-making." The article then goes on to refer to the progress of treatises on harmony from the time when they were founded on the Greek system until the introduction of the hexachord, and from thence onwards.

A full account of the various stages through which harmony passed in mediæval times is given under the heading of "Descant and Counterpoint." Each of these articles is written in such a manner as not only to make the subject intelligible, but interesting as well, and further explanation under their respective headings is given of chords. A comprehensive account is given of "Chant," "Plain-Song," "Madrigal," "Glee," and "Part-Song." The "Ballad" is treated with great skill, as is also the "Country Dance," "Gavotte," "Jig," and "Hornpipe." "Dancing" is made the subject of a most able and interesting article. An explanation of "Temperament" is included such as will satisfy the deepest searcher for knowledge on the subject, while in an essay on "Acoustics" every detail that can be desired is given. The historical account of "Opera" is terse and clear, and it states in explanation of the term that it is "a dramatic entertainment in which music forms an essential and not merely an accessory part." It further tells of Rousseau's inconsistency to his own definition, which was "that opera does not mean so much a musical work, as a musical, poetical, and spectacular work all at once," a definition claimed for the Wagnerian music-drama. It goes on to give its history and origin, and points out the varieties of operas and affords complete and valuable information on the subject. "Oratorio" is explained in an equally finished fashion. The "Ear" is also given both with a musical and anatomical explanation, both tending to help one another. And "Fingering" is treated in a manner at once scientific and practical. Under the heading of "Organ" a complete account is presented. It traces the origin of the present organ back to Pan's pipes, and shows how that the slide, which was necessarily used to prevent all the pipes sounding at once, has developed into the pallet and key-action. It further relates the difficulty met with formerly by the unequal pressure of the bellows, and its removal by the introduction of water. An interesting account is given of the first organs that existed, of the introduction of pedals, of the key-boards and shape of keys; besides a lucid explanation, with diagrams, of organ construction. An interesting account of the "Troubadour" tells us that "unlike the Jongleur he was a musical poet who did not wander about the country," and further that in the days when all classes of the community were equally unrefined, there was no such distinction, and that every verse maker was called a Troubadour. The article, which shows a thorough knowledge of the subject, gives, in comparatively few words, the complete history of the Troubadours, their probable derivation of their art from the East, and their influence upon European and especially English literature. A particular charm which characterises the whole Dictionary is the interest which is imparted even to the most commonplace subjects. In many cases humorous but, at the same time, dignified explanations are given. The article on "Applause" is an instance of this, and by the witty manner in which it is treated avoids any tendency to become "as dry as dust." "Anthem" receives exhaustive treatment. There are excellent explanations of "Form," "Sonata," "Fugue," "Figured-Bass," &c., while the article on "Instrumentation," without being exhaustive, is written in such a manner as to satisfy all calls upon it. Under "Greek Music" an account is given of the musical genera from Homer to Terpander, every detail being made clear and particularised. "Hymns" and "Metre" have explanation and description, as well as "Neumes," "Class," and "Notation." There are useful articles on "Copyright" and "Licensing," brought down to date. In an instructive article on "Pianoforte" it distinctly shows its descent from the "Dulcimer" and "Harpichord" (of which explanations are given as well), and illustrates the actions of the modern upright and grand pianoforte. An

excellent definition is given of the term "chest of viols," as well as articles on the family of "viols." "Cathedral Music" is made the subject of a special article, and is treated with great ability. It illustrates most pointedly one of the many good features of the Dictionary—the amount of valuable information afforded in a small space.

A comprehensive account is given of the "Carillons," with illustrations of the ancient ways of playing them; of "Bells," a history and an explanation of the technical terms for peals as well as a comparative table of the proportions of metal in English and foreign bells. The whole book is exceedingly carefully edited, and the slight alterations that have been made are but an addition to a work which was already good beyond comparison. To be interesting and trustworthy seems to have been the motto of the compilers, and it has been strictly adhered to, therefore the result is that it is not only of use and great value as a reliable work of reference, but of attractiveness and entertainment as well. Besides the fact that the book has been revised for this edition, it is gratifying to note that the price has been revised also by being reduced by one-half. It will now find its way into many places that it could not reach before.

The Beauty of Holiness. An Oratorio. The words selected and the music composed by William Statham, B.A., Mus. Doc., Dunelm. [Liverpool: James Smith.]

PROBABLY with the intention of finding something new in the form of work fitted to represent modern oratorio, each composer strives to make a design hitherto unattempted. That design may possibly be the point of a new departure, or it may remain an isolated effort. There is much that is new in the plan of Mr. Statham's libretto, which may be briefly described as illustrating by praise and worship "the beauty of holiness." The words are chiefly selected from the Scriptures, and there are verses of hymns by well-known writers added to augment the lessons conveyed in the extracts from the sacred writings. The oratorio is arranged in forty-two numbers, vocal and instrumental solos, duets, quartets, choruses, and recitatives following each other in unbroken continuity. Much might be written about the various numbers in their musical treatment could space be spared. It must suffice to say that the solos are melodious but somewhat formal in character, and the choruses are both clever and ingenious. All portions of the work are written with regularity and symmetry, and the composer seems anxious to place this fact well before notice, inasmuch as he has numbered the bars of all the movements except recitatives, and thereby shows that he has preserved a due balance of arrangement. If the music owes little to the inspiration of genius, it may be sincerely commended for its efforts of scholarship as displayed in the writing of the choruses, some of which are clever. The employment of a motto phrase or *Leitmotiv* expresses the composer's concord with certain modern views. His use of familiar and conventional passages in the recitatives, coupled with the repetition of words, unusual in this convenient musical means, shows that he has independent views on the subject of ancient resources of oratorio. The work would probably be found too long and of too much similarity of character to become popular without excisions, though if taken separately or in sections there is much that might be attractive.

Missa Solennis in B flat major. By John H. Mee. [Novello, Ewer and Co.]

THE performance of this Mass at Oxford, was recently noticed in these columns. Apart from the interest of the music of the several numbers, an interest which grows with each succeeding page, there is much that is attractive in the ingenuity displayed by the composer. The opening Kyrie is in good honest eight-part writing, in which the ideas presented by the opening symphony are intensified by the voices, and duly elaborated, or rather emphasised, by the orchestral accompaniments. The form or model upon which the composer has chosen to construct his various movements shows a complete knowledge of, and perhaps admiration for, the writers of the latter part of the last century. This is well shown in the Gloria, alike in the treatment of the voices as in the accompaniments. The unity of character is well sustained throughout the opening

movement. The third number is headed "Qui tollis," but it begins as a quartet with the words "Domine Fili unigenite" in pure, simple, and expressive harmonies. The solo voices are relieved by a short effective *Tutti*, leading to the "Qui tollis," sung by soli voices, with an independent accompanying figure. The quartet and chorus to the words "Quoniam tu solus sanctus" is one of the most striking and effective of the portions of the Gloria. The responsive, or "conversational" passages as they have been described, which form one of the marked characteristics of music of the last century, when composers dedicated their best thoughts to the service of the Church, are here happily employed, fugal and free passages being cleverly intertwined. The opening of the Credo by a single soprano voice, and a like declaration relative to the three Persons of the Trinity, is a novel effect, and gives a zest to the massiveness of the declaration of belief by the whole choir which follows. Between the first and final announcement comes a beautiful solo for soprano, "Et incarnatus est," with an expressive chorus and a broadly written "Et resurrexit," in which canonic device enhances the effect of the music. The setting of the Sanctus is bold and striking, the "Benedictus" is a beautiful piece of work, most melodious and vocal; the "Agnus Dei" is no less creditable to the musicianship of the author, and the "Dona Nobis," the final number of the Mass, with its bright accompaniment and ingenious vocal writing, though extended to a little more than ordinary length, never loses any point of the interest it excites. Of the instrumental colouring nothing can be gleaned from the excellent pianoforte arrangement, but the figures point to high aims. The whole work is full of scholarly contrivances, but we have preferred to dwell upon its musical rather than upon its academical qualifications, and as these are somewhat above the average found in University exercises, those who are attracted by the labours of English musicians will doubtless be gratified with the result of Mr. Mee's efforts.

Twelve Lyrics. Words by Harold Boulton. Music by A. Goring Thomas. [J. B. Cramer and Co.]

THE duty of writing songs which shall exhibit the powers of the musician and the condition of art has for the most part been neglected by some of our native composers of late years. They may have feared to tread the paths on which so many of those who are proverbial for the action have rushed in large numbers and still occupy. They may have been content with ministering to ephemeral demands, and have lost sight of higher needs. The series of elegant songs by a composer whose name has always been associated with elevated aspirations should be gladly received. They are beautiful as melodies, and bear evidence of careful workmanship as well as of that quality which is described as inspiration. They are well adapted for vocalisation, and are capable of much expression. The music happily fits the words, and the accompaniments, allowing for a little bias on the part of the composer for the forms of treatment proposed by Gounod, are clever if not thoroughly original. There are two beautiful duets, "Contentment" and "Sunset," for soprano and tenor, the two kinds of voices for which the rest of the songs seem suitable. These songs are called "The Viking's Daughter," "The heart's fancies," "Time's Garden," "Voices of Spring," "Under thy window," "A river dream," "A love lullaby," "The Willow," "A Song of Sunshine," and "The countryman's love song," titles which to the intelligent suggest their own character. This character is so pleasantly set forth that the performer is impressed with the thought that the union of "voice and verse" is most fitting and natural, and therefore that the composer has followed his duty, guided by the light of genius.

Presto! from The Singing School to the May Musical Festival. [F. E. Tunison, Cincinnati.]

THIS is a highly interesting account of the rise and progress of music in Cincinnati. The advance made by small degrees to an eminent position, as shown in these pages, offers a warm encouragement to the establishment of societies who propose to set themselves tasks of a like character for the furtherance and encouragement of musical art.

Mary Stuart. A Cantata for ladies' voices.

Blessed is he. Let the Heavens rejoice. Anthems. By Gustav Ernest. [J. and J. Hopkinson.]

SINCE he secured a prize offered some years ago by the Philharmonic Society, Mr. Ernest has produced a fair number of compositions of unquestionable merit, but his name has not again come prominently before the public. His ladies' Cantata is founded on the escape of Queen Mary from Lochleven Castle, and the librettist, Mr. J. Stewart, "would respectfully submit that it will add greatly to the effective rendering of the Cantata if the charming dresses of the period are worn." With this we venture wholly to disagree; in the first place, it is uncomplimentary to the composer, and further, a cantata is not an opera, and the effect should be derived solely from the music. If this fails, no amount of "dressing up," as the children term it, will save the work. This remark applies emphatically to the present Cantata; the book is totally devoid of dramatic interest, and the verses are extremely feeble; but Mr. Ernest's music is expressive and well written, while difficulties with which young ladies' classes would be unable to cope are studiously avoided. Three solo voices and a three-part chorus are required.

The composer's Anthems show that he has made himself acquainted with the style in which English church music is written. They are both simple and pleasing examples, without much distinctiveness of character. Mr. Ernest, however, appears to be under the impression that the word "trouble" has only one syllable. He either gives it to one note, or, if to two, carefully slurs them. The error is quite unaccountable.

Offertoire in G. By John Franeis Barnett. (Original Compositions for the Organ, No. 103.) [Novello, Ewer and Co.]

MR. BARNETT commences with a *Poco maestoso*, noteworthy for some startling harmonic transitions, and leading into the principal movement, which opens quietly with a very melodious, flowing theme, *Allegretto ma non troppo*. Shortly, however, the tempo quickens, and we have a lively and somewhat agitated episode in C. Then the principal subject returns and an extended *Coda* brings the Offertoire to an end. If not remarkable for elaboration, Mr. Barnett's piece is unquestionably pleasing, and the very sparing use he has made of the pedals helps to bring it within the means of all ordinarily competent players. It will be remembered that the composer played this Offertoire at one of the Crystal Palace Concerts early this season, when it was very favourably received.

A Poet's Love. A Cycle of Songs. By R. Schumann (Op. 48). [Novello, Ewer and Co.]

SCHUMANN produced these now well-known songs in 1840. The poems were written by Heinrich Heine, and the whole cycle was dedicated to Wilhelmine Schroeder Devrient. The original words, together with a translation by Lady Macfarren, make this edition particularly valuable. There is no need to speak in detail of the sixteen songs which form the cycle, as they are fortunately familiar to students and admirers of Schumann throughout the world. The present beautiful and cheap edition will commend itself with special force to English musicians, both professional and amateur.

Wagner's "Parsifal": A Pilgrimage to Bayreuth, August, 1888. By N. Kilburn, M.B., Cantab.

[Bishop Auckland: Cummins.]

MR. KILBURN'S account of his visit to Bayreuth, and his impressions and comments upon the musical performance, may be read with interest, if not with pleasure, by all to whom the subject appeals with any degree of force. It was originally written for a local newspaper, but it is not unworthy of being rescued from a newspaper grave and issued in pamphlet form.

Romance in D, for Violin and Pianoforte. By Joseph L. Roedel. [Weekes and Co.]

THIS composition, dedicated to Mr. Carrodus, is somewhat conventional in style, and at the same time the theme is by no means new. It is, however, interesting as a means for the display of the "singing" powers of the performer, and of his capabilities of deep expression.

Original Compositions for the Organ. Nos. 104, 105, 106, and 107. Pieces by Albert Renaud. [Novello, Ewer and Co.]

WE have here a series of compositions by a French composer, whose name is not yet very familiar to English organists. The first glance shows that they are neither so brilliant as those of Wély and Batiste nor as elaborate and difficult as those of Guilman. The first of the four numbers consists of a Scherzo Symphonique, a piece in D major, in ordinary minuet form, based on a lively theme, the rhythm of which is dominant throughout the principal section. It is perhaps too secular for a service Voluntary, but it would certainly please at a Recital. The next, a March Solennelle in E flat, is perhaps less pleasing, as the themes are wanting in melodic interest. No. 106 is called a Meditation, but it has nothing of the slow dream-like character generally associated with pieces bearing this title. On the contrary, it is piquant and fanciful, and if carefully registered could not fail to please. The last of the series is an Andante Religioso in D, 3-4 time, flowing and melodious, and if not particularly church-like, is at any rate not too secular. M. Renaud's efforts are noticeable for their welcome freedom from labour and dryness. The ideas are not always of first-rate value, but they are expressed in a thoroughly natural manner, which in itself is pleasing, and organists of ordinary capacity will find no serious difficulties with which to contend.

Overture to Shakespeare's "Twelfth Night." Composed by A. C. Mackenzie (Op. 40). Full Score. [Novello, Ewer and Co.]

THERE is no need again to discuss the character and merits of this work, as to which connoisseurs and the public formed an adequately favourable opinion on the occasion of its first production at the Richter Concerts. We will only say that leisurely perusal of the score confirms an impression that the "Twelfth Night" Overture is one of the happiest effusions inspired by the genius of Shakespeare. In studying for the work Dr. Mackenzie caught the very spirit of the comedy, and has musically "hit off" the characters so well that it was hardly needful to label the passages with their names and sentiments. The Overture is eminently thoughtful and happy, while to all who have a sense of mingled humour and tenderness in art, it must ever be a source of enjoyment. The publication of the score now places this truly Shakesperian Overture in the hands of all who care for it, and it is to be hoped, as a measure of justice to a gifted composer and to native music, that the result will be its performance wherever an adequate orchestra exists. As an example of orchestration this may be accepted as an improving study, especially on account of the fact that the composer never falls into the error of using more means than are necessary for effect. The score is as clear as daylight, and in these days of overdoing, quite refreshing to look upon.

Six Christmas Carols. Edited by the Rev. James Baden Powell. [Novello, Ewer and Co.]

THE composers of these excellent Carols, Alfred King, J. E. Vernham, the Rev. J. B. Gray, and the Editor, have done their work well, and have produced a welcome addition to the stores of Christmas music. The three Carols by the Editor are especially good. There is all the quaintness of the older melodies with a specially attractive modern character in the themes, and they are so happily written that the ear must be dull indeed which would not be pleased by their vigorous simplicity.

The National Choir. Vol. I.

[Paisley: J. and R. Parlane.]

THIS is a collection of well-known songs, chiefly Scotch, interspersed with a few originals adapted for choirs, classes, and the home circle, with notes to the songs, historical, personal, and critical, and a Preface by Professor John Stuart Blackie particularly interesting to lovers of national melody. The various tunes are arranged in simple form by local professors, and the publication is one which deserves to be well supported by those for whom it is designed. It is well printed and remarkably cheap.

Mendelssohn. By J. Cuthbert Hadden.
[W. H. Allen and Co.]

THE author of this little book gives certain of the known facts of the life and labours of Mendelssohn in a pleasant and appreciative style, but he advances nothing that has not already been told by the previous authors who have made the great musician the theme of their writings. It is an art to condense without becoming obscure, and to present all that is needed for those who desire to know enough upon a subject which the general reader is expected to be acquainted with. In the face of the recent publication of Mendelssohn's letters to Moscheles, the book is "born out of due time." Those letters, however, though they let in new light upon the composer's character, do not change the facts of his career as known to the public and the world of art. These things, forming as they do the subject of Mr. Hadden's book, mark its chief value, and as they are told in an agreeable form, will doubtless secure as hearty a welcome for it as for its predecessor in the series, George Frederick Handel.

Twelve Original Pieces for the Organ or Harmonium.
Composed by Arthur Page, F.C.O. [Forsyth Brothers.]

ALL these pieces show that the composer has studied in a good school, and that he understands how to evidence the result of such study without the display of any undue pedantry. Were we called upon to name our favourites from the twelve Sketches here given, we should certainly select No. 2 ("Elegy"), No. 3 ("Barcarolle"), No. 6 ("Berceuse"), No. 9 ("Spring Song"), and No. 12 ("In Memoriam"), though all the rest have very considerable merit. We have said that Mr. Page evinces no "undue pedantry"; but although this is certainly true with respect to his music, we cannot acquit him of this fault on reading his eccentric time-signatures. Even admitting that all rhythms must be four, two, or three, surely there should be some sign to show whether each division of the bar moves in *twos* or *threes*. If it be said that this is sufficiently proved by the music itself, what occasion would there be for any time-signature at all?

Trois Morceaux de Salon. For Violin and Pianoforte (Op. 95). By Guido Papini. [E. Ascherberg and Co.]

UNDER this title Signor Papini has added three more compositions to the number already published for a like combination of instruments. The first, "Dolce far niente" (an Episode), does not belie its title, it being technically easy and practically in the first position, and may be considered as pleasure gained with very little trouble. The melody is pretty and flowing, and, if fingered as directed, will be found most effective.

The second, "Sérénade Italien," with its guitar-like accompaniment, tells a little story in itself, and will be found an excellent means for a display both of artistic feeling and execution.

The last of this collection of pieces, entitled "Lily of the Valley," in valse measure, is not the least attractive in any way, and will form an excellent contrast to the other two, if all three be played together in sequential order. The air, melodious in itself, is rendered more so by the excellent accompanying harmonies, and will make a very good solo for a not too ambitious violinist.

Six Two-part Songs. Composed by Ernest Clair Ford.
[Novello, Ewer and Co.]

THERE is a most pleasant stream of agreeable melody in each one of these duets, with a spontaneity of treatment which is particularly refreshing. The parts are so set out as to keep up the interest announced in the first phrase of each song. There is no apparent straining after effect, yet all that is needed, according to the character of the several verses, is not missing when it is wanted. Such characteristic touches of colouring as the themes demand are artistically and even cleverly made. The nature of the treatment may be guessed by the titles of the songs, which are "A Summer Night," "Ever onward, time, thou speedest," "Twilight," "The sky is blushing deeply red," "The birds in council," and "The flowers I love the best." The words are good though not of equal excellence, but the music is of a commendable quality throughout.

Five Love Songs. By Arthur M. Layard.
[Charles Woolhouse.]

THE original words of these songs are by Heine, and are given, together with an English translation by an anonymous hand, which we must commend as being well fitted to the music, and elegant in itself. Mr. Layard writes very charmingly, and the only fault we can find with his songs is that they are too fragmentary. The themes and accompaniments are full of interest so far as they go, but that is not saying very much when the most extended of the five lyrics does not contain thirty bars. Diffuseness is a common fault with composers, but Mr. Layard has erred in an opposite direction.

Lord Ullin's Daughter. Trio for Soprano, Tenor, and Bass. The poetry by Thomas Campbell. Composed by John Armour-Haydn, LL.D. [Novello, Ewer and Co.]

ALTHOUGH this is not a forcible setting of Campbell's well-known words, the music flows smoothly with the poetry, and those who are not distressed by such consecutive octaves and fifths as occur between treble and bass of the accompaniment—bar 6, page 5—may listen to it with pleasure. Perhaps, however, the composer may tell us that such effects are "Scottish."

FOREIGN NOTES.

AMONGST the papers of the late Princess Wittgenstein, the friend of Franz Liszt, a very interesting letter has just been discovered, and published in German papers, written by the great pianist-composer, whereof the following is a translation:—"The death of Overbeck"—the celebrated historical painter—"has made me think of my own. I desire, entreat, and emphatically insist upon, that my burial shall take place without ostentation; let it be as simple and as economical as possible. I protest against a funeral like that accorded to Rossini, and even against any gathering together of friends and acquaintances from afar, as in the case of Overbeck. No pomp, no music, no special mourning procession, no superfluous burning of candles nor any orations whatsoever. My body should be interred, not in a sacred edifice, but in some churchyard; and let them take heed that they do not thereafter remove my remains to any other resting place. I do not desire to have my grave anywhere else but in the churchyard in common use at the place where I may die; nor any other religious ceremony beyond a silent mass (no vocal Requiem) read at the parish church. The stone over my grave might bear the inscription: 'Et habitabunt recti cum vultu suo' (Psalm 139)." This remarkable letter is dated November 27, 1869.

During the just completed first performance at the Berlin Opera of the entire "Nibelungen" Tetralogy, "Die Walküre" was given in its pristine form—i.e., without any curtailment whatsoever, and created a profound impression. Alluding to this fact, the *Neue Berliner Musikzeitung* maintains that it is really the "cuts," more or less illogical as they needs must be, which are responsible for the reputed tedious movements in Wagner's music-dramas. "Produce Wagner's works as he wrote them and all fits together admirably, every bar will prove but the development of its preceding one, the attention of the listener becomes arrested without any special effort on his part, and all appearance of 'undue length' vanishes."

The *Allgemeine Musikzeitung*, referring to a new setting of Goethe's "Faust" by Herr Max Zeuger, recently produced at the Königsberg Stadt-Theater, enumerates the composers who have treated the subject for the purpose of stage representation—i.e., irrespective of overtures, symphonies, cantatas, &c., as follows: Spohr, Voss, Bishop, Beaucourt, Blum, Bertin, Meyer, Kugler, De Pallaert, Gordigiani, Werstowsky, Zaitz, Gounod, Boito, Zöllner, and Zeuger—sixteen in all. It must be added, however, that at least two of the above composers—viz., Spohr and Bishop—have set their music to librettos which have scarcely anything in common with Goethe's "world-drama" except the name. We refer our readers to the very interesting articles on this subject, published in this journal some years since, from the pen of Mr. F. Corder.

The programme of the first Concert of the present season at the Leipzig Gewandhaus, included some hitherto

ance of this work in Bournemouth. The excellence of the band and their ready obedience to the Conductor's *bâton* materially contributed to the success of the performances. The soloists were Madame Wilson-Osman, Madame Patey, Mr. P. Newbury, and Mr. Brereton. The work was conducted with great ability by Signor G. D. la Camera.

BRADFORD, YORKSHIRE.—The organ at White Abbey Wesleyan Chapel has been rebuilt and enlarged, and was formally opened by Dr. C. J. Frost, of London, on the 1st ult., when he gave a Recital of organ music, consisting of pieces by Saint-Saëns, Smart, Gigout, Neukomm, Rossini, Petrali, Capocci, Morandi, and his own Variations upon Mendelssohn's "Hark, the herald angels sing." Two Anthems were sung by the choir, and several solos from oratorios by Miss E. Norton and Madame Armitage.

BROUGHTY FERRY.—On Monday, the 4th ult., Spohr's *Last Judgment* and Rossini's *Stabat Mater* were performed by the Choral Union, under the direction of Mr. George Neale. The choir and orchestra were most efficient, the latter being led by Mr. W. Cole, of the Glasgow Choral Union Concerts. The soloists were Miss Annie Swinfen, Miss Minnie Kirton, Mr. John Probert, and Mr. Musgrove Tufinal. Miss Minnie Kirton's beautiful rendering of "Fac ut portem" and Mr. John Probert's singing of "Cujus Animam" were especially noticeable.

BURY ST. EDMUNDS.—The Choral Society gave its first Concert in the Athenæum Hall, on the 4th ult., when Costa's *Eli* was performed. The principal vocalists were Miss Jessie Griffin, Madame Florence Winn, Mr. Maudwyn Humphreys, Mr. Franklin Clive, and Mr. Frederick Pattle. The choruses were also well sung, reflecting credit upon the Conductor of the Society, Mr. T. B. Richardson. Dr. Henry led the band, and Mr. E. Iles, F.C.O., was an efficient accompanist.

CHELMSFORD.—The Musical Society scored a complete success by its admirable rendering of Handel's *Judas Maccabeus* on Tuesday, the 18th ult. Miss Jessie Griffin, Miss Coyte Turner, Mr. Gawthrop, and Mr. Broughton Black were the principals. The chorus singing was good, the volume of tone produced being very fine. Mr. F. R. Frye, Mus. Bac., F.C.O., conducted. The orchestra played the accompaniments effectively throughout. Mr. C. Byford was principal violinist. Miss B. Copland accompanied the recitatives on the pianoforte.

CHESTWOT.—The Choral Society gave two Concerts on the 11th and 12th ult. The first part of the programme of the Concert on the 11th consisted of Sir W. Sterndale Bennett's *May Queen*, the soli parts being admirably sustained by Miss Julia Jones, and Messrs. Lawrence Fryer and R. E. Miles (of St. Paul's Cathedral), the chorus parts being creditably rendered by the members of the Society, under the *bâton* of Mr. A. E. Kingsford. The Concert on the 12th ult. was a selection from the *May Queen*, and some songs by Miss Julia Jones and several local amateurs.

CHRISTCHURCH, N.Z.—On October 26 the music-loving public of Christchurch owed a debt of gratitude to the Musical Society for having made them acquainted with so beautiful a work as Gade's *Psyche*. The performance was successful, and speaks volumes in favour of the zealous work which must have been bestowed upon the rehearsals by the Conductor, Mr. F. M. Wallace. The chorus was numerous and effective. The voices were well balanced, and there was a careful attention to expression, which made the choruses the feature of the performance. The orchestra played throughout sympathetically and well. To Miss Spensley was assigned the very arduous part of *Psyche*, and she is to be congratulated on having succeeded so well. Mrs. Wilson, in the character of *Proserpine*, sang both carefully and effectively. Mr. Day deserves credit for the manner in which he sang the music allotted to him. Mr. Wallace conducted, and did so exceedingly well.

CLECKHEATON.—The Philharmonic Society (which is one of the oldest institutions in Spen Valley), numbering seventy performers, in the Victoria Hall, on Tuesday evening, the 18th ult., performed Haydn's *Creation*. The three divisions were taken by separate relays of amateur soloists, all connected with the Society, Mr. J. S. Wright, tenor, appearing in both the second and third parts. The other vocalists were Miss Wardle, Mrs. F. Cooper, Mr. Wm. Downend, Miss F. Wood, Messrs. W. and F. Naylor, and Fred. Wood. The choruses, particularly "Awake the harp," "Achieved is the glorious work," and "Sing the Lord," &c., were finely sung. The band did their work well; and Master C. Stott fittingly accompanied nearly all the recitatives. Mr. S. Midgley, of Bradford, conducted.

CROYDON.—The annual Concert at the Whitgift Grammar School, on the 12th ult., saw the production of a very pleasing operetta called *Elinore, or the Border Bride*, written by Mr. E. Oxenford, and composed by Mr. Edmund Rogers. Mr. Griffith, the Musicmaster and Conductor, had provided for a thorough interpretation of the work, with a complete band and chorus, and, be it said, to the credit of the school and to Croydon, all amateurs. Two of Mr. Griffith's old pupils—Mr. H. L. Turner and Mr. L. Smith—did excellent service at the pianoforte and organ respectively. The eleventh of the series of Classical Concerts under the direction of Mr. Pusey Keith was given on the 18th ult., when the Concert-giver was assisted by Herr Gompertz (violin), Herr Adolph Brouil (violinello), and Mr. Ellis Roberts (viola). The programme included Brahms's Quartet (Op. 25) and Rheinberger's Quartet (Op. 38), admirably rendered by the artists named. Herr Brouil delighted the audience with two well-contrasted violinello solos, and Mr. Pusey Keith's facility of execution and sympathetic expression were fully displayed in Liszt's "Liebestraum" and Godard's "En courant." An interesting feature in the Concert was the recitation, by Miss Edith Pusey, of two pieces for declamation, with pianoforte accompaniment, by Schumann, and Mr. Corder's Ballad "The Minstrel's Curse," produced last season at the Crystal Palace. To recite with facility to music is by no means an easy task, but Miss Pusey's capabilities as a musician stood her in good stead, and with the aid of a well-modulated voice and the sympathetic accompaniment of her brother she thoroughly interested her audience.

DISS.—The first Concert of the season took place on Thursday evening, the 13th ult., when A. R. Gaul's sacred Cantata *The Holy City* was performed. The soloists were Miss Pullen, Miss Gertrude

Nunn, Mr. Holberry Hagyard, and Mr. Frank May. The band was led by Mr. C. Cook, and the harp played by Mrs. Wilkinson. The work was well rendered and much appreciated. Mr. Pullen conducted. The second part of the programme opened with the Overture to *Samson*, followed by sacred songs by the principals. The "Hallelujah Chorus" from *The Messiah* brought a very successful Concert to a close. Mr. Hemstock presided at the organ and pianoforte.

DROYLSDEN.—An Organ Recital was given on the 9th ult. by Mr. R. Thornhill in the Independent Chapel. The choir gave some choruses from *The Messiah*, and were assisted by Miss Marjorie Eaton and Mr. G. Robson, B.A., of Ashton-under-Lyne, as principals.

EALING.—The new Victoria Hall was opened here on Saturday, the 15th ult., by their Royal Highnesses the Prince and Princess of Wales. The musical portion of the ceremony was conducted by Mr. Harold Savery, who, with an excellent band and chorus of 140, gave the "Hallelujah Chorus" (Handel) and "God save the Queen" (Costa's Arrangement), with excellent effect. Mr. Augarde led the band. Mr. Victor Gollmich presided at the organ.

GLOUCESTER.—The Choral Society gave its first Concert of the season on Tuesday, the 11th ult., at the Shire Hall, with a performance of *Elijah*. The band consisted of about forty members, and among the eighteen violinists were no fewer than eight ladies. The wind parts were supplied, as adequately as could be, by the organ, at which Mr. Capener presided. The chief singers were Miss Ellicott, Miss Lucy Franklin Higgs, and Mr. Greenwood of the Cathedral Choir. The music of the Prophet was sung by Mr. W. H. Brereton. The chorus was effective throughout. The Conductor was Mr. C. Lee Williams, and all concerned may be congratulated on a musical and financial success.

GRAVESEND.—On Friday evening, the 7th ult., Mr. G. R. Ceiley gave a Recital on the organ, in the Parish Church, in aid of the choir and organ fund. His programme was selected from the works of Mendelssohn, Smart, Bennett, Batiste, Spark, and Bunnett. Some vocal pieces were contributed by Miss E. Rose and Mr. T. G. Wakeling.

GREAT BERKHAMPTON.—The Church Choral Society gave a performance of Hiller's *Song of Victory* on November 30, in the Parish Church. The solo part was taken by Master Lionel Wynne, of Mr. Stedman's Choir, with the exception of one number, which was sung by a chorister of the church choir. The Rev. C. J. Langley conducted, and Mr. F. Gatward presided at the organ, playing Bach's brilliant Fugue in D at the close of the service.

HASTINGS.—On the 18th ult., in the Royal Concert Hall, the local Orchestral Society gave the fifteenth Invitation Concert, under the direction of Mr. Nixon. Miss Brodick and Mr. J. B. Guy were the vocalists. Herr Walger (violinist) gave one of De Beriot's Fantaisies, with band accompaniment. The instrumental *pièce de résistance* was Schubert's Symphony in B flat, given with a precision, clearness, and brilliancy which delighted the audience. Miss Lamborn, of Battle, a little lady of eleven, gave Mendelssohn's Rondo Brilliant in E flat, with orchestral accompaniment. A Minuet for strings only and the Overture "Poet and Peasant" brought the Concert to a close.

HEREFORD.—A Concert was given by Mr. W. J. Ineson on the 19th ult., under distinguished patronage, when Mozart's *Twelfth Mass* and a selection of secular music was sung. The solos were most effectively given by Miss Winnie Beaumont, Madame Gertrude Lewis, Mr. Castings, and Mr. R. Grice. The leader was Mr. J. Nicholson, and the Conductor, Mr. Ineson.

HIGHWORTH, WILTS.—On Sunday, the 9th ult., general thanksgiving Services were held in the Parish Church, and offerings made on behalf of the Society for the Propagation of the Gospel in Foreign Parts. There was a celebration of the Holy Communion at 8.30 a.m., Matins at 11.0, and Choral Evensong at 6.30, with a sermon by the Rev. Herbert Ault, Vicar of Bishopstone. The service was Hudson in E flat; Tallis's Responses were used, and the Psalms sung. The Anthem was "O come, let us sing unto the Lord," Berthold Tours. The service was well rendered by the choir. Mr. F. A. Clarke presided at the organ, and after the service played Wely's Grand Offertoire in F (Op. 35).

HINDLEY, WIGAN.—At the re-opening of the organ in St. Benedict's Church, on Tuesday, the 18th ult., Mr. Charles D. Mortimer performed pieces by Wely, Grison, Turpin, Rossini, Batiste, Bach, and Bonheur. Vocal solos were given by the Rev. Father Sanders.

HITCHIN.—On Monday evening, the 10th ult., a very successful Ballad Concert in aid of the Herts Convalescent Home, St. Leonards-on-Sea, was given in the Town Hall, under the direction of Miss Marie Middleton. Miss Nellie Levey sang some Spanish songs, with guitar accompaniment. Mr. Luther Munday, Mr. T. T. Mills, and Mr. Lovett King also contributed to the entertainment, and their efforts were much appreciated. Miss Marie Middleton sang with great taste.

HOLSWORTHY, N. DEVON.—A Concert of Sacred Music and Organ Recital was given in the Wesleyan Chapel, on the 3rd ult. The Orchestral Society assisted. The Anthems given were "Lift up your heads" (Hopkins), "The Lord is exalted" (West), "I will lay me down in peace" (Hiles), the solo being taken by Mr. J. M. C. Dickson. The "Homeland" (Sullivan) was sung without accompaniment. Mrs. Cutting, Messrs. Prout and J. M. C. Dickson contributed vocal pieces. Mr. Bennett, the Organist, gave a Fantasia on the "Vesper Hymn" (Turpin), "Trumpet March" (Jude), and "Carillons de Dunkerque" (Carter) on the organ. The orchestral pieces were Mendelssohn's "War March" and Handel's Largo. Mr. J. Furze presided at the organ, Mr. H. H. Bennett conducting.

LAMORBEY.—The Concert given on the 14th ult., by Miss Edith Bros, in aid of a local charity, was well attended. The programme was excellent and successfully carried out. Miss Bros played Chopin's Valse in A flat, and later on a pleasing Minuetto by Theresa Beney. The solo violinist was Miss Clara Fisher, who gave a vigorous interpretation of Papini's Saltarello and a Fantasia on airs from *Faust*. The principal vocalists were Miss Louise Bourne, Mr. Ormsby Hill, and Miss Dora Gill. The programme also included some part-songs.

LLANELLY, SOUTH WALES.—Lovers of music were provided with a delightful treat in the performance of *St. Paul*, at Zion Chapel, on the 12th ult., under the baton of Mr. R. C. Jenkins. The principals on this occasion were Miss Lucy Albu, Miss M. A. Williams, Mr. Holberry Hagyard, and Mr. David Hughes. Mr. Luther Owen presided at the organ; Mr. W. F. Hulley, leader of the band; and Conductor, Mr. R. C. Jenkins. The rendering of the choruses showed that much care and painstaking study had been devoted to the work, both by the choir and its popular Conductor.

LONDONDERRY.—A Concert was given by the members of St. Columba's Choral Union on Friday evening, the 14th ult., in the Union Hall. The first part of the programme consisted of Sterndale Bennett's *May Queen*, and the second a miscellaneous selection. The principal soloists were Miss Lucy Hackett (Dublin), Mr. Tarleton (Armagh Cathedral), and Mr. Hemmingsway (Derry Cathedral). In the second part Miss Hackett achieved a great success by her rendering of the *Volante* "I am Titania" (*Mignon*). Mr. D. C. Jones, the Conductor of the Society, directed the performance. The Bi-centenary Anniversary of the Closing of the Gates of Derry was celebrated on Tuesday, the 18th ult. In accordance with the old established custom, divine service was held in the Cathedral at 11.30 a.m. The Anthem was "Thus saith the Lord concerning the King of Assyria," specially composed for the occasion by Mr. D. C. Jones, Mus. Bac., F.C.O., Organist of the Cathedral. It opened with a Recit. and Aria for bass, and after a verse for four voices, concluded with a chorus in eight-part harmony.

MADELEY, SHROPSHIRE.—On Tuesday evening, the 18th ult., the Choral Society gave its twelfth annual Concert, the Oratorio chosen being Sullivan's *The Prodigal Son*. Miss Bartlam, Miss Johnson, Mr. Wm. Anstice, and Mr. J. H. Harvey were the principals, and did their work well, the singing of Mr. Anstice being specially excellent. Mr. Frank Watkis was at the pianoforte, and Mr. Smart (Newport) conducted.

MAIDSTONE.—Handel's *Messiah* was performed with immense success in Maidstone on Tuesday evening, the 11th ult., through the exertions of Mr. H. F. Henniker, A.R.A.M., Mus. Bac., promoter and Conductor of the Maidstone Choral Society. The chorus and orchestra numbered over 100 members. The soloists were Miss Marriott, Miss Himing, Mr. A. Kenningham, and Mr. Tufnail. Mr. F. W. Dutnall was the leader of the orchestra; the trumpet was played by Mr. J. Solomon; Mr. P. Vincent Henniker was the organist; and Mr. H. F. Henniker was the Conductor.

NEWCASTLE-ON-TYNE.—A very successful Concert was held, under the auspices of the Chamber Music Society, on the 18th ult., in which the following performers took part:—The Shinner Quartet, consisting of Miss Shinner, Miss Stone, Miss Gates, and Miss Hemmings, and Mr. D. Price, who was the vocalist. The accompanists were Miss Myra Jerminingham and Mr. J. M. Preston.

NEW ELTHAM.—A very successful Sacred Concert was given on the 4th ult. by the choir of the Congregational Church. The programme included selections from *The Messiah* and *Creation*, together with songs by Gounod, Cowen, Costa, &c. Mr. and Mrs. Habbijam were the chief vocalists.

NEWPORT, SHROPSHIRE.—On Thursday evening, the 20th ult., the Choral Society gave its annual Concert in the Assembly Room, the work selected being Romberg's *Lay of the Bell*. There was a capital band, and the chorus numbered about sixty. Mr. A. B. B. Ragg took the Master's part and Mr. Kemp the tenor music, the other solos and concerted parts being allotted to members of the Society. Mr. Smart, Organist of the Parish Church, conducted as usual.

NICE.—At the Church of the Holy Spirit, two Special Services were given during the last month to celebrate Thanksgiving and Consecration Days. The music, under the direction of Mr. Arthur Jarratt, of London, was most efficiently rendered. The soloists were Madame Jarratt and Mr. George Aspinall (London), Miss Barry (Boston), and Mr. C. H. Buckman (Brighton).

NORTH WALSHAM.—On Wednesday, the 5th ult., the Amateur Musical Society gave a performance of the *Golden Legend*. The principals were Miss Phillips, Miss Bertha Alden, Mr. Harry Stubbs, and Mr. J. B. Smith; pianoforte, Dr. Bunnett and Mr. Walter Lain; harmonium, Mr. John Dixon. Dr. Hill conducted. The work was exceedingly well rendered, the singing of the principals being all that could be desired, and the choruses being rendered with much effect and precision.

OLDHAM.—On the 15th ult., Mr. Samuel Schofield gave a Ballad Concert in the Theatre Royal. The vocalists were Miss Annie Roberts, Madame Norah Leigh, Mr. Samuel Schofield, and Mr. Daniel Price. Violin, Mr. Jasper Sutcliffe; pianoforte, Mr. S. P. Waddington. The Concert was highly successful, and there was a crowded attendance.

PORTMADOC.—On Tuesday evening, the 18th ult., the string band gave its annual Concert, assisted by the Portmadoc Choral Society. The first part of the programme consisted of Dr. Joseph Parry's Cantata *Nebuchadnezzar*, the solos being sung by Miss H. Davies, Mr. William Davies (of Bangor Cathedral), and Mr. B. Williams. The second part was miscellaneous, and included two overtures by Suppé and Balfe, and oboe, flute, and violin solos. Mr. V. O. Akeroyd was very successful with his violin solo. Mr. W. Davies had also an excellent reception, and was warmly applauded after singing a new song of his own composition, which was awarded the prize at the recent Wrexham Eisteddfod. Mr. John Roberts conducted.

PUDSEY.—The annual Subscription Concert of the Choral Union was given on the 3rd ult., in the Public Hall, Lowtown, before a large audience. The work performed was Benedict's Oratorio *St. Peter*. This was the most ambitious undertaking ever attempted by the Union, and the performance did credit to the members and to their painstaking Conductor, Mr. H. Robertshaw. The solos were entrusted to Miss Emilie Norton, Miss Roberts, Mr. C. Blagbro, and Mr. F. Lightowler, all of whom had a large share of work. The band and chorus numbered 120 performers, and the manner in which their duties were respectively

performed showed that the work had been carefully rehearsed. The band was under the able leadership of Mr. Henry Heap.

PULBOROUGH.—A Concert was given here on the 10th ult., by Miss Margaret Steele, in the Corn Exchange. The singing of Miss Janet Steele was highly appreciated, as was also that of Miss Margaret Steele, who possesses a sweet voice and sings with great taste. Mr. Seymour Kelly, a general favourite, and Mr. C. E. Pillow, met with a warm welcome. The violin solos of Miss Holland were tastefully rendered and loudly applauded, as were also the pianoforte duets and solos by Miss M. Cooke and Miss M. Steele. The whole entertainment gave universal pleasure and satisfaction to its hearers.

REDHILL.—The Harmonic Society gave a performance of Cowen's *Sleeping Beauty* and Rossini's *Stabat Mater*, with orchestral accompaniment, on the 6th ult. The principal vocalists were Miss Kate Norman, Miss Chester, Mr. James Gawthrop, and Mr. Musgrove Tufnail. The leader of the orchestra was Mr. H. Celis, and the honorary Conductor was Mr. W. E. Bartlett, F.C.O.

RYDE, I.W.—The members of the Choral Union, under the direction of Miss Margaret F. Fowles, gave a most successful miscellaneous Concert on Thursday evening, November 29. Selections from the writings of Handel, Mendelssohn, Gounod, Cowen, Sullivan, and others were given by the Society with marked precision and refinement, the gradations of tone evincing most careful practice. The soloists were Miss Clara Leighton, Miss Frances Hipwell, Mr. Philip Newbury, Mr. W. J. Hodgson, C.E., Miss Geraldine Morgan (violinist), and Mr. Alfred Hollins (pianist). Miss Fowles was the accompanist and Conductor.

ST. ANDREW'S, N.B.—The St. Andrew's University Musical Society gave its Christmas Concert in the United College Hall, on the 15th ult., before a large and appreciative audience. The chorus singing was, on the whole, successful, though there is room for further improvement in the way of producing light and shade. The soloists were Miss Krüger and Miss Stewart, Mr. Brewster (President of the Society), Mr. Proudfoot, Mr. McLeod, Mr. Brown, and Professor Lang. Miss Atalanta Heap and Miss J. M. Pitcairn contributed pianoforte solos. Miss Krüger, who was a pupil of the late Jenny Lind, possesses a beautifully cultivated voice, which was heard to special advantage in Gounod's "Worker." Mr. Brewster sang "Eileen Alannah" with rare artistic feeling. Mr. McLeod was very successful in "The Abbot." Miss Heap, in her rendering of Mendelssohn's "On songs bright pinions" on the pianoforte, displayed finished technique and expression. Miss Pitcairn played an Etude of her master, C. H. Döring, with precision and taste. Mrs. Purdie deserves special mention for the excellent manner in which she accompanied the choruses.

ST. GEORGE'S.—On Thursday evening, the 13th ult., the Choral Union gave a very fair rendering of *Acis and Galatea* and *Hear my Prayer*, with a band and chorus of about sixty performers, the principals being Miss Edwards, Mr. Allen, and two members of the Society. Mr. Smart (Newport) was the Conductor.

ST. LEONARDS-ON-SEA.—A very good performance of Spohr's *Last Judgment* took place after Evensong at Christ Church, on the 5th ult. The soloists were Master Strachan (soprano), of the Temple Choir; Mr. Chesterfield (tenor), of the local choir; and Messrs. Frost and Kempton (alto and bass), of St. Paul's Cathedral. Mr. W. Goss Custard, the Organist, conducted, and his son presided at the organ.

SALISBURY.—Mr. Spinney's Annual Students' Concert, which was looked forward to with much interest, took place at the Hamilton Hall, on Tuesday, the 12th ult., the hall being literally thronged with an enthusiastic audience. The pianoforte students were the Misses Harris, Bristol, Parker, and Mr. Athoe; Miss Perkins and Mr. Foster, the vocalists; the Salisbury Orpheus Society—a Society consisting of about twenty male voices, of which Mr. Spinney is the founder—Mr. J. Mountford, and Mrs. Beesley, from London, also assisted. The Concert was an entire success, and gave unbounded satisfaction to a very large audience. On Thursday evening, the 13th ult., a performance of Spohr's *Last Judgment* attracted a very large congregation to the Cathedral. The choir gave additional proofs of the careful training they receive by an exceptionally good rendering of the choruses, while the solos left nothing to be desired. Mr. South, the Cathedral Organist, accompanied. On Monday evening, the 17th ult., the Sarum Choral Society gave its second Concert of the season at the Assembly Rooms. Handel's *Messiah*, which had not been performed in Salisbury for some years, was given. The solos were entrusted to Madame Ambler Brereton, Miss Harrison, Mr. Guy, and Mr. Brereton. The choruses and accompaniments by the Sarum Orchestral Society were much appreciated. Mr. South conducted.

SEVENOAKS.—The Kippington Choral Society gave, on the 20th ult., an effective performance of Gault's *Joan of Arc*, the soloists being Madame Florence Perugini, Mr. Bernard Lane, and Mr. Daniel Price. The chorus singing showed much progress since the last concert, and the accompanists included Miss Lily McLaughlin (pianoforte), Mr. H. L. Balfour (organ), and a full orchestra. The second part of the programme was miscellaneous, and the Concert appeared to be highly appreciated by a crowded audience. Mr. Henry Spain was the Conductor.

SHEFFIELD.—On Friday evening, the 7th ult., the members of the Sharrow Operatic Society gave their first entertainment of the present season in the Bath Saloon. The piece selected was the opera *Les Manteaux Noirs*. The parts were played by Mr. Frank Rowley, Mr. W. J. Jutsum, Mr. W. E. Bateman, Mr. J. W. Mabson, Mr. W. S. H. Bolderston, Miss E. Thompson, Miss Sutton, and Miss Worrall. The chorus was very efficient and well balanced, and the orchestra, led by Mr. Lewis Croft and conducted by Mr. W. J. Green, performed their work in a thorough manner. The entire opera was rehearsed and produced under the direction of Mr. William Crosby.

SLIGO.—The Musical Society gave its first Concert of the seventh season on November 29, when Mendelssohn's *Lobgesang* was performed, followed by a miscellaneous selection. Mr. A. T. Froggatt conducted.

SOUTHSEA.—A successful performance of J. F. Barnett's Cantata *The Ancient Mariner*, was given in the Victoria Hall, Southsea, on the 18th ult., by the St. Michael's Choral Society, numbering sixty voices. The solo vocalists were Miss Emily Davies, Miss Emily Dones, Mr. Reginald Groome, and Mr. Frederick Bevan. The Cantata was followed by a miscellaneous selection, including songs from the vocalists named, and a Part-song and Madrigal (Barnby), effectively sung by the choir. The accompaniments were played by Mr. G. S. L. Löhr (pianoforte) and Mr. H. Harvey Pinches (organ), and the Concert was under the direction of Mr. Monk Gould, Organist and Choirmaster of St. Michael's, promoter and Conductor of the Society.

SURBITON.—On the evening of Thursday, the 12th ult., the Surbiton Harmonic Society gave a performance of Haydn's *Creation* at the Lecture Hall. The chorus numbered over a hundred voices, and sang from first to last with energy and spirit. Mr. J. Maude Crament, Mus. Bac., Oxon., was Conductor. The solo singers were Madame Wilson-Osman, Mr. Alfred Kenningham, and Mr. Musgrove Tufnail.

SUTTON IN ASHFIELD.—Two Christmas performances of *The Messiah* have taken place at Sutton and also at Mansfield, on the 11th and 12th ult. At both towns the vocalists were Miss Edwards, Miss Mitchell, Mr. Gilbert, and Mr. W. Hugh. The performances went splendidly, Mr. Gilbert's singing being remarkably fine. Mr. Putmill, of Nottingham, was the leader, and Mr. A. W. Speed, Organist. The Conductor was Mr. Arthur H. Bonser.

TEDDINGTON.—On Tuesday, the 18th ult., a miscellaneous Concert was given in the large Schoolroom. One of the most attractive portions of the programme was found in the selection of glees, sung by Messrs. C. Dungeat, M. Hardy, Broom, and Harding, all of the Royal Chapel, Hampton Court. Mr. Maskell Hardy and Miss Johnson were the soloists.

ULVERSTON.—A most successful performance of Haydn's *Creation* was given on the 14th ult., in Holy Trinity Church, by the Church choir, assisted by friends, numbering in all 100 in the band and chorus. The principal vocalists were Madame Worrell, Mr. Alfred Kenningham, and Mr. Robert Grice, who all acquitted themselves most satisfactorily. The chorus singing was excellent, and the orchestra (which included several members of Sir Charles Hallé's band), under the leadership of Mr. Lexhime, of Barrow-in-Furness, rendered the instrumental portion of the Oratorio admirably. Mr. J. Smallwood Winder, of Kendal, presided at the organ, and Mr. S. Atkinson, the Organist and Choirmaster of the Church, conducted.

WARRINGTON.—The Musical Society, under the direction of Dr. Hiles, gave two Concerts on the 11th and 17th ult. At the first, Handel's *Alexander's Feast* was excellently rendered; and in the second part Miss Ada Lee (Manchester) gave, with great brilliancy and power, a *scena from Ernani*. At the second Concert *The Messiah* was performed extremely well, the principals being Mdlle. Trebelli, Miss Eleanor Rees, Messrs. Piercy and Bridson; and the band and choir were very efficient. At both Concerts Mr. E. Townshend Driffild (Liverpool) presided admirably at the organ. For the third Concert of this long-established and prosperous Society *St. Paul* is announced.

WESTON-SUPER-MARE.—The Christmas Concert in connection with the Philharmonic Society took place on the 20th ult., in the Victoria Hall. The lady vocalists all appeared in white dresses, the sopranos and contraltos being distinguished by different coloured sashes. The soloists were Miss Ada Patterson, Mrs. Ernest Alford, Mr. Sidney Tower, and Dr. Roxburgh. The band, considerably strengthened, was led by Mr. Frank S. Gardner. The accompanist was Mr. W. Darby, Mus. Bac., Cantab., and the Conductor, Mr. Edward Cook. Part I. comprised Mendelssohn's *Hymn of Praise* (Lobgesang), and Part II. Spohr's Cantata *God, Thou art great*, and the Hallelujah Chorus. Two songs were also given by Miss Patterson and Mr. Sidney Tower.

WHITBY.—On the 11th ult. the Choral Society gave a performance of *Preciosa*. The chorus-singing was crisp and neat, well balanced, and splendidly in tune. Miss Winnie Beaumont assisted in carrying out an attractive miscellaneous programme. Efficient help was rendered by Messrs. Hoggett and Henderson as accompanists. Mr. H. Hallgate, as usual, conducted.

WINSFORD.—The Philharmonic Society gave their first performance of *The Messiah* on the 18th ult., in the Town Hall, to a crowded audience. The band and chorus numbered 120. The principals were Miss Marjorie Eaton, Miss Redfern, Mr. Ridsdale Bowley, and Mr. Mason, who made his first appearance in oratorio on this occasion. Miss Eaton and Mr. Mason were most successful in all their solos. The choruses were rendered with great precision, and reflected much credit upon the Conductor, Mr. T. J. Caudlin.

ORGAN APPOINTMENTS.—Mr. Ernest Wood, Organist and Director of the Choir of St. Paul's Cathedral, Melbourne.—Mr. E. Brudenell Morris, Organist and Choirmaster to St. Catherine's, Loughborough Park, S.W.—Mr. Arthur F. Whitechurch, Organist to St. Saviour's, Walthamstow.—Mr. F. W. Smallwood, A.C.O., to St. John's Episcopal Church, Alloa, N.B.—Mr. Frank Austin, Organist and Choirmaster to St. Andrew's, West Kensington.—Mr. J. Stubbs, Organist and Choirmaster to St. James's Church, Preston.—Mr. Arthur H. Brown, to St. Peter's, South Weald, Brentwood, Essex.—Mr. H. B. Walker, Organist and Choirmaster to the Parish Church, Ratby, near Leicester.—Mr. F. R. Greenish, Organist and Choirmaster to St. Mary's, Haverrfordwest.—Mr. Horace Petley, Organist and Choirmaster to All Souls' Church, Grosvenor Park, S.E.—Mr. B. B. Baltes, A.C.O., Organist and Choirmaster to St. Ann's, Bagshot, Surrey.—Mr. Blewett Faull, Organist and Choirmaster to King Charles Church, Tunbridge Wells.—Mr. Thomas Normandale, Organist and Choirmaster to the Church of St. Mary-le-Tower, Ipswich.—Mr. Sidney J. Preston, A.C.O., Organist to the Parish Church, Holmbury St. Mary, near Dorking.

CHOIR APPOINTMENTS.—Mr. Cecil P. Tresilian (Bass), to Wells Cathedral.—Mr. J. Shakespeare Robinson (principal Tenor), to York Minster.—Mr. Alfred Probert (Tenor), to St. Alban's Church, Holborn.—Mr. Avalon Collard, Conductor to the Kensington Amateur Orchestra.

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EXTRACTS FROM PREFACE.

My guiding principle has been to place before the reader the facts collected by me as well as the conclusions at which I arrived. This will enable him to see the subject in all its bearings, with all its pros and cons, and to draw his own conclusions, should mine not obtain his approval.

Whatever the defects of the present volumes may be—and, no doubt, they are both great and many—I have laboured to the full extent of my humble abilities to group and present my material perspicuously, and to avoid diffuseness and rhapsody, those besetting sins of writers on music.

My researches had for their object the whole life of Chopin and his historical, political, artistical, social, and personal surroundings, but they were chiefly directed to the least known and most interesting period of his career—his life in France, and his visits to Germany and Great Britain. My chief sources of information are divisible into two classes—newspapers, magazines, pamphlets, correspondences, and books; and conversations I held with, and letters I received from, Chopin's pupils, friends, and acquaintances.

The Chopin letters will, no doubt, be regarded as a special feature of the present biography. They may, I think, be called numerous, if we consider the master's dislike to letter-writing. Ferdinand Hiller—whose almost unique collection of letters addressed to him by his famous friends in art and literature is now, and will be for years to come, under lock and key among the municipal archives at Cologne—allowed me to copy two letters by Chopin, one of them written conjointly with Liszt. Franchomme, too, granted me the privilege of copying his friend's epistolary communications. Besides a number of letters that have here and there been published, I include, further, a translation of Chopin's letters to Fontana, which in Karasowski's book (*i.e.*, the Polish edition) lose much of their value, owing to his inability to assign approximately correct dates to them.

Prefixed to the first volume of the present biography the reader will find one of the portraits by Kwiatkowski, an etching after a charming pencil drawing in my possession, the reproduction of which the artist has kindly permitted. M. Kwiatkowski has portrayed Chopin frequently, and in many ways and under various circumstances, alive and dead. Messrs. Novello, Ewer & Co. have in their possession a clever water-colour drawing by Kwiatkowski of Chopin on his death-bed. A more elaborate picture by the same artist represents Chopin on his death-bed surrounded by his sister, the Princess Marceline Czartoryska, Grzymala, the Abbé Jelowicki, and the portrayer. On page 321 of this volume will be found M. Charles Gavard's opinion of two portrayals of Chopin, respectively by Clésinger and Kwiatkowski. In conclusion, I recall to the reader's attention what has been said of the master's appearance and its pictorial and literary reproductions on p. 63 of Vol. I. and pp. 10—11 of Vol. II.

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"The Messiah," at Eccles.—"Why do the nations' was a magnificent effort."—*Advertiser*, December 20.

"The Messiah," West Vale.—"Mr. Hewson's singing was much appreciated, especially in 'Why do the nations' and 'The trumpet song.'"—*Halifax Guardian*, December 22.

Sacred Concert at Southport.—"Mr. Hewson was loudly applauded for his rendition of 'Nazareth.' He also gave with distinction 'Why do the nations' and 'The trumpet shall sound.'"—*Southport Guardian*, December 26.

Concert at Radcliffe.—"Mr. Hewson is an old favourite. His rich voice was heard to advantage in 'The desert.' His rendering of 'The night watch' was an excellent performance, showing a variety of expression without the harshness so usual with bass singers."—*Radcliffe Express*, December 8.

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MISS EDITH LUKE (Soprano), engaged: Feb. 4th, Victoria Park; 6th, Wainfleet; 7th, Skegness, "Rose Maiden"; 16th, Chelsea; 23rd, Croydon; 25th, Walworth, "Athalie." 8, Melbourne Square, Brixton, S.W.

MISS EDITH MARRIOTT (Soprano) begs to notify her CHANGE OF ADDRESS to Oaklands, Parson's Green, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed; or, to Mr. W. Marriott, 295, Oxford Street, W.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W. or, 50, Church Street, Liverpool.

MISS MINNIE WILLIAMSON (Soprano).
Reference kindly permitted to Albert Visetti, Esq., and Dr. Langdon Colborne. Care of Mr. H. Tuddenham, 304, Regent Street, W.; or, St. Owen Street, Hereford.

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MISS ANNIE LAYTON (Contralto) requests that during her visit to America with Mr. Ludwig's Concert Party all communications respecting Concerts, &c., be addressed to her at 4, Milner Street, Cadogan Square, S.W.

MR. S. BOYCE CREAK (Tenor, Bristol Cathedral) begs to state he is open to accept Concert and Oratorio engagements. Dates already booked: Jan. 1 (two engagements at Clifton); Jan. 2, 9, 11, 16, 17, 25, 26, 28, Feb. 4, 8, 10, 11, 15, 22, 23, 25, 28, March 11, 25. April 8, 15, 19. Other dates pending. For terms, &c., address, The Cathedral. N.B.—The Bristol Male Voice Quartet, for Dinners, Soirées, public or private, address as above.

MR. SINCLAIR DUNN (Tenor) will sing at Ayr, January 25; Manchester, 26; Bayswater, 27; People's Palace, 30; Bridge House Hotel, February 1; Tottenham, 7; Reading, 9; St. Andrew's Hall, 10; Steinway Hall, 12; Cavendish Rooms, 13; Lambeth, 15; Sheffield, 16; Glasgow, 18; Alloa, 19; Glasgow, 20; Dunse, 21; Greenwich, 23; St. Andrew's Hall, 24; Aldgate, 25; Kensington, 28; Morley Hall, March 4; Reading, 6; Croydon, 7; St. Andrew's Hall, 10; Peckham, 14. Address, 62, Berners Street, W.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD, engaged: Stockport, "Messiah"; Higham Ferrers, "Hymn of Praise"; St. Neots, Ballads; Huntingdon "Joan of Arc"; Leeds, "Creation"; Dunmow, "May Queen"; Bolton, Ballads; Bury, "St. Paul"; Warrington, "St. Paul"; Huddersfield Festival Choral Society, "Messiah"; High Wycombe and Maidenhead, "Ancient Mariner"; Cambridge, Selections. For terms and vacant dates, address, Principal Tenor, Trinity College Choir, Cambridge.

MR. JOSEPH HEALD (Tenor) requests that all communications respecting Engagements may be addressed to his residence, 23, Endlesham Road, Balham, London, S.W.

MR. ALFRED KENNINGHAM (Tenor, of St. Paul's Cathedral) has a few vacant dates for Oratorio and Concert Engagements this month. Address, as above, or Grovedale, Parson's Green, S.W.

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MR. E. JACKSON (Baritone) accepts Engagements for Oratorios, Concerts, Dinners, &c. For terms and vacant dates, address, Principal Bass, New College, Oxford.

MR. JOHN ORTNER (Baritone). For Oratorios, Concerts, &c. Now booking dates for Stainer's "Crucifixion." Address, Laleham House, Santos Road, Wandsworth, S.W.

MR. F. W. PARTRIDGE (Baritone), Associate of the Royal College of Music, can accept engagements for Oratorios and Concerts as Vocalist or Accompanist. Address, 2, St. George's Villa, Beckenham.

MR. J. BROWNING (Principal Bass, Leeds Parish Church), engaged, January 3, Leeds; 12, Calverley; 13, Leeds (Gaul's "Ruth"); 19, Leeds, Coliseum; 21, Beeston; 22, Batley ("Creation"); 25, Boston Spa ("Eri-King's Daughter"); 28, Garforth; February 4, Woodhouse; 5, Elland; 9, Bradford; March 1, Wakefield ("Last Judgment" and Dr. Cresser's Mass); 18, Calverley ("Elijah"); others pending. For Oratorios, Concerts, &c., address, Parish Church, Leeds.

MR. FREDERIC W. DALBY (Bass, Lincoln Cathedral), engaged: Nottingham, January 17; Lincoln, 23, 28; Louth, 31; Wainfleet, February 6; Skegness, 7; Market Rasen, 14. Other engagements pending. Address, Cathedral, Lincoln.

MR. THOMAS KEMPTON (Bass), of St. Paul's Cathedral, engaged for February: Ballads, Acton; "Creation," People's Palace; "Eli," Hastings; "Faust," Truro; "Creation," Bermondsey Town Hall; Ballads, Willis's Rooms; "Samson," Stoke Newington; Selection, Woolwich; Ballads, City; Ballads, Holborn. For Terms, &c., 67, Petherton Road, Highbury New Park, N.

MR. EGBERT ROBERTS (Bass) requests that all communications respecting Oratorios, Opera, or Concerts be addressed, 49, Pentonville Road, N.

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THE MUSICAL TIMES

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FEBRUARY 1, 1889.

NIECKS'S "CHOPIN."*

THIS new and valuable biography of Chopin has been compiled with characteristic Teutonic patience and exhaustiveness. The author tells us that the work of gathering together his materials, sifting them, and placing them in order, occupied all the available hours of ten years. We can well believe it, but not a moment of that time has been wasted. The result is a two-fold satisfaction. In the first place, we now know all there is to know about the Polish musician, and next, the author has done that which loudly called for doing. We have no desire to disparage unduly other works on the same subject. Liszt's rhapsodical production is of value to a certain extent, beyond the revelation it makes of the writer's own individuality, and Karasowski's "Life," with all its faults and shortcomings, will ever be entitled to a place in the bibliography of its theme. But both Liszt and Karasowski lived too near their hero, and lacked the comprehensiveness of view which takes in all, and sees things in their true proportion. Mr. Niecks has had the advantage of writing from a better standpoint, while not so distant as that he was unable to search for facts in a clear and favourable light. The author gives us particulars of the sources whence his information has been gathered. These are not limited to books, pamphlets, and newspapers, but extend to Chopin's pupils, friends, and acquaintances, many of whom are mentioned by name. Mr. Niecks consulted eight pupils, including Brinley Richards and Lindsay Sloper, while of the master's friends he obtained information from fifteen—Liszt, Hiller, Heller, Hallé, Jenny Lind, and others of equal authority. We thus have Chopin as he exists in written history and as his acquaintances remember him—a happy combination not always possible when a biography has to be written. There remains to state, with regard to the initial advantages of the work, that Mr. Niecks obviously entered upon his task in an impartial spirit. He does not shrink from giving his opinion, or from expressing it with emphasis; but we cannot fail to see that the conclusions stated are the result of a judicial inquiry, and transparently honest in their origin and object. We have here, in fact, a standard work entitled to the respect which an authority commands. Saying this, we do not pledge ourselves to every statement of fact and opinion. Our meaning simply is that the character of the biography entitles it to the highest consideration.

For the purpose of the present article, we shall confine our attention to a few salient points, and, in the first place, passing over a readable introductory chapter on "Poland and the Poles," also that on Chopin's ancestry, birth, and childhood, pause at our author's remarks upon the social, literary, and artistic influences which worked upon the future composer during his most impressionable years. Naturally sensitive, Chopin must have been affected in an unusual degree by the conditions of his youth, and Mr. Niecks would, in our opinion, have done better had he devoted more space to this very important part of his subject. As it is, however, we get glimpses of the sympathies and tendencies of Polish society during the early decades of the century. We find the vivacious and imaginative Sarmatian nature

developing, under the stimulus of quickening life, in the direction of romanticism—elegant, refined, aristocratic, but none the less vigorous, while all the more fascinating to a constitution like that of Chopin. It was this change that largely moulded the composer into the likeness by which we recognise him, and made him, cradled in the arms of a literary and artistic nationalism, a perfect embodiment of his country's genius and sympathies.

What more natural, under the circumstances just indicated, than that Chopin's inborn musical feeling should incline him towards one particular form of national life. Patriotism and romance alike found satisfaction in his country's music, which he drank at its very source. "Chopin," writes Mr. Niecks, "was fond of listening to the singing and fiddling of the country people. . . His wonder always was who could have composed the quaint and beautiful strains of those mazurkas, polonaises, and krakowiaks, and who had taught these simple men and women to play and sing so truly in tune." Our author goes on to show that circumstances were very favourable to the process then moulding Chopin's artistic nature. "Art-music had not yet corrupted folk-music; indeed, it could hardly be said that civilisation had affected the lower strata of society at all. . . But the peasants, although steeped in superstition and ignorance, and too much addicted to brandy-drinking with its consequences—quarrelsomeness and revengefulness—had not altogether lost the happier features of their original character—hospitality, patriotism, good-naturedness, and, above all, cheerfulness and love of song and dance. It has been said that a Slavonic peasant can be enticed by his national songs from one end of the world to the other." It is not too much to add that Chopin was, in all musical respects, the Polish peasant refined and sublimated to the last degree. No man was ever more strictly a representative of his own musical people, and it is interesting to see him at an early age going to the fountain head of national art for his inspiration.

Mr. Niecks has something to say on the question of Chopin's health when a young man. Hitherto, we have had to choose between Liszt, with his portrait of the master as a fragile and delicate being, and Karasowski, who represents him as, if not robust, fairly strong and well. Mr. Niecks inclines, in colloquial phrase, to "split the difference." He says: "The delicate build of Chopin's body, his early death, preceded by many years of ill-health, and the character of his music, have led people into the belief that he was always sickly in body, and for the most part, also, melancholy in disposition. But as the poverty and melancholy, so also disappears on closer investigation the sickliness of the child and youth. To jump, however, from this to the other extreme, and assert that he enjoyed vigorous health, would be as great a mistake." Our author plainly inclines rather to the weakness than the strength, and gives several reasons in support of the first theory. Some of these amount to very little. A lad is not necessarily delicate because affectionate female relatives wrap him up well, or because he likes to stretch out on the grass under trees and dream away the shining hours, or because he does not care for tobacco. Nor does the existence of pulmonary and heart disease in the family go far as direct evidence. On the other hand, Mr. Niecks is able to quote Stephen Heller, who saw Chopin at Warsaw, in 1830, and described him as "in delicate health, thin, and with sunken cheeks, and that the people of Warsaw said that he could not live long, but would, like so many geniuses, die young." This is all the new evidence brought to bear upon a subject which Chopin's biographer thus sums up: "Although Chopin, in his youth, was at no time

*"Frederick Chopin, as a Man and Musician." By Frederick Niecks. Two Vols. London and New York: Novello, Ewer and Co.

troubled with any serious illness, he enjoyed but fragile health, and if his frame did not already contain the seeds of the disease to which he later fell a prey, it was a favourable soil for their reception." "Fragile" is, perhaps, too emphatic a word, but, taking it in a modified sense, we are disposed to accept Mr. Niecks's conclusions as correct.

From Chopin as a youth to Chopin as a lover is not only an easy but a graceful transition, and Mr. Niecks has given proper attention to his hero under the tender passion. A biographer, especially when he writes of an artist, cannot well do otherwise; but in this case the full significance of the situation is recognised. Here is a passage in proof: "Who could recount all the happy and hapless loves that have made poets? Countless is the number of those recorded in histories, biographies, and anecdotes; greater still the number of those buried in literature and art, the graves whence they rise again as flowers, matchless in beauty, unfading, and of sweetest perfume. Love is, indeed, the sun that by its warmth unfolds the multitudinous possibilities that lie hidden, often unsuspected, in the depths of the human soul." This language may be florid, but the ideas it expresses are philosophical, and we are glad to find Mr. Niecks recognising and acting upon them. The love of Chopin's youth, as everybody knows, was a pupil at the Warsaw Conservatorium, by name Constantia Gladkowska, whom, it appears, the composer first met in April, 1829. His passion for this lady was strong. "This is proved," writes our author, "by his frequent allusions to her whom he never names, and by those words of restless yearning and heart-rending despair that cannot be read without a pitiful sympathy." How his passion kept him near its object in Warsaw, to the derangement of his artistic plans, is matter of common knowledge, as is Chopin's departure at last, and Constantia's marriage, three years later, to another man. Mr. Niecks calls it a "sad fact" that "inconstant Constantia Gladkowska married a merchant of the name of Joseph Grabowski, at Warsaw," and goes on to say: "As the circumstances of the case and the motives of the parties are unknown to me, and as a biographer ought not to take the same liberties as a novelist, I shall neither expatiate on the fickleness and mercenariness of woman nor attempt to describe the feelings of our unfortunate hero robbed of his ideal, but leave the reader to make his own reflections and draw his own moral." We cannot, let us say in passing, entirely subscribe to the view of a biographer's duties contained in the foregoing sentence. He who simply records the facts of a career can scarcely be called a biographer at all, since he neglects the far higher duty, discharged by combined reason and imagination, of exposing the inner life of his subject. The biographer needs imagination almost as much as the novelist, not, it is true, to invent characters and circumstances, but, under the guidance of reflection, to penetrate below the surface and reveal hidden things. That which Washington Irving called the "divine attribute" is sometimes, in its exercise, akin to inspiration. But to return. It is highly probable that Constantia had a much more practical nature than her lover. The merchant was, so to speak, "in the hand," Chopin was very much "in the bush," and the worldly-wise maiden drew the proverbial conclusion. It may be, on the other hand, that the musician himself was not an ideal lover. Mr. Niecks tells us that "the tender passion was necessary to his existence," but he transferred his affections from one fair object to another with singular ease. According to George Sand, he would have five or six affections in one evening, then go away and forget them all. "In short," as Mr. Niecks puts it, "Chopin was of a very

impressionable nature; beauty and grace, nay, even a mere smile, kindled his enthusiasm at first sight, and an awkward word or equivocal glance was enough to disconcert him. But although he was not at all exclusive in his own affections, he was so in a high degree with regard to those which he demanded from others." Mr. Niecks here quotes George Sand's story of Chopin and a young lady whom he thought of asking in marriage, but whom he discarded and forgot, simply because she invited another male visitor to take a seat before extending a like hospitality to himself. Constantia Gladkowska may have known more of Chopin than is suspected, and we are not going to blame her for accepting the Warsaw merchant, honest and faithful man as we hope he was.

Mr. Niecks examines carefully the various accounts of Chopin's subsequent love affair with Maria Wodzinski, whom the composer seems to have regarded quite *au sérieux*. He accepts the version of Count Wodzinski in his "Les Trois Romans de Frédéric Chopin," from which it appears that Chopin's love lasted a year, and was strong enough to bring about a proposal, rejected by the girl on account of the opposition of her family. Chopin's third love romance was, of course, the affair with George Sand (Madame Dudevant). Into that we may not enter here for want of space, and must refer the curious to Mr. Niecks himself, who tells the story in much detail, and arrives at a conclusion extremely unfavourable to the lady. We cannot see exactly eye to eye with Mr. Niecks in this matter. George Sand was neither an angel of purity nor a model of veracity, but there is no reason to believe that she acted as she did without some provocation on Chopin's part—a provocation to be easily conceived by those who have studied the whole question with some experience of life and character. On the whole, Chopin, in his relations with women, does not come out well.

Our author has a scarcely nobler theme when he goes on to discuss Chopin's social position, and his weak, effeminate predilection for a butterfly life in the gilded salons of aristocracy. We are glad to find Mr. Niecks expressing an opinion that the atmosphere of such places is not favourable to an artist. "Without going so far as to say, with a great contemporary of Chopin, Stephen Heller, that the higher you go in society, the greater is the ignorance you find, I think that little, if any, good for either heart or mind can come from intercourse with that section of people which proudly styles itself 'society' (*le monde*). Many individuals that belong to it possess, no doubt, true nobility, wisdom, and learning, nay, even the majority may possess one, or the other, or all of them in some degree, but these qualities are so out of keeping with the prevailing frivolity that few have the moral courage to show their better nature." Well and bravely said. We get also an opinion from Mr. Niecks, based on the observation of Liszt and Heller, that Chopin was appreciated among the *crème de la crème* simply for his virtuosity, his elegance, and his delicacy. These qualities *le monde* could perceive and value, but his higher attributes were beyond them. In the degree of the master's preference for Society (with a capital "S") was, naturally, his distaste for the company of fellow artists. Mr. Niecks is very plain on this point. "Chopin's predilection for the fashionable *salon* society led him to neglect the society of artists. That he carried this *odii profanum vulgus, et arceo* too far, cannot for a moment be doubted. For many of those who sought to have intercourse with him were men of no less nobility of sentiment and striving than himself. Chopin offended even Ary Scheffer, the great painter, who admired and loved him, by promising to spend an evening with him, and again and again disappointing him.

Musicians, with a few exceptions, Chopin seems always to have been careful to keep at a distance, at least after the first years of his arrival in Paris. This is regrettable, especially in the case of the young men who looked up to him with veneration and enthusiasm, and whose feelings were cruelly hurt by the polite but unsympathetic reception he gave them." Instances are not wanting, among them that of Schulhoff, who first met Chopin at a party. On his introducer begging Chopin to allow the young Bohemian to play something to him, "the renowned master, who was much bothered by *dilletante* tormentors, signified, somewhat displeased, his consent by a slight nod of the head. Schulhoff seated himself at the pianoforte, while Chopin, with his back turned to him, was leaning against it." Mr. Niecks very properly adds: "The ungracious manner in which he granted the young musician permission to play to him, and especially his turning his back to Schulhoff when the latter began to play, are not excused by the fact that he was often bothered by *dilletante* tormentors." Excuses have been made for the Polish master's indifferent behaviour to his own class, on the ground of his physical condition, but Mr. Niecks will have none of them. He writes: "Would it not have been possible to live in retirement without drawing upon himself the accusation of supercilious *hauteur*? Moreover, as Chopin was strong enough to frequent fashionable *salons*, he cannot have been altogether unable to hold intercourse with his brother artists." Our author sums up thus: "Fastidious by nature and education, he became more so, partly in consequence of his growing physical weakness, and still more through the influence of the society with which, in the exercise of his profession and otherwise, he was in constant contact. His pupils, and many of his other admirers, mostly of the female sex and the aristocratic class, accustomed him to adulation and adoration to such an extent as to make these to be regarded by him as necessities of life."

Mr. Niecks brings against Chopin a much more serious charge than weakness for aristocratic society. He makes us doubt whether the master had either a heart or sincerity. Chopin is described as "more loved than loving." "But he knew how to conceal his deficiencies in this respect under the blandness of his manners and the coaxing affectionateness of his language. There is something really tragic, and comic too, in the fact that every friend of Chopin thought that he had more of the composer's love and confidence than any other friend. . . . Of Chopin's procedures in friendship much may be learned from his letters, in them is to be seen something of his insinuating cajoling ways, of his endeavours to make the person addressed believe himself a privileged favourite, and of his habit of speaking not only ungenerously and unlovingly, but even unjustly of other persons with whom he was apparently on cordial terms. In fact, it is only too clear that Chopin spoke differently before the faces and behind the backs of people. You remember how, in his letters to Fontana, he abuses Camille Pleyel in a manner irreconcilable with genuine love and esteem. . . . And again, how atrociously he reviles, in the same letters, the banker Leo, who lends him money, often takes charge of his manuscripts, procures payment for them, and in whose house he has been for years a frequent visitor. . . . Taking a general view of the letters written by him during the last twelve years of his life, one is struck by the absence of generous judgments, and the extreme rareness of sympathetic sentiments concerning third persons."

Upon a related subject—namely, the quarrel which separated Chopin and Liszt—Mr. Niecks makes some

interesting statements. It would appear that the men themselves rather evaded explanations. Once, when interrogated on the matter, Chopin replied: "We are friends; we were comrades." Answering a similar question, Liszt said: "Our lady-loves had quarrelled, and, as good cavaliers, we were in duty bound to side with them." Now let us hear our author: "When the comradeship came to an end I do not know, but I think I do know how it came to an end. . . . Franchomme explained the mystery to me, and his explanation was confirmed by what I learned from Madame Rubio. The circumstances are of too delicate a nature to be set forth in detail. But the long and short of the affair is that Liszt, accompanied by another person, invaded Chopin's lodgings during his absence, and made himself quite at home there. The discovery of traces of the use to which his rooms had been put justly enraged Chopin. One day, I do not know how long after the occurrence, Liszt asked Madame Rubio to tell her master that he hoped the past would be forgotten and the young man's trick wiped out. Chopin then said that he could not forget, and was much better as he was, and, further, that Liszt was not open enough, having always secrets and intrigues, and had written in some newspapers notices unfavourable to him." It is not unlikely that Liszt's great success as a concert-pianist tended to keep the two men apart. To this an expression—"He will give me a little kingdom in his empire"—once made use of by Chopin, certainly points.

We have reached the limit of our space, but a hundred subjects in these most interesting volumes have as great a right to notice as those touched upon above. The index bristles with them, as, for example, "The chief influences that helped to form his (Chopin's) style of composition"; "Chopin's aims as an artist"; "What influences had Liszt on Chopin's development?" "Chopin as a public performer"; "His musical sympathies and antipathies"; "Polish national music and its influence on Chopin." All these matters are of interest, and upon all Mr. Niecks has something to say that is worthy of note and study. Our readers will have observed strong indications of the author's impartiality and zeal for truth. These qualities, in combination with industrious and patient research, have given the new "Life of Chopin" the salt which will preserve it for many years to come, sustaining it in its proper place as a standard authority upon the subject of which it treats.

THE GREAT MUSICAL REFORMERS.

By W. S. ROCKSTRO.

II.—GUIDO D'AREZZO.

HUCBALD's bold attempt to reform the vague system of musical notation peculiar to the ninth and tenth centuries was forgotten within a very few years after his death, and nearly a century elapsed before any farther endeavour to remedy its self-evident defects was made by his learned successors, who seem, for the most part, to have been quite content to leave the subject in the condition in which they found it.

The next courageous reformer was Guido D'Arezzo—the Guido Aretinus of the monkish historians—of whose so-called inventions so many fabulous stories have been told that it is now no easy matter to separate the truth from fiction. That he really did propose some very valuable improvements upon the system he found in general use is certain; and, for these, his name became justly celebrated in every country in Europe. But the misfortune was, that the fame of his discoveries led his admiring successors to credit him, not only with inventions of later date,

but also with many others which can be proved to have been in general use long before he came into existence.

That Guido, or Guittone—as the Italians love to call him—was a native of Arezzo, in Tuscany, there can be no reasonable doubt; and this circumstance has tempted more than one writer of eminence to confuse his identity with that of another Guittone, also of Arezzo, a famous poet, and one of the most celebrated reformers of the Italian language.* Mersenne and Vossius, on the other hand, identified him with Guitmond of Evreux, a noted ecclesiastic of the Monastery of St. Lufred, who was afterwards consecrated Bishop of Aversa, and wrote with much effect against the heresies of his day. Furthermore, on the authority of a MS. copy of the "Micrologus" in the collection of the Queen of Sweden, headed *Tractatus Guidonis Augiensis*, D. Paolo Serra imagined that the learned monk came from Auge, in Normandy. These mistakes seem almost too foolish to call for serious refutation, yet they have served materially to increase the confusion in which the subject was at one time involved.

It seems impossible, now, to ascertain the exact, or even the approximate date of Guido's birth; which, however, must necessarily have occurred during the second half of the tenth century, and probably some considerable time before its conclusion, since he had attained a high reputation for his musical learning before the time of Pope Benedict VIII., who filled the Chair of St. Peter between the years 1012 and 1024. The nearest approach to certainty that can be attained on this point rests upon the authority of a memorandum, found upon the back of the oldest known MS. copy of the "Micrologus," to the effect that Guido completed this work in the thirty-fourth year of his age. If, as is generally believed, the "Micrologus" was written in or about the year 1024, this would place his birth in the year 990—sixty years after the death of Hucbald. But we have no proof, either of the date, or the authorship, of the annotation in question. We do know, however, that Pope Benedict VIII., hearing that a learned monk of the Benedictine Monastery at Arezzo had invented a new method of singing, invited him to Rome—according to Baronius, in 1022—and, during the short time that he remained there, treated him with marked honour and deference. Guido, however, was of so retiring a disposition, that he took the earliest possible opportunity of returning to the solitude of his beloved monastery; and it was not until he had received reiterated invitations from the succeeding Pope, John XIX., whose Pontificate extended from 1024 to 1033, that he consented to visit the Eternal City a second time. This second visit was, indeed, a memorable one. It marks a momentous epoch, not only in the personal history of Guido himself, but in the annals of the art he practised. He took with him a copy of his then newly-completed, and now most celebrated "Antiphonarium," constructed upon the principle of the system he had invented; and the merits of the work made so deep an impression upon the Pontiff's mind that, at his first interview with its author, he refused to let him leave his presence until he had himself so far mastered the difficulties of the method as to be able to sing an antiphon in accordance with its rules. So pleased was he with the result thus attained, that he at once proposed to retain the learned monk in his own service. But Guido's retiring habits were altogether unfitted for continual residence amongst the splendours of the Papal Court, and, *faute de mieux*, he urged his delicate health as an excuse for quitting

Rome as quickly as possible. The Pope acceded to his demand, upon condition that he should return during the following winter. He accepted the compromise, but, whether from failing strength, or from some other cause, he appears never to have complied with its provisions. He alludes to these circumstances in an epistle of great interest—and fortunately preserved to us—addressed to a certain Brother Michael, of the Benedictine Monastery at Pomposo, in the Duchy of Ferrara. On leaving Rome, he visited this monastery; and, at the invitation of the Abbot, remained there for some considerable time, employing his leisure in instructing the monks in his new system, and in teaching the children of the choir to sing by aid of its rules. Here too, in all probability, he found time to write some of his most important works; among them the "Micrologus," with its formal dedication to Teobaldo, Bishop of Arezzo. The date of his return to Arezzo is uncertain, nor is it possible to ascertain how long he remained there before he was elected Abbot of the Monastery of Santa Croce, at Avellano, a religious house of some importance, in the immediate neighbourhood. In the exercise of this high office he spent the remainder of his life, seeking relief from the burthen of his ecclesiastical duties—as St. Gregory had done before him—in the exercise of the art for which he had so conscientiously and successfully laboured. Of the work accomplished during the closing years of his life no record remains, but there is strong reason for believing that he died at the Monastery of Santa Croce about the year 1050.

These few details are all that we have been able to gather, concerning the personal history of Guido d'Arezzo; and they amply suffice for our present purpose—the consideration of his work as a Reformer; first, of the constitution of the scale; secondly, of the rude system of part-writing which, at that period, did duty for counterpoint, as yet not invented; and thirdly, of the then prevailing system of notation which, as we have already said, remained very much in the condition in which it had been found by Hucbaldus, whose proposed reformation exercised no appreciable influence upon its subsequent progress.

And here we are met by a diversity of opinions so glaring that we must ask the reader to weigh carefully the evidence we have to lay before him, and the arguments we venture to deduce from it, in order that he may form his own conclusions as to the reasonableness—or the reverse—of the conclusions at which, after much laborious study, and long and careful consideration, we have ourselves arrived.

F. Kircher*—who, like the famous green caterpillar in the "Parables from Nature," seems to have "believed everything he was told"—would have his readers believe that Guido d'Arezzo invented, not only the gamut, the hexachords with their several mutations, the syllables of solmisation, the harmonic hand, diaphonia or discant, and the monochord, but also counterpoint, the modern stave of five lines, and the polypectrum, or spinet!

By a not unnatural reaction, more than one later critic has denied that he ever invented anything at all; referring all his remarks to a careful *resumé* of the various methods in general use at the time he wrote.

It must be confessed that the vagueness of his language sometimes—though by no means everywhere—tends to countenance this extreme view. His constitutional humility naturally forbade him to write in the first person singular; but he interchanges the first and third persons plural with bewildering perplexity, using indiscriminately such expressions as *nos ponimus, illi dicunt, nostris notis*, and other like

* Fra Guittone d'Arezzo flourished about the close of the thirteenth and beginning of the fourteenth centuries, and was, therefore, contemporary with Dante, of whom he was a valued friend.

* "Musurgia," p. 114, *et al. loc.*

forms, which alternate with each other without apparent reason through nearly all his works.

These works are—

1. The "Antiphonarium,"* written before Guido's second visit to Rome, and shown to Pope John XIX., as nearly as can be ascertained, in the year 1024.

2. "Epistola Guidonis ad Michaellem Monachum," the letter written by Guido, during his second visit to Rome; to his friend, Brother Michael, at the Monastery of Pomposo.

3. The "Micrologus," supposed to have been written at the Monastery of Pomposo immediately after Guido's second visit to Rome, that is to say, about the year 1024.

4. "De artificio novi Cantus."†

5. "De divisione Monochordi, secundum Boëtium."‡

6. "Quid est Musica."§

7. "Guidonis Aretini Dialogus." "Quid est Musica."||

The authenticity of the following is less clearly proved—

8. "De sex motibus vocum à se invicem, et divisione earum."

9. (Ejusdem) Rhythmus.

10. (Ejusdem) Liber de Musica.

11. "De Constitutionibus in Musica."

12. "De Tonis."

The "Antiphonarium," the "Micrologus," and the "Epistle to Brother Michael," chiefly known through early MS. copies in the Vatican and Paris Libraries, and in that of the British Museum, were first printed by Gerbert von Hornau, Abbot of St. Blaise, in 1784;¶ and the "Micrologus" was reprinted by Hermesdorff, at Treves, in 1876, with a German translation placed side by side with the Latin text. Early MSS. of Nos. 4 and 5 are preserved in the Medicean Library at Florence; and of Nos. 6, 7, and 8, in the Paris Library. Nos. 9 and 10 are in the British Museum, bound up in a small volume,** with an imperfect copy of the "Micrologus" (Chapters i. to xv. only).

The "Micrologus" is generally quoted as the chief authority for most of Guido's inventions, but so few of them are mentioned in it, that it is difficult to avoid the conviction that some of the historians who have written most positively upon the subject never even so much as saw the work at all.

With regard to the addition, at the bottom of the scale, of the note *Gamma*, from which the gamut derives its name, he distinctly says "*In primis ponitur Γ Græcum à modernis adjectum.*" And the addition was not really a modern one even in his day, for Aristides Quintilianus had represented the note by the recumbent Omega (Ω) as early as A.D. 110, and St. Odo had represented it in the tenth century by the Γ itself, exactly as Guido did.††

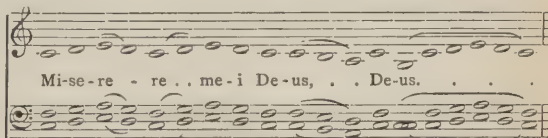
But this chronological blunder in no wise affects the reformation of the scale by means of the hexachords; neither does it concern the principle of solmisation, which depends upon the recognition of the hexachords so closely that it is difficult to believe that the two methods were invented by two different reformers. Guido does not mention the hexachords

by name in any of his works, but in the "Epistle to Brother Michael" he proposes the employment of the initial syllables of the hymn, *Ut queant laxis*, as a useful form of *memoria technica*, in terms so distinct that we are almost compelled to believe that he himself was the originator of the invention. If this really was the case he must have known of the hexachords, for without them the method of solmisation, based upon the syllables *Ut, re, mi, fa, sol, la*, could never have come into existence; and, if he knew of them, the inference that he invented them is inevitable, for no other musician of the age has had a word to say upon the subject.

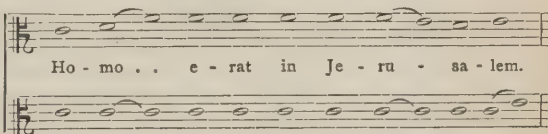
We believe, then, that we are indebted to Guido d'Arezzo both for the system of solmisation that has been in general use from the eleventh century until now and for the division of the scale into hexachords, in place of the mathematically false system of tetrachords adopted by the Greeks. But there is no evidence to show that he originated the complicated system of mutations with which the employment of the hexachords was afterwards associated. This, therefore, can only be regarded as a later development, naturally springing from his invention, but neither proposed nor foreseen by him.

But Guido is also accredited with the invention of diaphonia and counterpoint.

It is quite true that he gives minute directions for the construction of discant, in an important chapter of the "Micrologus," headed "*De Diaphonia, et Organi jura*," but this chapter contains nothing that had not been previously explained by his predecessors, Hucbaldus and St. Odo. One of his examples, indeed, so closely coincides, in principle, with one which we have already quoted from Hucbald,* that both might easily have been written by the same master; the only difference being that, in Hucbald's example, both the *Cantus firmus* and the *Organum* are doubled in the octave above, while in Guido's the *Organum* alone is doubled:—

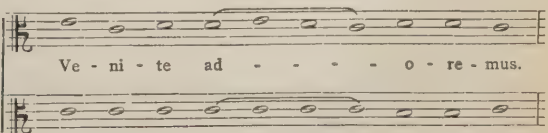


But for this form of discant—evidently prevalent in his day—Guido proposes to substitute another, which he considers softer †—



But this, again, coincides exactly in principle with Hucbald's *Te humiles*, already quoted.‡ Both are constructed upon what we should now call a pedal-point, and in both the *Organum* is made to end in unison with the *Cantus firmus*.

A third example resembles that of Hucbald still more closely—



* MUSICAL TIMES, January, 1889, p. 14.

† "Superior modus diaphoniae durus est; noster vero mollis."

‡ MUSICAL TIMES, January, 1889, p. 13.

* Quoted by P. Martini (*Saggio di Contrappunto*, Tom. i., p. 32) under the title of *Formulae Tonorum*.

† Also mentioned by P. Martini (*Saggio di Contrappunto*, i., p. 457).

‡ *Ibid.*

§ In the Library of Baliol College, Oxford, where it was once mistaken for the Enchiridion of St. Odo of Cluny.

|| In the Vatican Library. It corresponds in every respect, except its more prolix title, with No. 6.

¶ "Scriptores ecclesiastici de Musica Sacra." Tom. ii.

** No. 3, 199.

†† As an instance of the absurd lengths to which the stories of Guido's inventions were carried by careless historians, we may mention that the author of a work called *Regole di Musica*, published at Rome in 1657, coolly asserts that St. Gregory, who died four hundred years before the "Micrologus" was written, ordained that no other gamut than that of Guido should be used in the Church!

In this, as in Hucbald's *Te humiles*, the major third plays a somewhat prominent part. Now, both Hucbald and Guido adhered to the Pythagorean system, which divided the perfect fourth into two greater tones and a limma, in preference to that of Ptolomy, which divided it into a greater tone, a lesser tone, and a diatonic semitone. In the system of Pythagoras, the major third is so atrociously sharp that it was classed among the discords, and considered too harsh for use. Nevertheless, both Hucbald and Guido use it in their examples, though it is worthy of note that Hucbald set the example which Guido followed.

We must therefore conclude that Guido did nothing at all towards the advancement of the rude forms of part-writing which preceded the invention of counterpoint, but that, as far as this point is concerned, he left the development of art exactly in the condition in which he found it.

It remains to see how far he reformed the system of notation generally employed in the tenth and eleventh centuries. He is credited with the invention both of the clefs—*Claves signatæ*—and of the lines and spaces of the stave; and we confess that in our opinion his claim is supported by almost irrefragable evidence.

Departing from his usual modest form of expression, he distinctly tells Brother Michael, in the epistle prefixed to his "Antiphonarium," that by the help of God he has written it in such wise that henceforth any intelligent or studious person may easily learn to sing.* And afterwards, in the clearest possible language, he goes on to say that whatsoever notes are written upon the same lines, or in the same space, have the same sound; and that lines or spaces, distinguished by the same letter, or the same colour, indicate the same notes,† inasmuch that if a song or *Neuma* be written without a letter or a coloured line, it will be as useless as a well with plenty of water but without a rope to draw it by.‡

Here, then, we have a perfectly intelligible description of the lines and spaces of the stave, and of the clefs or colours by which they were to be distinguished, and these things Guido distinctly claims to have invented.

In the earliest MSS. in which these new appliances are introduced we find a single red line only. All points or *Neumæ* written upon that line represented the note F. Signs written above or below it represented G or E respectively. A and D were indicated by *Neumæ* written at a greater distance above or below. Later on the matter was rendered more certain by the addition of a yellow line representing the note C, at a little distance above the red one." In MSS. written wholly in black, the Gothic forms of the letters F and C were placed at the beginning of their respective lines as a substitute for the colours. Evidently Guido used the letters as well as the lines, and here we have a perfect embodiment of the principle of a regular stave, with lines, spaces, and clefs complete. The development of this into the four-lined stave afterwards universally employed in the notation of Church Music was an inevitable consequence of the promulgation of the first idea. And surely we cannot doubt that that idea was first given to the world by Guido d'Arezzo.

Dismissing then, as absurd fables, the stories which attribute to Guido the invention of diaphonia,

discant, organum, and counterpoint, the monochord, the spinet, the five-lined stave, and the Γ from which the gamut derives its name, we may fairly admit the probability that he was the first to assign to the gamut the important place it has since held in relation to the science of music; that he endeavoured to simplify its teaching by means of the Harmonic or Guidonian Hand, attributed to him by Sigebertus Gemblacensis;* and that he used the monochord with a fretted neck—as Dr. Burney suggests—as an aid to intonation, with a freedom which may possibly have given rise to the fable of the polyplectrum. But these things are as nothing compared with his greater inventions. For we believe it to be proved, beyond all reasonable doubt, that he first rendered the perfection of the scale possible by arranging it in hexachords; that he taught us the system of solmisation still practised every day; and that he invented the single line which forms the germ of the stave, and renders possible that system of notation by means of which we are now able to present to the eye, at one single view, the most brilliant passages in the Rhapsodies of Liszt or the most elaborate combinations in the scores of Wagner.

And this alone was quite enough for one Reformer to accomplish. For that single line effected a greater revolution than would be produced to-day by the universal acceptance of the Janka keyboard. Yet, more remained to be done. No provision had, as yet, been made for determining the proportionate length of the notes indicated upon the new-born stave. In the eleventh century all notes were sung of the same length, unless the singer thought fit to vary them in order to accommodate the varying accent or expression of the words he sang. To remedy this manifest defect a new Reformer was needed, and of him we propose to speak in our next chapter.

SULLIVAN AND SHAKESPEARE.

It was a happy thought which suggested to Mr. Irving the propriety of enlisting the genius of one of our foremost English composers, Sir Arthur Sullivan, to adorn the revival of "Macbeth" at the Lyceum Theatre. Few among modern musicians of any nation are more thoroughly imbued with what may be called the Shakespearean spirit of the art of music than he. His "Tempest" music, brought as the firstfruits of his studies in Germany, stands as a monumental evidence of his aptitude. His music to "Henry VIII.," to "The Merchant of Venice," and so forth, represent his maturer mind. His latest Opera, "The Yeomen of the Guard," owes no little of its success with the public to that quaintness of style which can be defined by no other term than that of English, and the definition being accepted, of the English of one of the brightest periods in literary and artistic history. It must not be understood by this that his music is a mere formal repetition of recognisable catch-phrases peculiar to the presumed date of production. On the contrary, it is essentially modern. The character it possesses is parallel to a long extent with that which has given the poetry of the period its power and influence in all time. That this quality is distinctly appreciated, is sufficiently proved by the favour which attends any performance of the extracts from the works just alluded to either in public or private. The songs with words by the "Bard of Avon" which Sir Arthur Sullivan set to music, "O mistress mine," "Orpheus with his lute," "A poor soul sat sighing," and others made for him a name as a song writer out of the common and

* "Taliter enim, Deo auxiliante, hoc Antiphonarium notare disposui, ut post hoc leviter aliquis sensatus et studiosus cantum discat." (Epist. Guidonis ad Mich. Mon.)

† "Quanticunque ergo soni in una linea, vel in uno spacio sunt, omnes similiter sonant. Et in omni cantu quanticunque linea vel spacia unam eandemque habeant litteram, vel eundem colorem, ita ut omnia similiter sonant, tanquam si omnes in una linea fuissent." (Ib.)

‡ "Tale erit, quasi funem non habet puteus, cujus aqua, quamvis multa, nil prosunt videntibus." (Ib.)

* Chron. ad Ann., 1028. Sigebertus died in 1113.

inaugurated for him that reign of popularity which has perhaps not yet attained its flood tide. The Shakespearian quality in these songs commended them to all for their happy expression and fit unity of sentiment, characteristics which seem to be at the command of the composer.

The "Macbeth" music is not deficient in this peculiar power, although the exigencies of the stage rather stand in the way of their full appreciation. The music supplied for these special performances consists of an overture and preludes to the several acts, and some melodies for the verses which stand in the play. Sir Arthur Sullivan has accomplished his task without imparting to it any of that character which is supposed to distinguish the music of "the land of the mountain and the flood," yet it effectually completes its design, which is to emphasise the sentiments of these several scenes without oppressing the mind by what may be called its personal obtrusiveness, and so detracting from the effect which the lines of the poet should produce. Those who expect music in imitation of the productions of the century in which the action of the play is supposed to take place, like those who think that a Scottish play should be accompanied by Scottish music, will be disappointed. There is not the faintest suggestion of the bagpipe, and but the most chance reference to the pentatonic scale in which ancient Caledonian music is for the most part cast. Sir Arthur Sullivan knows that the bagpipe was not heard in Scotland before the time of the Battle of Bannockburn, in 1314, and that any suggestion of its characteristics would savour of an anachronism which even a musician would not dare to propose. He trusts, and wisely, to the general effect which can be produced by the skilful employment of musical resources and the grace of his fancy, and the charm which lovely melody exercises over the mind. The weirdness of the Witches' scene, and the supernatural stage illusions, are enhanced by the power of the music. The senses of the spectator are taken captive by means which surround but never oppress him. In all places, whether in the music of a pageant, in the melodramatic strains which accompany certain definite actions, there is an appropriateness of character which cannot be defined by any other term than that which was applied at the outset of this reference. The colour of the orchestration is always delicate, tender, yet vigorous and attractive. It fits the tragedy of "Macbeth," yet it might possibly, like the extracts from the "Tempest" and "Henry VIII." music—which are added to the list of pieces played during the performance of the play—bring with it an especial amount of musical interest if it were to be occasionally transferred to the Concert-room, it is so full of the expressions of happy imagery and musical poetry. If the "Macbeth" music is not the most important of all the productions of the gifted composer, it is without doubt no "unfit mate" for the several beautiful additions to the Shakespeare music which have from time to time flowed from his expressive, fanciful, and skilful pen.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (*continued from page 19*).

HANDEL was certainly in an awkward position when that irate Hanoverian master of his came over to England as King. We, who live in the present day, can hardly conceive the extent and nature of his dilemma. It matters, now, little or nothing to an artist whether he be in favour at Court or not. Royalty is no longer the arbiter of such men's fate; its power, in England at any rate, passed away long

ago, and is now vested in King Public, whom alone composers and singers have to fear. Handel occupied a very different position. To say nothing about the peril of his pension, his success, if not his actual stay in the country, depended upon reconciliation with King George. We cannot but marvel at the conduct of so shrewd a man in getting himself into such a difficulty; he was, however, in his right mind when the task of getting out of it confronted him. A rash step would have been dangerous, and there was nothing for it but patience and tact. Patient Handel certainly was. King George reached England in September, 1714, and in August, 1715, the master was still an exile from Court, within the sacred precincts of which he had, as far as we know, never ventured. It has been said that a double reason existed for Handel's disgrace. He had not only deserted his post by outstaying his leave, but had offended the Elector-King by composing the Utrecht "Te Deum" in celebration of a Peace which found no favour in the Royal eyes. Schœlcher mentions this: "He (the King) was all the more irritated against his truant chapel-master for having written the 'Te Deum' upon the Peace of Utrecht, which was not favourably regarded by the Protestant Princes of Germany." Mr. Rockstro goes so far as to say that the composition of the "Te Deum" was the "head and front of Handel's offending," and both Schœlcher and Rockstro apparently take their authority from Sir John Hawkins, who states that the King resented Handel's conduct in lending the assistance of his art to the celebration of an obnoxious Treaty. We are bound to say that this story is improbable on the face of it. His Majesty knew very well that, in composing the "Te Deum," Handel simply obeyed a Royal command, and he was not the man to punish anybody for paying respect to the authority he had inherited. Besides, though the representatives of the German Empire did not sign the Treaty, the Elector of Hanover, as Heir to the Crown of England, had good cause to be content therewith, inasmuch as the document secured the Protestant succession, theretofore disputed by France, and conceded material advantages to the British Empire. There is this to be said, moreover: neither Hawkins, nor Schœlcher, nor Rockstro gives any authority for the statement we are now investigating, while—most important fact of all—Handel's contemporary, Mainwaring, says nothing whatever about it. The following are the only words he uses with regard to the master's situation: "On the death of the Queen in 1714, his late Majesty came over. Handel, conscious how ill he had deserved at the hands of his gracious patron, now invited to the throne of these kingdoms by all the friends of our happy and free constitution, did not dare to show himself at Court. To account for his delay in returning to his office was no easy matter. To make an excuse for the non-performance of his promise was impossible." Mainwaring does refer to the peace of Utrecht, but in terms which convey an idea that the composition of the "Te Deum" was a most appropriate act for a servant of the House to perform. He says: "The illustrious family which had taken Handel into its patronage, had not only been deeply concerned, but highly distinguished in the course of the war. The military talents and personal bravery of its members had contributed to its prosperous issue. And not only the august House of Hanover, but most of the Protestant Princes of the country to which he was indebted for his birth and education had concurred in the reduction of that over-grown power (France) which long had menaced their religion and liberty. These circumstances produced that particular sort of interest and attachment which, when joined to the dignity and

importance of a subject, dispose an artist to the utmost exertion of his powers." Mainwaring would not have written like this had he known—as he must have known in the event of there being anything to know—that the composer's act had given offence. Short of actual disproof, there is every reason to believe that the alleged second cause of Handel's disfavour at Court is a mere conjecture, without any authority worth considering.

While waiting for the upshot of Court events, Handel was not idle. He composed a small opera, "Silla," and one of larger dimensions, founded on the romance of Amadis de Gaul, and entitled "Amadiji." The last-named was played May 25, 1715, with Anastasia Robinson and Nicolini in the cast.

Reconciliation between the King and his peccant servant was brought about in August, 1715, by means with which all who know anything of musical history are familiar. Biographers practically agree as to the process, but, as Mainwaring was the first to tell the story, we take him as our authority. According to this early writer, who might have known the actors in the event, Handel's Hanoverian friend, Baron Kilmansege, with some others, "contrived a method for reinstating him in the favour of his Majesty." Mainwaring continues: "The King was persuaded to form a party on the water. Handel was apprised of the design, and advised to prepare some music for that occasion. It was performed and conducted by himself, unknown to his Majesty, whose pleasure on hearing it was equal to his surprise. He was impatient to know whose it was, and how this entertainment came to be provided without his knowledge. The Baron then produced the delinquent, and asked leave to present him to his Majesty, as one that was too conscious of his fault to attempt an excuse for it, but sincerely desirous to atone for the same by all possible demonstrations of duty, submission, and gratitude, could he but hope that his Majesty, in his great goodness, would be pleased to accept them. This intercession was accepted without any difficulty. Handel was restored to favour, and his music honoured with the highest expressions of the Royal approbation." This is a bald as well as a stilted statement, but, happily, another writer, not a musical biographer, has filled in certain details. Malcolm, the Captain Gronow of his day, records under date August 22, 1715: "The King, the Prince and Princess of Wales, and a large party of nobility, went in barges with music from Whitehall to Limehouse. When they returned in the evening, the captains of shipping suspended lanterns in their rigging, and the houses on both sides of the river were illuminated, and an incredible number of boats filled with spectators attended the Royal party, and cannons were continually fired during the day and evening." Schœlcher gives further particulars: "Handel wrote the twenty-five little pieces of concerted music known under the name of 'Water Music,' and caused them to be executed in a barge which followed the Royal boat. The orchestra was somewhat numerous, for it consisted of four violins, one viol, one violoncello, one counter-bass, two hautboys, two bassoons, two French horns, two flageolets, one flute, and one trumpet." With the help of all these statements, fancy can create the scene of Handel's reconciliation to his Royal master—quite a pretty picture in its way, and a romance savouring more of Venice in the palmy days of the Republic than of our prosaic London.

Handel's first appearance at Court was brought about by Geminiani, then on a visit to England. He (having, doubtless, been put up to it) wished Handel to accompany him in the performance of some sonatas before the King. "Kilmansege carried the request to his Majesty, supporting it strongly with his own

recommendation, and eventually George I. consented, adding, to seal the peace, a pension of £200 to that which the fugitive from Hanover already held from the bounty of Queen Anne." George, who, to do him justice, was not reconciled by halves, subsequently made the penitent musician master to the daughters of the Prince of Wales, with a third pension of £200. So the storm blew over, leaving Handel in a position which almost put a premium upon disobedience and desertion.

The King returned to his beloved Hanover in July, 1716, and, apparently not disposed to let Handel out of his sight, took that errant person with him. His Majesty, however, seems to have gained confidence after a time, for he returned in January, 1717, leaving the master behind him with the young Prince Frederic, grandson of the reigning monarch and the future father of George III. Mattheson testifies to the presence of Handel at the capital of the Electorate in 1717. He writes: "In 1717 Handel was at Hanover with the hereditary Prince Elector, now King of England.* I received from him at this time letters dated from Hanover, on the subject of my work upon the orchestra, which I had dedicated to him and other musicians." During this visit the master was not idle. It is generally accepted by his biographers that he composed the second "Passion" at Hanover, in the year 1716. Here, again, Mattheson gives evidence: "At Hamburg was played Handel's 'Passion,' which he had composed in England, and sent by the post in a score written very minutely. My Oratorio was sung in 1718, in preference to his, and to that of Telemann, although they were much older than mine." Mattheson's evidence as to the composition of the work in England is decidedly circumstantial, but probabilities, and even known facts are against it. If Handel did not write the "Passion" at Hanover, what did he—that ever busy man—write there? Nothing else can be assigned to that date, and the inference is, as Schœlcher points out, that Handel sent the work by post from Hanover, not from England. An English edition of this "Passion" is now issued by Novello and Co., but it was known only by report till 1863, when the German Handel Society gave it the honours of print.

It was during this visit to Germany that Handel renewed acquaintance with an old friend, John Christopher Schmidt, whom he persuaded to accompany him to England and act as his man of business. A son of this person, known as John Christopher Smith, became the great master's amanuensis, and in that capacity is historical.

Soon after Handel's return to England an event took place which had a great influence, in its results, upon sacred music in this country. It was the fashion of the time for artists to accept, perhaps we should say seek, the patronage of "persons of quality," who, on their side, were not averse from the implied compliment paid them by men of wit and genius. Handel, as may be supposed, did not want for patrons. Let us take the testimony of Sir John Hawkins on this point;—

"Being now determined to make England the country of his residence, Handel began to yield to the invitations of such persons of rank and fortune as were desirous of his acquaintance, and accepted an invitation from one Mr. Andrews, of Barn Elms, in Surrey, but who had also a town residence, to apartments in his house. After some months' stay with Mr. Andrews, Handel received a pressing invitation from the Earl of Burlington, whose love of music was equal to his skill in architecture and his passion for other liberal studies, to make his house in Picca-

* This is a mistake. He was with the Prince Elector's son.

dilly the place of his abode. Into this hospitable mansion was Handel received, and left at liberty to follow the dictates of his genius and invention, assisting frequently at evening concerts, in which his own music made the most considerable part. The course of his studies during three years' residence at Burlington House was very regular and uniform; his mornings were employed in study, and at dinner he sat down with men of the first eminence for genius and abilities of any in the kingdom. Here he frequently met Pope, Gay, Dr. Arbuthnot, and others of that class; the latter was able to converse with him on his art, but Pope understood not, neither had he the least ear or relish for, music, and he was honest enough to confess it."

"There was one man in England—perhaps only one, and the King—who could tempt Handel out of his comfortable quarters in Burlington House, and away from its congenial society. That was the Duke of Chandos, in his way, a British Lorenzo the Magnificent, who had built himself a splendid palace at Cannons, near Edgware, and there kept a state which many a monarch of the period might have envied. The house, with its furniture, had cost the enormous sum of £250,000, and in it the Duke reigned, we are told, "rather as the presumptive heir to a diadem than as one of his Majesty's subjects." So extraordinary, it is further said, was his style of living, that he was designated "The Grand Duke." It was not this splendour that induced Handel to quit Burlington House and take service at Cannons, but the fact that Chandos kept a chapel with a complete musical establishment. Schœlcher tells us: "It was situate a short distance from the mansion, and we are told that he went there with true Christian humility, attended by his Swiss guards, ranged as the Yeomen of the Guard. Every Sunday the road from London to Edgware was thronged with carriages of the members of the nobility and gentry, who went to pray to God with his Grace." As the Duke "loved to worship the Lord with the best of everything," he set his heart upon securing Handel as chapel-master. As to this Mainwaring observes: "Whether Handel was provided as a mere implement of grandeur, or chosen from motives of a superior kind, it is not for us to determine. This one may venture to assert, that the having such a composer was an instance of real magnificence, such as no private person, or subject, nay, such as no prince or potentate could at that time pretend to."

We do not learn that the Duke experienced any difficulty in securing the great musician, while Dr. Pepusch, the actual holder of the place, was good enough to resign with remarkable equanimity, making way for his favoured successor without a word of chagrin or disappointment. For this, we can easily believe, he had many golden reasons.

Established at Cannons, with an orchestra and chorus at his disposal, Handel was "in clover." According to Hawkins, the Duke's choir "consisted in a sufficient number of voices of various pitches, including those of boys, for the performance of any composition merely vocal, but in imitation of the practice in the chapels of foreign countries, the Duke retained a band of the best instrumental performers." Hence, there was every inducement for the master to work, and work he did, as the existence of the famous Chandos Anthems testifies. These, every amateur is well aware, are twelve in number, of such dimensions that they have been called Choral Cantatas, "differing from Oratorios only in the absence of the narrative element—not at all in the loftiness of their conception, or the completeness of their structural proportion." This is an extreme statement, but it is only an exaggeration of the truth regarding compo-

sitions which for majesty and beauty are excelled by nothing that Art has offered on the altar of Religion. At this time, also, Handel twice set music to the "Te Deum." But the most important of his Cannons works—important alike in itself and in its far-reaching results—was the production of his first English Oratorio, "Esther," in which the master laid a foundation which still bears up a glorious superstructure—one that will endure for all time. Differing alike from Italian Oratorio and from German, though absorbing the best qualities of both, "Esther" set up a model which united dramatic power and epic elevation in a way possible only to the taste and penetration of genius. Of all this, perhaps, Handel little thought, and he certainly could not have foreseen to what the Oratorio would give rise. His immediate purpose was to gratify his magnificent master in a way that, at the same time, satisfied his own fancy. This, and no more, stimulated him; but it is characteristic of such men that, in a certain sense, "they know not what they do." Schœlcher states, on somewhat doubtful authority, that the Duke paid his chapel-master a thousand pounds for the Oratorio, and Mr. Rockstro repeats a tradition to the effect that Pope wrote the libretto, the only evidence in support of which statement is that he never denied it. Schœlcher assigns the book to Humphreys—a much more likely person; but it is useless to debate these matters, which will probably never be cleared up. What we do know as a matter of fact is that "Esther" was performed at Cannons on August 20, 1720, and that, having served its passing purpose, the score was placed in the Duke's library, where it remained unheeded for several years.

"Esther" was followed, a year later, by "Acis and Galatea," the words of which were supplied by Gay, with some assistance from Pope, who is said to have written the verses beginning "Not showers to larks," and from Hughes, to whom is ascribed "Would you gain the tender creature." Dryden was also laid under contribution, "Help, Galatea, help," being taken from his translation of Ovid's "Metamorphoses." The deathless music everybody knows. This work, and the first set of "Harpsichord Lessons" (including the famous "Harmonious Blacksmith," but we avoid William Powell and his anvil, as matter much too debatable) completed the sum of Handel's labours in the more direct discharge of his duty at Cannons, and we have now to see the master enter upon a new field of activity, fraught with varied experiences of "toil and trouble." The works written in the service of the "Grand Duke" remain, but where are the magnificent employer and his splendid palace? The one is remembered more by his connection with Handel than by anything else, of the other not a vestige remains and over its site the plough passes, or sheep and oxen graze. "The magnificent Duke," writes Schœlcher, "is now almost forgotten. A marble statue, which was erected to his memory in the crypt of the chapel, is now in the last state of dilapidation. The wind whistles through the broken windows of its funereal abode, and the plaster of the roof, detached from its skeleton of laths, powders his enormous wig and soils the imperial robe that drapes his shoulders." The chapel of the vanished mansion still remains, used as the parish church of Whitchurch Cannons, near Edgware, and in it a sermon from the text "Vanity of vanities, all is vanity," would surely come with terrible force.

In 1721 Handel left the Duke's service to devote himself exclusively to opera. Under what circumstances he did this should be set forth in a separate article.

(To be continued).

THE next important production at the Paris Opera House will be not a purely musical work, but a grand ballet with music composed to it by that eminent master, M. Ambroise Thomas. The composer of "Mignon" is by no means new to this kind of work, for it was as a writer of ballet music that he first distinguished himself. Nothing could be more tuneful or more graceful than the music he wrote upwards of forty years ago for the ballet of "Betty." The ballet music, too, is altogether the best part of his opera on the subject of Hamlet; so sadly monotonous except in the scenes where wood-spirits and water-spirits dance, and where, surrounded by them, *Ophelia* dies. This will not be by any means the first time that "The Tempest" of Shakespeare will have been laid under contribution with a view to the operatic stage. When Mendelssohn was in London, soon after the production of the "Elijah" at Birmingham, he was pressed to undertake the composition of an opera, and he at last consented to go to work on "The Tempest," provided the subject could be treated for him in suitable libretto form. Mr. Planché did his best in this way, but without success: he at least did not succeed in pleasing Mendelssohn. Then, somewhere about the year 1848, Halévy, requested by Mr. Lumley to write something for Her Majesty's Theatre, and unable to find a satisfactory operatic theme, fell back on "The Tempest" as a subject for a ballet; and it is recorded in the chronicles of the time that the most attractive number in Halévy's score was an air for the *prima ballerina*, based on Dr. Arne's "Where the bee sucks." M. Ambroise Thomas has composed many charming melodies; but if in setting "The Tempest" inspiration should fail him, he would do well to bear in mind the beautiful song of *Ariel*.

THERE is a beautiful story of the last century related of Gasparo Pacchierotti, and going to prove that this eminent singer surpassed the fabled achievements of Orpheus himself; for whereas the Greek minstrel "made trees, And the mountain-tops that freeze, Bow themselves when he did sing," his modern rival moved the far more stubborn hearts of an opera orchestra. It is said that on one occasion when he was performing in Rome, the band were so carried away by his singing that they forgot to accompany him. "What's the matter with the fellows?" enquired the singer of the Conductor, in a stage whisper, and doubtless with an adjective of some power before the last word. The Conductor, in a husky voice, replied: "Sir, they are weeping!" Now, with every wish to believe in this touching anecdote, we cannot but feel that it is decidedly harder to swallow than any story of Orpheus, or indeed any story in the whole of *Lem-prière*, and when we remember that Pacchierotti was that arch-abomination, a male soprano, and probably as unmusical as the rest of his kind, we cannot help suspecting that there was a more simple and obvious reason for the orchestra "drying up," and that the ambiguous and diplomatic answer of the *chef d'orchestre* was interpreted by the singer in a manner most flattering to his vanity, and by him afterwards industriously circulated through the newspapers. At any rate, we always think of this story when we hear a singer baffle the band by getting into the wrong key in the middle of a song.

THE "encore nuisance," as it is called, has reared its ugly head in a new manner. Hitherto the performer has been taxed by the public, and has paid the tax ungrudgingly. Now an artist complains that his manager mulcts him a night's salary for refusing to accept an encore. The manager asserts that the

fine was inflicted for a breach of the rules of the theatre. Each has found his defenders, but no one has come forward to uphold the alleged cause of quarrel, the "encore nuisance." Would it be worth while to adopt a like expedient which the elder Mathews put into practice? A wealthy tradesman asked for orders for the theatre. These were given; but the next day the recipient was astounded at receiving an order from Mathews for a new hat to be delivered on the give-and-take principle. The celebrated Jack Johnston suppressed the encore nuisance in a very practical way. He observed a well-known butcher in the pit—there were pits in theatres in those days—persistent in his demand for encore, which Johnston was somewhat unwilling to accede to. He, however, complied. On the morrow he enjoyed a good rump steak for his breakfast, and sent to the butcher demanding encore. Johnston sang his songs at night undisturbed by the aggressively applauding butcher.

A MAN may have only one arm and at the same time a multiplicity of ideas; and Count Zichy, who, with only five fingers, produces as much effect on the pianoforte as any ordinary player with the full complement of ten, has devised a triple mode of dramatic presentation which, according to latest advices, is about to be tried at Vienna. In the first place, the drama which it is proposed to lay before the public is offered in the shape of a pianoforte piece. It is supposed, after the fashion of programme music, to tell the story in the most explicit manner. But that there may be no mistake on the subject, an actor or actress next comes forward to tell the story by word of mouth, in the form of a poem. Finally, to prevent all possibility of error, and to add ocular demonstration to oral narrative and musical suggestion, a picture of the incidents of which the play is made up is exhibited at the back of the stage. It would surely be better that the actor or actress should recite in presence of the painted scene, and to the accompaniment of the musical description. The effect would be more striking, and the performance would be brought more quickly to an end.

It is a legal fact that the organist in a church is a being "unknown to ecclesiastical law," which also makes no provision, and therefore takes no cognisance of the organ other than in reference to such arrangements as may arise out of the agreements between the churchwardens, the incumbent, and the organist. The organist is the servant of the incumbent. It appears also that according to a recent decision of the Master of the Rolls in the case of *Carl Rosa versus Edward Scovel*, in which the former sued the latter for breach of contract, a lyric artist is legally a servant of the manager, though the term was softened by the statement of the learned judge that if he were to describe a lyric artist as a servant the newspapers would be ringing with a discussion on the subject for six months. Fancy describing a *prima donna* as a servant! Yet the term is technically correct. The term is not one of reproach, nor, as Mr. Blew tells us in his "Organs and Organists," "does it apply exclusively to menials. There is as much difference between servants and servants as between a cabinet maker and a Cabinet Minister."

THERE appears to be yet no prospect of little Joseph Hofmann resuming his dangerous triumphal career, and in this alone there is little to regret. It is only to be hoped that the misgivings of those who shook their heads over his first appearance may not be realised. We are not aware that anyone has yet noticed a curious coincidence in connection with this

youthful prodigy. Very nearly a century ago—in June, 1792, to be precise—there appeared at a Benefit Concert at the Assembly Rooms, Turnham Green, a Miss Hoffman, six years old, “who had the honour of performing before their Majesties at Windsor Castle.” She performed a Concerto upon the “Grand Pianoforte,” and a Sonata on the pedal-harp. Also she played on the pianoforte “The Battle of Prague,” accompanied on the kettledrum by her brother, Master Hoffmann. Finally, the latter also performed a Sonatina on the pianoforte. Pace, dear Joseph! Thy namesake was aged *three years and a-half!*

THE success of “Wagner’s music,” as conducted by Mr. F. H. Cowen at his Melbourne Concerts, has been mentioned in many London papers. “Wagner’s music” is rather vague, and if the names were published of the pieces by Wagner which have been received with so much applause at the Melbourne Festival, it would doubtless appear that they are those whose merit no one has ever denied, and which might be given to the world by a composer having no pretension whatever to revolutionise existing musical systems. The “Tannhäuser” March has been mentioned as one of the pieces by Wagner which have met with special favour from Australian amateurs, and there are some half-dozen preludes, overtures, and marches by this composer which might well be applauded by audiences who would be able to make nothing of the “Ring des Nibelungen” as a whole, or indeed of any one section of it.

FACTS, RUMOURS, AND REMARKS.

THERE is a paper published in a suburban district of Glasgow which should set great store by its musical critic. The gentleman in question has a style of his own, and, in days when humanity runs very much into one mould, anything of an individual character is precious. Writing about a performance of “The Feast of Adonis” and “Bonnie Kilmeny” by the Pollokshields Musical Association, our Scottish censor remarks: “In neither of the cantatas can it be said the scores demand more than ordinary skill to effect a finished recital, and certainly no single item calls into play any great musical exertions in the working up. Thanks to this association, nevertheless, for providing from time to time a class of musical composition which, by its distinctive character, gives appreciable variety to the average concerts of the day. The oddity prefixed to the vocal parts in several pieces of ‘Bonnie Kilmeny’ may be appropriate to the theme, yet it is uncertain if such remote peculiarities tend to the enchantment of the recital or the pleasure of the average listener.” What could have been the “oddity” referred to? Alas! we know not; but are content with the oddity of the critic, whose by no means remote peculiarities certainly tend to the pleasure of the average reader.

DR. TOURJÉE has been warning American young ladies and their parents against the dangers of Milan, whither so many would-be *prime donne* repair for education. His statements are very serious, and made on no less authority than that of the American Consul, who, says the Doctor, “told me that he himself knew of no less than 300 cases of young American girls who had gone down to their graves in that city, and that their deaths were the result of blasted hopes, combined with the misery of ruined fortunes and ruined virtue. Mind you, these girls have died in reality, so you must imagine how large must be the number of those who continue to live, but who are lost to all that is honourable. The Consul described the rapacity of the music teachers. These harpies flourish on the fortunes which the poor girls bring with them from this country, and through which they expect to be *prima donnas*. It would seem as if their principal object in life was to fleece their victims.” This is a terrible indictment. What says Milan to it?

If anybody wants a straightforward slap-dash criticism we can recommend the Boston *Home Journal’s* opinion of Moritz Rosenthal, the pianist. The writer begins with an acknowledgment of merit: “He is a marvellously gifted and exciting performer, a fascinating virtuoso, indeed, whose chief characteristic it is to bewilder and, at times, even to benumb the senses of his hearers by the preternatural power of his execution.” Then the critic proceeds “on the other hand,” and finds some choice things to say: “He not unfrequently demonstrates that he is quite as capable of the utmost slam-bang slovenliness and vulgarity in his playing as he is of all the poesy of expression. . . His *fortissimos* are of a dashing, daring, and, once in a while, of a very brazen and reckless character. They almost invariably astonish and confound quite as much as they shock and allure the refined and cultivated hearer, so irresistibly appalling is the *diablerie* of their conception.” There is a “nice derangement of epitaphs” here, but the meaning is pretty clear, and when Mr. Rosenthal comes to England with his “*diablerie*” we shall have something to talk about.

THERE are symptoms of a revolt against the increasingly artistic character of the Church’s musical service. The standard was raised at a meeting in the board-room of the S. P. G., where the “spirit of professionalism” came in for a very bad quarter of an hour, and even the “big organ” did not escape, these things being inimical to worship-music for the people and by the people. The opinion of the meeting seemed to take form thus: “The prevailing style of Church-music is becoming increasingly unfavourable to liturgical worship. Our congregations are being robbed of their most precious heritage, and the spirituality of worship is injuriously affected. It is full time some action should be taken.” We have no desire to express an opinion on the religious side of this question, but we note that “the most precious heritage” of Churchmen is the right to make a more or less distressing noise under the cloak of congregational singing.

WE learn from New York that the German and American frequenters of the Metropolitan Opera House are not on good terms. When Wagner is played the Germans want to make a very serious matter of it, and wrestle in silence with their country’s new art; whereas the Americans, refusing to distinguish between a temple of Wagner and any other place devoted to lyric drama, are frivolous, chatty, and light-minded. Why do the Americans attend? In the first place, because to be seen in an opera-house is “the right thing, don’t you know”; and next, because, in “Siegfried,” the manager shows “a steam-puffing dragon and swimming Rhine maidens.” For these things, New York “society” people are content, says a correspondent, “to yawn over the music they cannot understand” and face “Wagnerian conundrums.”

THE bodies of Ilma di Murska and her unhappy daughter, Madame von Czedik, were cremated at Gotha last week. It was a pathetic scene. Only one relative attended, and only one wreath, the offering of her dead child, lay on the *prima donna’s* coffin. Her ashes have been placed in an urn, inscribed, “Ashes are all that remain of the nightingale.” What a lesson is all this! and may we not say with Shakespeare’s Hastings:—

O momentary grace of mortal men,
Which we more hunt for than the grace of God!
Who builds his hope in air of your fair looks
Lives like a drunken sailor on a mast,
Ready, with every nod, to tumble down
Into the fatal bowels of the deep.

THAT was a funny passage of arms between Messrs. Rubinstein and Von Bülow. Like John Peerybingle’s famous kettle, the Doctor “began it,” and made sarcastic reference, in the spirit of a bald-headed man, to the length of Rubinstein’s hair, whereupon came from St. Petersburg an awful insinuation concerning the length of Von Bülow’s ears. Everybody is laughing, and simple people are exclaiming, in the spirit of a trite Latin quotation, “Can such anger dwell in celestial minds?”

MRS. BEECHER STOWE has been writing about the power of music to express moral and spiritual ideas; but, says another Transatlantic author, "Music expresses no such ideas to those who are without them," and backs up his opinion with a story: "At a Thomas Concert some time ago, at the close of one of the most exquisite numbers of the *répertoire*, a lady at our side was convulsed by laughter, another in front of us was moved to tears. We heard one person say to another, 'Thank God for such heavenly music,' and at about the same time a young man said to another, 'Let us go and take a drink on that.'" His conclusion is: "He that is holy will be holy still, and he that is filthy will be filthy still." According to this, music has its elect people, while the rest cannot "find salvation." We demur to the position absolutely.

MR. ANTON SEIDL, good man, has a recipe for creating English opera singers. It is very simple: Take a spell of work in the chorus of a German opera! After calling this a "funny proposition," the *New York World* adds: "We don't know many places where they could learn more bad chorus habits, and where they could get more vicious artistic ideas. The English opera is all right, or will be, when society takes kindly to it, and when great European artists have learned to sing English, and good English is given them to sing." Bismarck should present Mr. Seidl with a gold *bâton* in recognition of unmatched Teutonic "bounce."

"DE mortuis nil nisi bonum" is too old an aphorism to win much respect in the *New World*. At any rate, one feels driven to this conclusion on reading what the *Musical Courier* of New York has to say above the open grave of the late publisher, Mr. Oliver Ditson: "If any one is responsible for the dissemination of trash and the perpetuity of native rot, it is the firm of Oliver Ditson and Co., and it would be a shame and an outrage upon musical art to permit this sad event to pass without that kind of comment which it deserves." The *Courier* adds: "Let the truth prevail." Certainly, but let it not be stated with Bismarckian brutality.

A HOXTON "Vicar" has advertised for an organist and choirmaster, who must be a "Catholic" (apparently not Roman), and who will have to play at a "sung Mass" on Sundays, attend four services weekly, and rehearse the choir. In return our clerical Bountiful is willing to pay £20 per annum, or about eight shillings a week. Excellent man! This, however, is not the measure of his liberality. Provided the organist and choirmaster consent to act as sacristan, he will receive "more." How much more the Vicar does not say; perhaps a couple of shillings. Here is a chance!

THERE are many tragedies in artistic story, but few more distressing than the death of Ilma di Murska. We heard of her the other day as poor and unfriended in America, then of her return to Germany, and now of her sudden demise, forlorn and neglected, in Munich. What a change! In 1865 Ilma di Murska was the talk and rage of London: in 1889 she has no friend, save a daughter who, with Roman devotion, commits suicide over her remains. Of a truth, this *prima donna* found glory to be, what Dr. Johnson called it, "the casual gift of thoughtless crowds."

ON Monday last Mr. Sarasate played Dr. Mackenzie's Violin Concerto in Berlin, at the same hall in which the Stanford performance recently took place, and with the co-operation of the same orchestra. At the sound of the English trumpets the walls of Jericho—otherwise German self-sufficiency and prejudice—are tumbling down. "English" we have said, but the term should, in the present case, be qualified, since Stanford is an Irishman and Mackenzie a Scot.

THERE is money in the idea of supplying opera glasses on the automatic principle. Opposite each seat is a machine, you drop in a coin, and take out your binocular. You are expected to put it back when done with. Already two trading companies are quarrelling over the patent.

A WRITER in the *Atlantic Monthly* refers those who are curious about the influence of Wagner's music on the voice to Heinrich Vogl, "who has the advantage of a perfect method, added to the gift of an organ exceptionally strong. Yet the tired sound does not leave his voice for weeks (after a course of the 'Nibelungen'), and there is no doubt that his power will fail prematurely in consequence of the tremendous strain so frequently applied." We may add that Mr. E. Lloyd, warned by experience, refuses any more to sing the Sword Song of *Siegfried*.

HERE is another addition to the universal apocrypha: A transatlantic paper declares that an English gentleman, bearing the very English name of Kunwald, "is the fortunate possessor of the violin on which Beethoven often played." For the removal of any doubt, we are told: "It bears on its back a roughly cut initial B, apparently executed with a chisel." This would be convincing were it not a fact that the famous Bill Stumps has many relatives about.

WE hear from St. Petersburg of a child-pianist, Raoul Koczalski, aged only five years. Poor little fellow! The children of old used to "pass through the fire unto Moloch"; now they are sacrificed on the altar of Money. Carlyle says, speaking of a child: "Good Christian people, here lies for you an inestimable loan—take all heed thereof; in all carefulness employ it." Some good Christians are doing this, though not in the sense intended.

MR. F. LOUIS SCHNEIDER has been urging the resuscitation of the *Viole d'amour*. We have not the smallest objection; at the same time, we entertain very little hope. "The tone is faint and sweet; there is something seraphic in it." What ordinary musical amateur, in this noisy age, cares about celestial softness? As for those who set the fashion, they are practising the banjo, when not enjoying "Killaloe" at the Lyric Club.

THREE or four years ago Messrs. Novello and Co. published a German edition of Mr. Prout's admirable *Primer of Instrumentation*, and now they are issuing, by request, a Spanish translation of Mr. Cummings's *Rudiments Primer*. The books, as they spread about the Continent, will be eloquent witnesses to the fact that the study of music is not wholly neglected in this island.

GENERAL HARRISON, President-elect of the United States, is credited with ability to recognise a tune sometimes, although he has "a bad ear for music." He heard a march during the civil war and identified it years after in an opera-house. It was the *Soldiers' March* and Chorus in "Faust." The General is rather inclined to boast of his perceptiveness.

WE are told on the highest authority that an ingredient in "pure religion and undefiled" is the charity which ministers comfort to "the fatherless and widow in their affliction." For the noblest of reasons, therefore, let our readers assist Mrs. Desmond Ryan and her orphan boys. Subscriptions may be sent to Mr. W. Wiener, 21, Sunderland Terrace, Westbourne Square.

THE Philharmonic Society's opening Concert, on March 14, will have a good programme, including Beethoven's Fourth Symphony, Sterndale Bennett's "Parisina" Overture, Grieg's Suite (Op. 46) and Pianoforte Concerto in A minor. By way of something to clear the hall, the directors have chosen Saint-Saëns's "Danse Macabre"—a very effectual piece for some of us.

GLOUCESTER Cathedral organ, after renovation by Mr. Willis, was re-opened on the 11th ult., with special sermons, but without pedals, the workmen being, as usual, "all behind." Another mishap: Canon Farrar, who preached on the occasion, found himself at Bath when he should have been in Gloucester. An elastic service was stretched till he appeared.

MR. F. H. COWEN may claim such credit as attaches to the introduction into Australia of *plébiscite* Concerts. This peculiar expression of public opinion is not without value. In the present instance it shows that a community with few opportunities of cultivating taste gives 312 votes to the "Tannhäuser" Overture and only 228 to Beethoven's "Pastoral" Symphony!

WILL somebody stand up for the sufficiency, in England, of the English language? John Stuart Blackie having published a book on "Scottish Song," a daily reviewer immediately proceeds to discuss the "*Volkslied*!" Is he a composer who writes "*morceaux de salon*," and calls a waltz a "*valse*"?

MR. FREDERIC CLIFFE'S new Symphony in C minor, which we have had an opportunity of examining, is a highly creditable work and deserves a hearing. The composer is anxious for its performance at the approaching Leeds Festival, the Committee of which might do worse than thus honour a Yorkshireman.

MR. R. B. GEORGE, writing to an American journal, the *Song Friend*, states that he has been taking lessons of "Sir William Shakespeare, R.A.M., of the Royal Academy of Music," and adds, "We leave London for Paris this evening." He is now, perhaps, receiving instruction from Monsieur le Vicomte de Saint-Saëns.

MELBOURNE University has not discovered a Professor of Music yet, and the work of the musicians in England who undertook to act as a jury of selection remains unfinished. Advertisements having been inserted in foreign papers, the jury are in mortal dread of encountering several hundred applicants from the Fatherland.

SINCE 1802 the stewards of the Gloucester Festival have had to make good a deficit on the working account of nearly £10,000, besides qualifying on each occasion by subscribing £5 to the charity. But their spirit is equal to the strain. Already a hundred gentlemen have consented to act in September next.

INGENIOUS people who supply the public with anecdotes have need of care. We read in an American paper that, at the recent Handel Festival, a lady sought to expel a gentleman from a certain seat on the plea that she had occupied it "at the 'Creation.'" The inventor of this story had a good point to make, but oh, how he blundered!

ONE of our regular contributors, Mr. Henry F. Frost, is in luck just now. He has succeeded the late Mr. Desmond Ryan on the *Standard* and Mr. Ebenezer Prout on the *Athenæum*, where he had for some years held a subordinate position. We congratulate Mr. Frost on well-earned advancement.

MR. F. H. COWEN'S departure from Australia, originally fixed for to-day, is postponed to the 15th inst. It appears that he has been offered a week's engagement at Sydney; honorarium, £500. For such a good round sum the most home-sick Englishman might consent to spend another fortnight away from his Lares and Penates.

MUSICAL wrangling has at last been reduced to an absurdity. Two German disputants — we hope not journalists — tried the other day to settle the pros and cons of Wagnerism by wager of battle. On reference to an almanac we find that this really is the year of grace, 1889!

A BERLIN prize of 1,000 marks for the best symphony has been awarded to a young musician, Georg Schumann — *clarum et venerabile nomen*! May the patronymic be of good augury.

AN American journal tells its readers that "all the oddities come to London first to be tried on." There seems a good deal of truth in this, when you come to think of it.

"WILLIAM CYRUS, the celebrated English cornet King, has issued a 10,000 dollar challenge to Levy, the test performance to take place at any time or place appointed by the latter." So we read. With due shame we confess to never having heard of Mr. Cyrus, the cornet King. Such is fame!

WE sometimes hear a good deal of railing at the commercial element in music. Well, the commercial element, personified by Mr. Chickering, has preserved Theodore Thomas's excellent orchestra to New York and the States generally.

How beautifully an American paragraphist sums up the whole banjo question. Here is his text: "Five-and-seventy banjos, all in rows, at the second annual Concert of the Banjo and Mandolin Society." This is his comment: "Plinketty, plinketty, plunk." There you have it.

THE Royal Society of Musicians is to be congratulated on having secured Mr. Harry Lawson, M.P., as its Chairman at the annual dinner on March 12. The Society will get from him a big cheque and a capital speech.

In the matter of nomenclature, plebeianism reigns at the Prince of Wales' Theatre, where Mr. Caldicott's "John Smith" serves as a *lever de rideau* to Planquette's "Paul Jones."

THE orchestral parts of Dr. Mackenzie's "Dream of Jubal" were tried over in St. James's Hall on the 23rd ult. Those who read the score were not curious as to the result. They knew that it could only be favourable.

ROYAL CHORAL SOCIETY.

SOME additional interest was given to the usual New Year's Day performance of "The Messiah" by this Society, owing to the fact that it was the farewell appearance of Madame Albani, previous to her Concert tour in America. The Canadian *prima donna* was in excellent voice, and deserves commendation for her general adherence to Handel's text, her only offence being an alteration of the closing notes of "Rejoice greatly," by which a pair of very objectionable consecutive octaves were introduced. Mr. Charles Banks was not equal to the florid passages in "Every valley" and "Thou shalt break them," but he sang the "Passion" airs with considerable expression. Of Madame Patey and Mr. Santley of course nothing need be said. Those choruses which were actually given went splendidly, but several favourite numbers were omitted, and even the air "The trumpet shall sound" has now disappeared from the Albert Hall version of the Oratorio.

M. Benoit's Oratorio "Lucifer" was to have been performed, for the first time in England, on the 16th ult., but for reasons into which it is unnecessary to enter the production had to be postponed, and the difficulty was solved by the substitution of Berlioz's "Faust," which is always a sure attraction at the Albert Hall. It was, perhaps, in consequence of the hurried change in the programme that the list of principal singers differed from that usually associated with the French composer's work; but the first appearance of the young Scotch vocalist, Miss Macintyre, was an event of some interest, especially as soprano singers of the highest class are now in great demand for the Concert-room. Judging by her initial effort it will be in the power of Miss Macintyre to assume a very honourable position in this domain of art, should she so will, and when she has gained the necessary experience. Her voice is extremely sympathetic and her method is unexceptionable, but at present she does not seem to feel what she sings. There was little pathos in her rendering of the "King of Thule" ballad, nor in Berlioz's version of "Meine Ruh ist hin." This coldness of style, however, is less objectionable than the exaggerations in which some young performers indulge, and what is needed time will probably supply. Mr. Iver McKay sang carefully as *Faust*, and it was no fault of his that his voice did not fill the vast hall. Mr. Watkin Mills is heard to much greater advantage in Oratorio than in such

a part as *Mephistopheles*, but he may claim the credit due to conscientious effort. The choruses were so beautifully rendered that the loss of some of the more delicate orchestral effects was less felt than it otherwise would have been. For the first time the work was given without any encores and, as a consequence, a large proportion of the audience retained their seats to the end.

NOVELLO'S ORATORIO CONCERTS.

THE first performance of "Elijah" at these Concerts, on the 23rd ult., was of course an event of some interest, and this was increased by the accidental circumstance that Mendelssohn's most popular work had not been heard previously in London this season. It is scarcely too much to say that, on the whole, no finer rendering has ever been heard in St. James's Hall. The hypercritical might have discovered a flaw or two occasionally, but they were as spots in the sun. Of Mr. Henschel's interpretation of the principal rôle it is not necessary to say very much, as it is becoming nearly as familiar as that of Mr. Santley. Comparisons between the two would be worse than useless; an artist has a right to form his own judgment as to the way in which a part of such importance should be rendered, and to act upon it so long as he does not misrepresent the composer's intentions. Mr. Henschel imparted quite a sardonic spirit into his taunts of the Baal worshippers, and he sang with the utmost expression the airs in the second part, "It is enough" and "For the mountains shall depart." Madame Nordica was heard to great advantage in the principal soprano music. She used her beautiful voice with much tact and skill, and wisely avoided the airs and graces of the operatic stage. Of Madame Patey and Mr. Lloyd it only need be said that they were, as usual, matchless in their respective duties. Among the subordinate vocalists, first mention is due to Miss Lizzie Neal, who displayed a very fine contralto voice and a forcible style in the air "Woe unto them." She has something to learn in the art of managing the voice, but as she is still a student in the Royal Academy of Music this is merely a question of time. The efficient service rendered by Miss Emily Squire, Mr. Maldwyn Humphreys, Mr. Lucas Williams, and Mr. Hughes should not pass without acknowledgment. It would be impossible to overpraise the efforts of the choir. These enthusiastic amateurs, who are equal to mastering the most difficult works in three or four weeks, seemed determined to show that they do not despise such familiar strains as those of "Elijah." They sang throughout the performance with an amount of vigour that was simply astonishing, and, to name but one example, the rendering of "Thanks be to God" has surely never been surpassed. Dr. A. C. Mackenzie must have been proud of his force; they could not have rendered him better service.

LONDON SYMPHONY CONCERTS.

IN the present issue of THE MUSICAL TIMES it is only possible to notice two of these performances—namely, those which took place on the 15th and 22nd ult. The programmes on both occasions were admirably selected and arranged, though the novelties introduced were not in any sense important. At the first of the two Concerts an Overture by Tchaikowsky, entitled "1812," was brought forward. Since the introduction of his fine and original Pianoforte Concerto in B flat minor at the Crystal Palace nearly a dozen years ago, the works of the Russian composer, heard from time to time, have proved disappointing. It is to be hoped that the new Symphony in E minor, which he is to conduct at the Philharmonic Concerts next season, will make amends, for "1812" is a sorry piece of programme music. Tchaikowsky employs an old Russian hymn-tune, at least two national airs, and a fragment of the Marseillaise. These themes are worked up into a noisy and rhapsodical piece, the exact import of which cannot be determined, as the programme did not vouchsafe any explanation. The rest of the programme was far more acceptable. It included Mendelssohn's Overture "Fingal's Cave," Beethoven's Symphony in D (No. 2), Wagner's "Siegfried Idyll," and Spohr's Violin Concerto in D minor (No. 9). The playing of the orchestra was very creditable,

and Mr. Willy Hess, the leader of Sir Charles Hallé's orchestra, made a very favourable impression in Spohr's work, his playing being noteworthy for good intonation and grace of style.

At the following Concert the audience was much larger than usual, and a glance at the programme revealed the cause. There is no doubt whatever that a larger proportion of the English public is attracted by choral than by orchestral music, and for the first time Mr. Henschel brought forward a choral piece—namely, Mendelssohn's "Hear my Prayer," Mrs. Henschel being announced to take the soprano solo. She sang it with singular purity of style, and with perfect expressiveness, untainted by affectation. The chorus was supplied by Mr. McNaught's Bow and Bromley Institute Choir, and right well did the amateurs from the far east acquit themselves. It is to be hoped that on some future occasion they will appear again in St. James's Hall to take part in some work of greater importance. Animated, perhaps, by the encouraging attendance, the orchestra played remarkably well during the evening, very few flaws being noticeable in the rendering of Mozart's "Jupiter" Symphony, Schumann's "Genoveva" Overture, and a selection from the third act of "Die Meistersinger." A somewhat puzzling item was an *entr'acte* from Weber's unfinished comic opera "The Three Pintos." Benedict in his life of Weber makes no mention of this piece, but he was thoroughly familiar with the work so far as it went, and avowed that he could have completed it from memory immediately after the composer's death. The *entr'acte* is in two sections, a short slow introduction in D, very delicately scored, leading into a brighter movement in E flat, rather suggestive of a polacca. It was not fully written out and scored by Weber, but the ideas were his. It would have been an advantage to the hearers to have stated on the programme the amount of work towards completing the score which was done by Herr Mahler at the request of the descendants of the composer.

MONDAY AND SATURDAY POPULAR CONCERTS.

ON the 7th ult. these performances were resumed in a quiet and unostentatious manner. There were only two concerted works in the programme—namely, Beethoven's Quartet in E flat (Op. 74), sometimes known as the "Harp Quartet," and Rubinstein's Sonata in D, for pianoforte and violoncello (Op. 18). The latter is one of the most pleasing examples of the Russian composer's chamber music, thanks as much to its symmetrical form as to the beauty and freshness of its themes. Mdlle. Janotha was the pianist of the evening, and the audience was not satisfied with her rendering of Chopin's Barcarolle in F sharp (Op. 60)—that is to say, they asked for more. Mdlle. Janotha complied by giving the same composer's Berceuse in D flat with charming delicacy. Madame Néruda played two of her favourite solos by Spohr and Leclair, and Mr. Santley was heard at his best in two of Brahms's *Lieder* and Gounod's "Le Nom de Marie."

On the following Saturday a highly attractive programme was provided, and despite the inclement weather there was a very large attendance. It would be superfluous to say anything concerning such masterpieces as Mozart's Quintet in G minor and Beethoven's "Kreutzer" Sonata, both of which were splendidly rendered, the latter by Madame Néruda and Sir Charles Hallé. The pianist must be thanked for reviving Schubert's so-called Fantasia Sonata in G (Op. 78) after seven years of neglect. As the term Fantasia is proved to be without authority, it should now be removed from a work which is as clear in outline and as correct as to form as any Sonata ever penned. Of the manifold beauties of the work there is no occasion to speak to those who know it, and those who do not should make its acquaintance without delay. Mrs. Henschel was heard in Purcell's now familiar "Nymphs and Shepherds" and two French songs by Mr. Goring Thomas and M. Massenet respectively. The former of these, "Midi au village," is a very charming little effusion.

There was only a small audience at the Concert of the 14th ult., and the cause must be attributed to the unimportance of the pianoforte solo, as the rest of the programme was attractive. But many attend these Concerts for educational

purposes, and they were not likely to be contented with Chopin's Impromptu in F sharp (Op. 36), excellently as it was interpreted by Madame Haas. Indeed, an encore was so warmly insisted upon that it had to be granted at last. The concerted works were Beethoven's Quartet in F (Op. 59, No. 1) and Brahms's Pianoforte Quartet in A (Op. 26), by far the finest of his Pianoforte Quartets. Miss Florence Hoskins, the vocalist of the evening, made a fairly favourable impression; but as she is still a student at the Royal College of Music it would be unfair to subject her to severe criticism.

As a matter of course there was a great crowd on the 19th ult., for Beethoven's Septet was in the programme. Whether the public will ever tire of this favourable example of the Bonn composer's early manner cannot be said, but there are no symptoms as yet of any such change of feeling. The performance was of noteworthy excellence, as may be supposed with such artists as Madame Néruda and Messrs. Hollander, Lazarus, Paersch, Wotton, Reynolds, and Piatti. Another popular work, given by desire, was Haydn's Quartet in C (Op. 76, No. 3), containing the variations on "God preserve the Emperor." Madame Haas gave a charmingly finished and expressive rendering of Beethoven's Sonata in A flat (Op. 110), and Mr. Santley rendered Schubert's "Erl-King" and two other equally familiar songs in his best manner.

The same executants, allowing for the addition of Mr. L. Ries and the replacement of Mr. Hollander by Herr Straus, gave a magnificent performance of Schubert's Ottet on the following Monday. Hitherto it has been the custom to divide this work, allowing an interval after the third of the six movements; but on the present occasion it was played without break, and, moreover, was placed at the end of the programme. This may have seemed rash, but it was justified by the result, for very few persons stirred before the end. A less satisfactory piece was Liszt's transcription of Bach's Organ Prelude and Fugue in A minor, which for some inexplicable reason Madame Haas selected in preference to more legitimate pianoforte music. Mendelssohn's Sonata in B flat, for pianoforte and violoncello (Op. 45), completed the instrumental programme, and there was only one song, Miss Maude White's "Come to me in my dreams," which was fairly well rendered by Miss Helen d'Alton.

The Concert of Saturday, the 26th ult., is the last we can notice this month. The programme, as to the instrumental works, was of a very familiar character, consisting of Beethoven's Quintet in C (Op. 29), the same composer's Sonata in G, for pianoforte and violin (Op. 30, No. 3), and a portion of Schumann's *Carnaval*, played by Mdlle. Janotha. The Polish pianist might well have rendered the entire work, as the audience insisted upon an encore, to which she responded with the *Arabesque* in C (Op. 18). Mr. Brereton introduced a remarkably fine song, "Arise, ye subterranean winds," from Purcell's "Tempest" music. This should be heard again at no distant date.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

CHANGE of fashion rather than lack of respect on the part of musicians towards a great master has relegated Haydn's last Oratorio "The Seasons" to the background. We hear from time to time of one or two sections being given by provincial societies, but the work in its entirety had not been heard in London from 1877, when it was performed by the Sacred Harmonic Society, until it was revived on the 14th ult. by Mr. Prout's enterprising Association. "The Seasons" contains so much genial and charming music that it was quite a treat to hear it once more. The performance was quite worthy of the Hackney Society. To this well-trained choir the choruses present no difficulties save in one or two instances, which were successfully overcome. Mrs. Hutchinson has seldom been heard to greater advantage than in the soprano music. She sang excellently throughout the evening and made a special effect in the air "O how pleasing to the senses." Mr. Henry Piercy was almost equally commendable in the tenor airs, and Mr. Robert Hilton rendered full justice to those for bass. The Shoreditch Town Hall was well filled and the performance appeared to give the liveliest satisfaction.

MESSRS. MAX HEINRICH AND MOOR'S RECITALS.

A PERFORMANCE, in which two artists have equal shares, is likely to be more acceptable than one in which a single executant is responsible for the entire programme, except, of course, in rare cases. We therefore commend the artistic union of the two musicians whose names head this notice. They are giving a series of three Recitals at the Steinway Hall, the second of which took place on the 16th ult. Mr. Max Heinrich is one of the many vocalists of German extraction who have gained valuable experience in America. His voice is a baritone of fairly good quality, but what is of greater importance, his singing bears the impress of first-rate training and remarkable natural intelligence. He not only rendered nearly the whole of Schumann's "Leiderkreis" (Op. 39), but played the difficult accompaniments without book, which proves him to be an excellent musician. Subsequently he took part with Miss Lena Little in Brahms's Duets for contralto and baritone (Op. 28). Mr. Emanuel Moor is a pianist who appears to have graduated in the meretricious school now unfortunately so popular, in which showy and noisy execution is accepted as equivalent to genuine artistic feeling. Obviously Tausig's arrangement of Bach's Organ Prelude and Fugue in D minor affords no opportunity for forming proper judgment as to the higher capabilities of a pianist. Mr. Moor's Sonata in A minor, for pianoforte and violin, in which the composer was joined by Mr. Wessely, has considerable thematic interest, and is fairly well put together.

HAMPSTEAD CONSERVATOIRE OF MUSIC.

ON the 28th ult. the directors of the Conservatoire inaugurated a series of special evening Concerts in the new Concert Hall of the Institution, with a performance of Sullivan's "Golden Legend." The principal performers were Miss Annie Marriott, Madame Marian McKenzie, Mr. E. Lloyd, Mr. Henschel, and Mr. J. T. Hutchinson. The singing of these artists is too well known to need comment. Mr. Carrodus was leader of the orchestra, Mr. A. J. Greenish was at the organ, and Mr. G. F. Geaussent (the Principal of the Conservatoire) conducted. The band and chorus numbered over 200 performers, and the work was most satisfactorily given, the Choir already showing promise of excellent results. The new Conservatoire has been recently erected at a cost (including the grand organ, which will shortly be added, by Willis, for the Concert Hall) of over £18,000. The architect, Mr. Rowland Plumbe, has laid out his work so as to accommodate it for the purposes of a musical institution. The Concert Hall, which is attached to the building, accommodates an audience of 700, and has an orchestra specially planned to hold a band of sixty and choir of 200, with ample convenience in the way of retiring rooms for band and choir. At this Concert the admirable acoustic properties of the hall were at once established. There are eighteen class rooms for music, and a lecture room capable of holding 180 persons.

The Education Scheme includes an Art School (of which Sir James Linton, the President of the Royal Institute, is Director), and for the purposes of this School there are three large studios at the top of the building. The principal's house is attached to the Conservatoire.

The Institution, which has now several hundreds of students, had long since outgrown its accommodation, and now that it has such a suitable building will doubtless go on increasing. Besides the series of Oratorio Concerts commenced on this occasion, Mr. Carrodus has already announced a series of Chamber Concerts to be given in the new hall.

MR. DE MANBY SERGISON'S WINTER CONCERTS.

MR. W. DE MANBY SERGISON, the Organist of St. Peter's, Eaton Square, gave the first of a series of ten winter Concerts, at 62, Warwick Square, on the 17th ult., a select audience being present. The programmes of these Concerts, which, by the way, commence at the unusual hour of half-past four in the afternoon, consist exclusively of chamber music, with vocal items interspersed. That under notice comprised Beethoven's Quartet in F (Op. 18, No. 1) and Haydn's Quartet in D (Op. 12, No. 63), played by the talented Hann family—viz., Messrs. Lewis Hann (first

violin), E. H. Hann (second violin), W. H. Hann (viola), and William C. Hann (violoncello). Both works were interpreted with admirable refinement and smoothness of *ensemble*. Mr. W. C. Hann was also heard in a couple of violoncello solos by Lachner and Popper. The pianist of the afternoon was Miss Kuhe, whose facile *technique* and elegant style were advantageously displayed in Schumann's "Nachtstück," "Aufschwung," and "Grillen." Mr. Serginson modestly restricted his own share in the Concert to accompanying the songs—Gounod's "The Golden Thread" and Goring Thomas's "Summer Night," given by Miss Eleanor Rees; and "O ruddier than the cherry," sung by Mr. Charles Ackerman. The programme of the second Concert, on the 24th ult., was wholly devoted to compositions by Brahms. These included the Sonata for violin and pianoforte, in G major (Op. 78), executed by Messrs. W. R. Cave and Orton Bradley; the Quartet in A major (Op. 26), wherein these gentlemen were associated with Messrs. A. Gibson and C. Ould; the Rhapsody for pianoforte (Op. 79, No. 1), played by Mr. Bradley; and some songs rendered by Mr. Wilfrid Cunliffe.

NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

THE fourth Annual Conference of this Association was held in Cambridge on the 2nd, 3rd, and 4th ult., the use of the Archæological Museum, the Fitzwilliam Museum, and the splendid Hall of King's College being granted by the University and College authorities. At the first morning meeting a very large number of members from all parts of the country was welcomed by the master of Peterhouse, acting on behalf of the Vice-Chancellor. After Dr. Porter's reception the chair was taken by Dr. Crow, of Ripon; and Dr. Hiles read a paper (since published) advocating the systematic teaching of the science of Music upon the basis of the latest ideas of Harmony, and such a complete remodelling of the rules of Counterpoint or Part-writing as would bring them into accordance with modern practice. A keen discussion was initiated by Mr. E. Prout; but Dr. Hiles' proposition was carried by a majority of three to one. In the afternoon Mr. Charles Lunn discoursed upon "The Voice and its training"; and on the following morning, after Dr. Mann had guided the researches of the company through the valuable manuscripts of the Fitzwilliam collection, Mr. H. C. Banister read a paper upon "Some aspects of Musical Culture." At the three evening gatherings those members of the Society who are vocalists or "players upon stringed instruments" exerted themselves zealously in the interpretation of much excellent music, selected by the programme Committee, so that each day's work ended pleasantly and harmoniously.

From the report of Mr. Arthur Page (Nottingham) it appears that the Society has already outgrown its early organisation, and that it has become possible so to divide the existing provinces as to bring every part of England into closer union with some centre of active operation. And the complete success of the scheme in England being secured, it is proposed to hold the next Conference (January, 1890) in Scotland, with a view to bringing the northern musicians into closer communion with their southern brethren. Dr. A. C. Mackenzie presided at the closing dinner and testified in the most genial manner his warm sympathy with the Society's work and his entire confidence in its future. The arrangements made by the general Secretary—Mr. Chadfield (Derby)—were admirably carried out, and the exertions of Dr. Mann to promote their comfort were thoroughly appreciated by the members attending the Conference.

At the meeting of the General Council, held on the Saturday, Mr. Chadfield read a letter from the Committee of the Music Teachers' Association of the United States requesting that some distinguished English musician—being a member of the Society—might be invited to compose a work which, at the Conference to be held at Philadelphia in July next, might be performed as a representative of modern English music, as "The Crusaders" of Dr. Hiles' was, in July last, at Chicago. It was unanimously voted that Dr. Mackenzie should be invited to accede to the desire of the American musicians if his engagements would allow, and that the hon. general Secretary be requested to

be present at the Philadelphia meeting to represent the English Society and to strengthen the kindly feeling already existing between the musicians of the two countries.

THE MUSICAL ASSOCIATION.

ON the 7th ult., at the third meeting of this Society, Mr. F. Corder read a paper on the subject of "Closes." Deploping the vagueness and superficiality with which this subject was treated in the musical dictionaries and grammars, the lecturer commenced by pointing out that either of the three component parts of Music, namely—Rhythm, Melody, and Harmony could come to a close independently of the other two, and that consequently a threefold definition of the term *Close* was required. The new definition of a close in Harmony he proposed was "a progression of two or more chords concluding with the tonic chord." He, however, deprecated the idea of advocating any reform in theory matters, since no one now possessed any weight of authority capable of enforcing his views. The greater part of the paper consisted of quotations from contemporary musicians, especially Grieg, Dvorák, Gounod, and Verdi, showing that of the eighty-four kinds of full closes which the lecturer stated to be possible even the most extravagant had been used, and often with good effect. After dwelling upon the extended progressions of chords which Gounod and others had invented as closes, Mr. Corder concluded by playing, as examples of very extended and novel perorations, the *Codas* of Grieg's "Spring Song" ("Lyrische Stückchen," Bk. III., No. 6) and Wagner's "Siegfried Idyll." The reading of the paper was followed, as usual, by a short discussion.

COLLEGE OF ORGANISTS.

THE following were the Examiners at the recent examinations: Dr. J. F. Bridge, Dr. E. J. Crow, Dr. A. E. Dyer, Dr. C. J. Frost, Dr. F. E. Gladstone, Mr. J. Higgs, Dr. E. J. Hopkins, Dr. G. C. Martin, Dr. H. Keeton, Dr. H. W. Little, Dr. C. W. Pearce, and Mr. E. H. Turpin. The successful candidates for the Fellowship were twenty-four in number, and for the Associateship fifty-two. The diplomas and certificates were distributed by Mr. Otto Goldschmidt and Dr. J. F. Bridge.

BOW AND BROMLEY INSTITUTE CHOIR.

DR. BRIDGE'S Birmingham Cantata "Callirhoë" drew an overflowing audience to the Bow and Bromley Institute, on the 26th ult. The popularity of this work, when performed under suitable conditions, seems now to be assured. It is no doubt unfortunate, from the ordinary choral society's point of view, that nearly all modern works are scored for festival orchestras; in the present instance, however, it was clearly shown that a performance, capable of provoking not merely formal applause, but undoubted enthusiasm, could be given with a small orchestra of under twenty performers.

The part of *Callirhoë* was splendidly interpreted by Miss Annie Marriott, and Mr. Charles Chilley was a thoroughly efficient exponent of the exacting part of *Coresos*. Miss Alice Lamb, who came from Manchester, sang the important part of the *Priestess of Zeus* with refinement and intelligence. Of the performance of the choruses by Mr. McNaught's choir, we need only say that the reputation of this experienced body of singers was fully sustained. The orchestra was led by Mr. Frye Parker, and Dr. Bridge filled in effects *ad libitum* on the organ. The small gongs made for this work were manipulated by Mr. Schroeder, and Mr. McNaught conducted. The second part included songs from Miss Lamb and Mr. Chilley, and a masterly performance of Handel's Organ Concerto in B flat (No. 1, Set 2), by Dr. Bridge, to the accompaniment of the orchestra. The Choir announces performances of Hamish MacCunn's "Lord Ullin's Daughter," Macfarren's "May Day," Sullivan's "Golden Legend," and Mendelssohn's "Athalie."

OBITUARY.

SEÑOR MARIANO OBIOLS, a Spanish violinist, teacher, and composer of some eminence, well known as the Director and Principal of the Lycée at Barcelona, died in his native

town in the last week of December, in his eightieth year. He was born November 26, 1809. He was a pupil of Ramon Villanova and Mercadante. His first opera, "Odio ed amore," was performed at La Scala in Milan in 1837. His last, "Editta di Belcourt," was given at the Theatre of the Lycée, over which he presided, in 1874.

The tidings of the melancholy death of Madame ILMA DI MURSKA will be received by her many admirers in this country with sorrow. She was gifted with a voice of peculiar resonance and extensive compass, ranging over three octaves. This enabled her to give especial effect to such parts as *Astrifiamente* in the "Magic Flute," *Dinorah*, *Isabella* in "Roberto il Diavolo," and like characters which demand an unusual extent of voice for their fit exposition. Her performance as *Lucia di Lammermoor*, especially in the septet and the mad scene, were most remarkable, and won for her many admirers. She created the part of *Senta* in Wagner's "Flying Dutchman," when it was produced at Drury Lane in 1870, this being the first of Wagner's operas given in England. She was a member of a noble family in Croatia, and was born in 1835, though some of her biographers place the date of her birth in the year following, while others give 1846 as the year of her entry into the world. She studied singing with Signor and Madame Marchesi, and made her first appearance in this country on May 11, 1865, at Her Majesty's Theatre, then under the direction of Mr. Mapleson. She performed a round of operatic characters suited to her talents, with success in London, until the year 1873, when she went abroad on a lengthened tour throughout the world. In 1879 she returned to England, but the charm of her voice had become impaired in the meantime, and her success was less marked than before. She returned to America, and for a while the world lost sight of her. News came last year that she was living in poverty and obscurity in New York, and means were provided to enable her to return to Munich. There she lived in retirement, and it is asserted also in straitened means, until the 14th ult., when she expired suddenly. The tragedy of her death was intensified by the fact that her daughter, who had been married to an Austrian nobleman, committed suicide over her mother's body. Their remains were cremated at Gotha on the 23rd ult. Madame di Murska was thrice married, her last husband being an Englishman, who survives her.

The musical world received another shock by the unexpected death of Dr. FRANCIS HUEFFER, musical critic of the *Times* newspaper, which sad event occurred on the 19th ult. The immediate cause of death was weakness of the heart, aggravated by an attack of erysipelas, brought on through a cold caught while riding outside an omnibus. He was born at Münster, in Westphalia, in 1843, and came to England in 1869, after a short sojourn in Paris, Leipzig, and Berlin. He took the degree of Ph.D. at Göttingen University in 1870, his thesis being an essay on Guillem de Cabestanh. He also wrote a book on "The Troubadours," and, in conjunction with Dr. A. C. Mackenzie, produced an opera at Drury Lane, under the auspices of Mr. Carl Rosa, on his favourite theme. He likewise, with the same composer and under the same direction, brought out his "Colomba," based upon a story by Prosper Mérimée, the author of "Carmen." He wrote a number of articles for various magazines, supplied the English words of many songs by foreign composers, wrote several of the musical biographies for the "Encyclopædia Britannica," and was a hard-working journalist generally. He edited the *Musical Review* during the period of its existence, as well as the *Musical World* for the short time in which he held a proprietary interest in that journal. He succeeded the late Mr. J. W. Davison on the *Times* newspaper on his retirement, and held that post at the period of his death. He was an ardent supporter of Wagner, and translated into English the letters which passed between Liszt and the Bayreuth musician. His predilections led him to judge everything by the standpoint of Wagnerism, and consequently his views with regard to the music of all other composers were narrow and to a certain extent unsympathetic. He was an able scholar, and—for a German—a remarkably fluent writer of English. He married, in 1873, a daughter of Mr. Ford Madox Brown, the artist, and leaves three children with their mother to mourn his loss.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

OUR local musical record for January, like Viola's history, is "a blank, my lord," in all that concerns the higher interests of the art; but there has been no lack of popular ballad Concerts, dance music, and comic vocalism of the music hall type, the latter chiefly in connection with the three Birmingham pantomimes. New Year's Eve was celebrated in the Town Hall by a miscellaneous Concert, at popular prices, under the direction of Mr. H. M. Parker, when the chief successes of the evening were the vocal performances of Mr. Charles Slater and Mr. F. G. Hughes. The former was especially effective in "The Star of Bethlehem," whilst Mr. Hughes' powerful bass voice was heard to great advantage in the old German drinking song "In cellar cool." Miss Julia Hutchings and Mr. and Mrs. Myers also acquitted themselves very creditably, whilst the Birmingham Trombone Quartet, in several well chosen selections, imparted an acceptable variety to the entertainment.

In connection with the presentations to Mr. and Mrs. Joseph Chamberlain, on the occasion of their home return after their honeymoon, a musical entertainment was given in the Town Hall, on the 9th ult. The vocalists were Miss Edwards, Mr. Alfred Jordan, and Mr. W. Lee Mathews, and the organ was in the competent hands of Mr. C. W. Perkins. Of the programme, it will suffice to say that it was of a popular and patriotic character, and in compliment to the bride included "Hail, Columbia."

The Old Amateur Harmonic Society—to which our triennial Festivals are indebted for a large contingent of well trained musical voices, and to which the public owe its first introduction to many interesting choral and orchestral works of home and foreign origin—has dissolved, owing to a steadily declining membership and lack of support for the public or semi-public Concerts which the Society has been in the habit of giving from time to time. The Society has done excellent service in its day, but for some years past it has been obviously suffering from the competition of more popular musical undertakings. It is just thirty-three years since the foundation of the Society, and in the course of its career it has given over 100 Concerts and open nights in addition to its private rehearsals. The Society possesses a valuable and extensive musical library, which it may possibly be induced to present to the town.

A rather brisk controversy has sprung up in the local papers with reference to the terms of letting the Town Hall for Concerts and musical entertainments. Messrs. Harrison, who are our most popular and successful, if not always our most ambitious, musical caterers, complain with some show of reason that they are charged the full tariff rate of £10 for each performance, exclusive of extras, whilst other Concert-givers whom they specify are allowed the use of the hall on merely nominal terms. The answer of the authorities, that exceptions have been made from time to time in favour of musical entertainments of an educational tendency, or which are given for public purposes, does not appear to be quite satisfactory to Messrs. Harrison and their friends, and there is a general feeling among musicians and the public that our Town Hall letting arrangements need revising. The hall costs the ratepayers £2,000 a year and produces in fees barely £200.

The fashion of invitation Chamber Concerts, which was introduced here a couple of seasons ago by Messrs. Rogers and Priestley, is extending in private circles, and some of the pleasantest musical re-unions of the season are those of amateurs like Mr. G. E. Belliss, of Kings Norton, and Mr. G. H. Johnstone, of Handsworth, with whom the widow of the late lamented Joseph Maas has been spending Christmas. On the 7th ult. Mr. Belliss's Concert took the form of a Mendelssohn evening, when the composer's Quartet for pianoforte and strings, in F minor, and his Trio for pianoforte and strings, in C minor, were the leading features of the programme. On the 19th, the first part of the Concert was devoted to Schumann's works, including his Quartet for pianoforte and strings, in E flat (Op. 47), and Andante and Variations (Op. 46), for two pianofortes. In the second part of the Concert, Chopin's Rondo in C (Op. 73), for two pianofortes, and Mendelssohn's Trio in C minor were the leading features. A young German pianist, Miss Alice Dessauer, a pupil of Madame Schumann, produced a great impression by the

fervour, power, and brilliancy of her performance, more especially in Schumann's "Faschingswank." The other instrumentalists were Mrs. Hale, one of our most accomplished local pianists, who fairly shared the honours with Fraülein Dessauer; Mr. F. Ward (violin), Mr. G. W. Priestley (viola), Mr. A. J. Priestley (violoncello), and Mr. C. W. Perkins, the Town Hall Organist. Mr. Gervas Cooper was the principal vocalist at both Concerts, assisted at the second by Miss Ethel Belliss, a daughter of the host, who possesses a sweet, fresh, and well-trained soprano voice, as well as marked musical intelligence.

The first important musical event of the New Year will be Messrs. Harrison's third Concert, on the 4th inst., when the vocalists will be Madame Lilian Nordica, Madame Trebelli, Mr. Orlando Harley, and Signor Foli, and the instrumentalists will be little Otto Hegner, Miss Marianne Eissler, and Mr. W. Ganz. Mr. Stockley's second Orchestral Concert takes place on the 7th inst., when the vocalists will be Madame Antoinette Trebelli and Mr. Edward Lloyd, and the band will consist as usual of eighty performers, under the direction of Mr. Stockley.

MUSIC IN DEVON AND CORNWALL.

(FROM OUR OWN CORRESPONDENT.)

ON Thursday, December 27, the Redruth Choral Society rendered Handel's "Messiah" at the United Methodist Chapel, Mr. R. H. Heath acting as Conductor and Miss M. J. Moody (eldest sister of Miss Fanny Moody) presiding at the organ. The chorus numbered nearly 100 voices, and there was a string band from Plymouth, led by Mr. John Pardew, Conductor of Plymouth Vocal Association. The principal soloists were Mrs. L. Smith, Mrs. Rodda, Mrs. Polkinghorne, Miss Annie Hooper, Messrs. Polkinghorne, W. H. Hitchens, C. D. Bartle, Symons, E. Vincent, Bray, and Master Leo Heath.

On Monday, the 7th ult., the Ellacombe Choral Society, Torquay, gave an excellent Concert, which included several selections from Rossini's "Stabat Mater." The soloists were Miss Farrant, the Rev. A. J. Hamblin, Mr. G. Tucker, and Mr. Jacob. A miscellaneous Concert was also given, the various numbers being sustained by Miss Way, Mr. S. Blackmore, Mr. Hannaford, and Mr. Lockyer. The solos, duets, and choruses were excellently rendered, and were deservedly applauded. Mr. A. J. Pratt acted as Conductor and Mr. Farrant presided at the harmonium.

On the 16th ult. a Concert was given at the Plymouth Guildhall, the principal vocalist being Madame Minnie Hauk, whose *Carmen* has made her famous throughout the world. The other soloists were Madame Belle Cole, M. Tivadar Nachéz, the well-known violinist; Herr Schönbberger, pianist; Mr. Charles Banks, and Mr. Arthur Oswald. The singing of Madame Minnie Hauk was greatly admired, as was also the violin playing of M. Tivadar Nachéz. The other soloists were very successful.

On Friday, the 11th ult., a Concert was given at the Polytechnic Hall, Falmouth, by Miss White, assisted by Miss Kate Fusselle, Miss E. Dixon, Mrs. R. Lukey, Herr H. Freund (violinist), Truro; and Mr. Charles José, which was most successful, the solos of Miss Kate Fusselle being highly appreciated. During the evening a number of Miss White's pupils performed several solos on the pianoforte and violin.

A Concert was given at Plymton Guildhall, on Wednesday, the 9th ult., by Miss Grace Pinwill. The Concert opened with a duet by Miss M. Pinwill (pianoforte), and Miss Grace Pinwill (violin)—an *Allegro* from Beethoven's Sonata (No. 5)—which was given with great spirit and precision. Miss Lavinia Lampin and Mr. C. W. Robinson (Falmouth) were the vocalists. Mr. Tatnor performed some violoncello solos in a creditable manner.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE first meeting of the Dublin Musical Society (re-constituted 1889) was held in the Antient Concert Rooms, on the 16th ult., and was largely attended by old and new subscribers. The business was the discussion of the rules and scheme drawn up by the provisional committee, which,

after some debate, were adopted unanimously. The meeting then proceeded to the election of a permanent committee by ballot. Twelve representatives of the subscribers were chosen, to whom are to be added four representatives of the guarantors, and it is expected that the musical business of the Society will at once proceed, practically as though no dissolution had taken place, thanks to the prompt and praiseworthy action of some of its energetic members.

Two Concerts by the Marie Roze Opera Company were given in the Leinster Hall, on the 17th and 19th ult., and were well attended. The popular *prima donna* was assisted by Mdles. Marie Titiens and Carlotta Desvignes and Signors Ria and Novara (vocalists), Signor Simonetti (violinist), and Signor Bisaccia (accompanist).

The Concert announced by Mrs. Hutchinson and Messrs. Plunkett Greene and Drummond Hamilton attracted a large and fashionable assembly to the Antient Concert Rooms, on the 17th ult. In addition to the above-mentioned vocalists, Mrs. Scott-Ffennell, Signor Papini (violinist), and Mr. W. H. Collisson, Mus. B. (pianist), contributed to the success of a very enjoyable performance of well selected music. The singing by Mrs. Hutchinson of Gounod's "Ave Maria," by Mr. Plunkett Greene of "Nazareth," by Mrs. Scott-Ffennell of "La Cieca" (Gounod), and by Mr. Hamilton of Grieg's "Ragnhild" was much admired. Some quartets were also charmingly given by this talented party, and Signor Papini and Mr. Collisson each contributed a solo on his instrument. The pianoforte accompaniments were played by the last-named gentleman.

The Royal Dublin Society's Chamber Music Recitals were resumed after the Christmas holidays, on Monday, the 14th ult. At this and at the following Recital (21st ult.) the programme consisted of Beethoven's Quartet in G major, for strings (Op. 18, No. 2), admirably played by Signor Papini, Mr. Newman, Herr Lauer, and Mr. Rudersdorff; Brahms's Sonata in A major, for pianoforte and violin (Op. 100), by Messrs. Esposito and Papini; and Mendelssohn's Trio in C minor, for pianoforte, violin, and violoncello, of which last-named work the performance by Messrs. Esposito, Papini, and Rudersdorff seemed to lack no quality of excellence in tone, *technique*, or expression.

The first appearance of Madame Nordica at the Saturday Popular Concerts was promised for the 26th ult., in company with Madame Joyce Maas and the Dublin Quartet Union, but too late for notice in the present letter.

Master Otto Hegner is announced to give two Pianoforte Recitals on the 30th ult. and the 1st inst.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

ON New Year's Day the members of the Choral Union gave a very successful performance of "The Messiah," the Music Hall being filled to overflowing. The principal vocalists were Miss Resch Pettersen (soprano)—her first appearance here—Madame Annie Grey (contralto), Mr. Gledhill (tenor), who, sitting among the audience, was unexpectedly called upon to replace Mr. Newbury; and Mr. Horsfall (bass). The accompaniments were played by Mr. Charles Bradley (organ) and Mr. Scott Jupp (pianoforte). Miss Resch Pettersen made a very favourable impression, her rendering of "I know that my Redeemer liveth" being especially good; Madame Annie Grey distinguished herself notably in "He was despised." The choruses throughout went very steadily, and did credit to Mr. Collinson, the Conductor.

The third Orchestral Concert took place on the 7th ult., the soloists being Madame Belle Cole and Mons. A. Gillet, leader of the violoncellists. The programme consisted of Grieg's Overture "Autumn," Raff's Concerto for violoncello and orchestra, in D (Op. 193), Symphonic Prelude to Byron's "Manfred," by F. Praeger; Beethoven's Symphony (No. 2), an Intermezzo for strings "Loin du Bal," by A. Gillet, and Liszt's Hungarian Rhapsody (No. 1). Madame Belle Cole sang a Recitative and Aria "Awake, Saturnia," from Handel's "Semele," and "Knowest thou the land," from Ambrose Thomas's "Mignon." The best effort of the orchestra was undoubtedly the Hungarian Rhapsody, whilst with regard to the soloists, Madame Belle Cole and Mons. Gillet were recalled, the former choosing

to sing, as encore, the song "Better bide a wee," which after a superb rendering of her "Mignon" song was, to say the least, in somewhat questionable taste.

On the Monday following, the 14th ult., we had the fourth Concert of the series, with Mdle. Elvira Gambogi as vocalist and Madame Helen Hopekirk as solo pianist. The latter, being fresh from her renewed studies in Vienna under Leschetitzky, was an especial attraction. Her rendering of Beethoven's Concerto (No. 5, E flat) certainly revealed the fact that she had improved immensely, particularly in breadth of style and repose. Her *technique* is clear and brilliant. It is to be regretted that the pianoforte used on the occasion was out of tune with the orchestra. This naturally marred the *ensemble* playing. Madame Hopekirk's solos were Menuetto Capriccioso in E flat (Leschetitzky), "Träumerei" (Schumann), and "The Erl-King" (Schubert-Liszt). She was twice recalled. The vocal pieces were Gounod's "Jewel Song," Schumann's "Lotos flower," and G. J. Bennett's Serenade, to all of which Mdle. Gambogi did full justice. The principal orchestral items were Dr. Villiers Stanford's "Irish" Symphony (first time in Scotland) and Dr. A. C. Mackenzie's "Benedictus" for violin and orchestra, each being received with great applause. Mr. Manns conducted with his usual energy and ability.

Madame Helen Hopekirk accepted an engagement offered her by the Directors of the Literary Institute, and gave in their hall a Pianoforte Recital later in the week, the 17th ult., in which she even more fully confirmed the above expressed opinion. Beethoven's "Appassionata," three pieces of Chopin, a set of Variations by Nawratil (a master with whom she had been studying composition), a Caprice of Leschetitzky, and Liszt's Twelfth Hungarian Rhapsody formed her programme.

The Edinburgh Society of Musicians had the good fortune to hear a most interesting Lecture from Professor Tait (Edinburgh University), on the subject of "How sounds reach the ear," illustrated with experiments and explanations. The Society expressed their appreciation of the Lecture by a hearty vote of thanks, given by the President, Mr. Otto Schweizer. Professor Tait has very kindly promised to give further Lectures on like subjects.

On the evening of the 22nd ult. the fifth Orchestral Concert took place. Mr. Hamish MacCunn's "Bonny Kilmeny" was performed, conducted by the composer, who was warmly received by the large audience present. Madame Agnes Larkcom, Mr. Iver McKay, and Mr. Bantock Pierpoint sang the solos. Various choral pieces by Mr. Kirkhope's choir followed, and Schumann's First Symphony was performed, under the direction of Mr. Manns.

After the Concert Mr. Manns and Mr. Hamish MacCunn were entertained at supper by the Edinburgh Society of Musicians, when over a hundred gentlemen were present. Both Mr. Manns and Mr. MacCunn were made honorary members of the Society.

Sir Herbert Oakeley's Thursday Organ Recitals, which this winter generally alternate with open lectures, maintain their popularity. On the 24th ult. the selection of pieces played included extracts from the works of Sir Frederick A. Gore Ouseley, Kullak, Handel, Haydn, Mozart, Mendelssohn, Brosig, Ravina, and Viviani.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE usual performance of Handel's "Messiah" was given by the Glasgow Choral Union, in St. Andrew's Hall, on New Year's Day, and, as hitherto, there was a very large assemblage, among which were many people from the country. The Choral Union was in full force, and the accompaniments were played by the regular orchestra of the Society, this old established New Year's Day performance of "The Messiah" now forming part of the yearly series of Concerts. The principal vocalists were Madame Samuell, Miss Damian, Mr. John Probert, and Mr. Robert Grice. Mr. Joseph Bradley conducted. What was, on the whole, a fairly good presentation of the immortal Oratorio

was sadly marred by the quick rate at which certain of the choruses were taken, a proceeding which caused unevenness and indecision.

At the Orchestral Concert of the evening of New Year's Day, a programme of a somewhat light cast was performed, and on the evening of the 3rd ult., at the Subscription Concert, the Overture "Im Herbst" (In Autumn), by Grieg, and the Introduction to "Tristan and Isolde" (Wagner) were played for the first time at these Concerts; the Beethoven Concerto, for violin and orchestra, in which the principal part was taken by Mr. Maurice Sons, was also heard. Madame Belle Cole was the vocalist.

At the Saturday Popular Concerts of the 5th and 12th ult., the following principal selections were played:—Introduction to "Colomba" (Mackenzie), always much admired; the "Voices of the Forest" (Wagner), Concerto for clarinet and orchestra, No. 1 (Weber), Mr. J. Clinton, soloist; the No. 1 Symphony in C (Beethoven), the "Jupiter" Symphony (Mozart), Concerto for violin and orchestra, in A minor (Vieuxtemps), Mr. Maurice Sons (leading violin of the band) in the solo part. The programmes of the Subscription Concerts on the evenings of the 8th and 15th ult. comprised chiefly Raff's Concerto for violoncello and orchestra, in D (Op. 93), Mr. E. Gillet taking the solo part with very marked approval; Praeger's Symphonic Prelude to Byron's "Manfred," and the No. 2 Symphony of Beethoven, together with selections from the "Rosamunde" music of Schubert, Concerto for pianoforte and orchestra (No. 5), in E flat, with Madame Hopekirk at the solo instrument; and the "Irish" Symphony of Villiers Stanford, heard here for the first time and played with great ability and decided approval. Mdle. E. Gambogi was the vocalist at the Concerts of the 12th and 15th ult.

At the Popular Concert of the 19th ult. H. MacCunn's Ballad for orchestra "The Dowie Dens o' Yarrow," was presented for the second time here, other principal items in the programme being the Overture "Leonore" (No. 2), of Beethoven, and Mendelssohn's "Italian" Symphony. Miss Agnes Larkcom contributed some songs which were favourably received.

The chief selections at the eighth Subscription Concert, on the 22nd ult., were Schumann's No. 1 Symphony in B flat, the Ballad for orchestra, "The ship o' the fiend," by H. MacCunn (for the first time in Scotland, and well received), and Bruch's Concerto for violin and orchestra (No. 1), in G minor, in which Mr. George Müller, *ripieno* violin, took the solo part. Miss Agnes Larkcom was the vocalist.

On the 17th ult. the experiment was made of giving Concerts by the Choral Union orchestra in outlying districts of the city, at popular prices, a well selected programme of instrumental music being performed in the Drill Hall of the 3rd Lanarkshire Volunteers on that evening, in presence of a very numerous audience. The idea is likely to be further developed.

The new Gilbert and Sullivan opera, "The Yeomen of the Guard," was played here for the first time on December 31, and had three weeks of a most successful run. The Carl Rosa Light Opera Company opened an engagement on the 21st ult., with Planchette's adapted opera "Paul Jones." It is felt that the title assumed by the Company is hardly justified by the work it appears in. There is plenty of much better music more correctly falling under the description of Light Opera.

The Greenock Choral Union gave their first Concert of the season in the Town Hall, on December 28, and it is gratifying to be able to state, as showing the increasing interest excited by the production of good music, that the hall was crowded in every part on the occasion. The programme consisted of Hamish MacCunn's "Lord Ullin's Daughter," Sullivan's "The Golden Legend," and the first movement of a Suite entitled "In Summer time," composed by Mr. W. T. Hoeck, the Conductor of the Society. Miss Agnes Larkcom, Mrs. Paterson Cross, Mr. Iver McKay, and Mr. Andrew Black were the principal vocalists, and the Concert was thoroughly successful. The performance of Sir Arthur Sullivan's work was artistic in a marked degree. Mr. W. T. Hoeck conducted.

The Paisley Choral Union gave a successful performance of "The Messiah," on the 18th ult., Mr. James Barr conducting.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Society has now entered upon the second half of its season's programme, which promises to be at least as interesting as that which has gone before; and, as it approaches, the "Dream of Jubal," which is to celebrate the jubilee of our premier Society, is fully commented upon as likely to still further enhance the reputation of Dr. Mackenzie. It is now in active rehearsal, the performance taking place on the 5th inst.

At the seventh Concert of the Philharmonic Society, which was given on the 8th ult., the predilections of Sir Charles Hallé were again to the fore in the production of Berlioz's *Symphonie Fantastique* and Wagner's "Ride of the Walkyries." These, which have often been heard in the same hall, received full justice on this occasion. The work of the band also included the Overtures: E minor, of Schubert, the "Melusina," by Mendelssohn, and Beethoven's "Gratulations" minuet, as well as two piquant little compositions by Grieg. Madame Nordica was the only solo vocalist, and made a brilliant success in her singing of selections from Mozart's "Seraglio" and from "Mignon."

At the Concert of the 22nd inst., the chief features were the interpretation of Brahms's "Gipsy Songs," by Miss Lena Little, Miss Fillunger, Mr. Shakespeare, and Mr. Thorndike, and the violin playing of Mr. Willy Hess.

Birkenhead's Subscription Concerts are always classical, enjoyable, and now—although it was not always the case—are highly appreciated. The entertainment of the 9th ult. was quite up to the average, the artists including Sir Charles Hallé and his accomplished wife. Foremost in the programme, both in order and importance, was Dvorák's Quintet (Op. 84), a work which is at the same time charming, scholarly, and likely to become popular at Chamber Concerts. Of the four movements, the second, with the significant music allotted to the pianoforte, is certainly the most impressive, being perfect in proportion, beautifully balanced, and worked out to an effective conclusion. The *Finale* is full of busy earnestness and brilliant scoring, rich in invention and detail, and serving as an admirable contrast to the more delicate workmanship of the earlier movements. The performance of this work was beyond comment in its masterly efficiency and intelligent reading. Another well executed number was Mendelssohn's Quartet No. 2 in E flat, and in addition to these Sir Charles and Lady Hallé joined in a Schubert Rondo, and separately played Beethoven's "Moonlight" Sonata and Wieniawski's "Légende" in G minor respectively.

If "The Messiah" is peculiarly appropriate at Christmas time, "Elijah" is welcome all the year round, and the performance on the 16th ult., by the Xaverian Choral Society, showed that the work had been well studied and rehearsed. Mr. John Ross is an able Conductor and a discriminating musician, and it was pleasing to find that he had so well inculcated in his forces the feelings of earnestness and sympathy which are essential to a true reading of "Elijah." The chorus was bright and accurate, and the band efficient. The principal singers were of local reputation, including Madame Laura Haworth, Miss Hallwood, Mr. Bradley, and Mr. Edward Grime. In his assumption of the rôle of the *Prophet*, Mr. Grime has made another substantial step forward in his art.

The return of the Carl Rosa Opera Company has had the usual welcome, and the round of performances has comprised, in addition to the stock operas, the "Puritan's Daughter" and Halévy's "Jewess." The revival of the latter has called forth special encomiums. Of the chief singers, Mr. Barton McGuckin gave a very capable presentation of *Eleazar*, and Miss Fabris as *The Princess* and Miss Groll as *Rachel* were admirable in their respective rôles. In other respects the artistic success of Mr. Rosa's present season has been sadly interfered with by the indisposition of several of the principal members of the company, due to the singularly adverse weather of the New Year.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

OUR most interesting musical event during January was the long delayed introduction into Manchester of Dr.

Mackenzie's Oratorio "The Rose of Sharon." The performance, on the 10th ult., was in every respect very successful, and it is important that we should notice how completely groundless has proved the fear which was said to deter our larger Concert-givers from venturing upon choral novelties. The fact is that there is no place in the kingdom having the resources which this city enjoys, and surrounded, as Manchester is, with a teeming host of lovers of choral music, in which so little opportunity is afforded of becoming acquainted with works thus peculiarly meeting our English taste. The excitement created by the announcement of Dr. Mackenzie's Oratorio was proved by the fact that every seat in the Free Trade Hall was occupied, and by the close attention paid to a really admirable rendering of a work so original in design and execution, and therefore so little likely to be at once adequately appreciated or to produce on a first hearing its full effect. In spite of a difficulty in entering into the inner meaning of the libretto, and the consequent strain of mind in endeavouring to penetrate the allegory veiled by words evidently used in a mystic sense, the continuity of idea pervading the whole of the music, the wealth of melody enriching its fertile flow, and the complete mastery evinced over all the means of expression, proved the composer's possession of powers sufficient for the production of a yet greater work, when supplied with a subject affording opportunities for more varied treatment. Madame Nordica and Mr. Watkin Mills appeared hardly so thoroughly conversant with the music, or so completely in accordance with its spirit, as might have been desirable; but Mr. E. Lloyd was admirable, and Miss Hope Glenn decidedly advanced her reputation. The choir appeared to great advantage; and, at the organ, Mr. Fogg managed with good judgment to give, without obtrusiveness, the requisite weight and support.

At Sir Charles Hallé's other Concerts during the month there have been capital renderings of Brahms's Fourth and of Mozart's "Jupiter" Symphonies, of Schumann's melodious "Genoveva" Overture, and of Bizet's Suite "Roma," in which the *Vivace* and *Vivacissimo* proved as exciting as before, although the more ambitious movements perhaps scarcely maintained their effect. The band has also been as skilfully, but less worthily, occupied with the "Héroïde Elégiaque" and the "Mazeppa" poem of Liszt. Signor Piatti gave us, on the 17th ult., his Concertino in A minor; and Lady Hallé, on the 3rd ult., played Beethoven's Violin Concerto in a style to be long remembered. Miss Macintyre and Miss Liza Lehmann (so opposite in temperament) have been the vocalists, in addition to Madame Hess, a mezzo-soprano of considerable power and purity of tone, and likely to be very useful.

Mr. de Jong also has discovered the charm of Dr. Mackenzie's orchestration, and on the 19th followed his previous selections by the "Rhapsodie Ecossaïse," a work of great vitality. In playing the "Concertstück" of the Danish musician, Joachim Andersen, he has enlarged the repertory of our flute lovers, and he is to be thanked for affording us a second opportunity of listening to the pianoforte playing of Mr. Bartle, of Southport. As usual, Mr. de Jong's supply of vocalists has been liberal—in quantity, at any rate.

Sir Charles Hallé's afternoon Recitals at the Concert Hall become increasingly attractive, and offer evident suggestions as to the future of that institution; and at the Town Hall Mr. Pyne's Organ Recitals continue popular. Otto Hegner also has been here again, exciting great enthusiasm.

Dr. Watson deserves praise for his boldness in presenting Tallis's forty-part Motet, so lately become accessible through the exertions of Dr. Mann, of Cambridge. There is no difficulty of execution except such as, in a small choir like that of the Vocal Society, arises from intrusting each part to a single voice occasionally hardly capable of bearing the strain. But as a specimen of ingenious part-writing—much more talked about than known—the performance was very interesting, and drew together a large number of students of counterpoint.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THERE has been a dearth of good Concerts during the past month. This is in a great measure due to the large number given just before and in the Christmas week. The

Words by WILLIAM BLAKE.

FOUR-PART SONG.

Composed by F. CORDER.

London; NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Allegretto.

SOPRANO. *p* I love the jocund dance, The soft - ly breathing song, *pp* the

ALTO. *p* I love the jocund dance, I love the song, *pp* the soft -

TENOR. *p* I love the jocund dance, The soft - ly breathing song, *pp* the soft - ly

BASS. *p* I love the jocund dance, I love the jocund dance, The soft - ly breathing,

Allegretto.

PIANO. *p* *pp*

♩ = 96. (For practice only.)

soft - ly breathing song, Where in-nocent eyes do glance, where in-nocent eyes do glance, And where

- ly breath - ing song, Where in-nocent eyes do glance, where in-nocent eyes do glance, And where

breath - ing song, Where in-nocent eyes do glance, where in-nocent eyes do glance, And where

soft - ly breathing song, Where in-nocent eyes do glance, where in-nocent eyes do glance, And where

lips the maid - en's tongue, the maid en's tongue. I

lips . . . the maiden's tongue, the maid - en's tongue, . . . the maiden's tongue. I

lips . . the maid - en's tongue, where lips the maid - en's tongue. I

lips . . the maid - en's tongue, the maiden's tongue. I

f *sempre f* *dim.* *p*

f *sempre f* *dim.* *p*

f *sempre f* *dim.* *p*

f *sempre f* *dim.* *p*

love the laugh-ing vale, I love the e-choing hill, Where mirth does

love the laugh-ing vale, I love the e-choing hill, Where mirth . . . does

love the laugh-ing vale, . . . I love the e-choing hill, Where mirth

love the laugh-ing vale, . . . I love the e-choing hill, Where mirth

nev - er fail, And the jol - ly swain, the jol - ly swain

nev - er fail, And the jol - ly, jol - ly swain, the jol - ly swain

Where mirth does nev - er fail, And the jol - ly swain, the jol - ly swain

does nev - - er fail, And the jol - ly swain, the jol - ly swain

laughs his fill, the jol - ly swain laughs his fill.

laughs his fill, the jol - ly swain laughs his fill.

laughs his fill, the jol ly swain laughs his fill.

laughs his fill, the swain laughs his fill.

Musical score for "I Love the Jocund Dance." The score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegretto" (implied by the notation). The score is divided into two systems, each with five staves. The first system contains the first two lines of the song, and the second system contains the remaining three lines. The lyrics are: "I love the pleasant, pleasant cot, I love the pleasant, I love the pleasant, pleasant cot, I love the pleasant, I love the bow'r so in - no - cent, I love the pleasant, pleasant cot, I love the bow'r so in - no - cent, I love the innocent bow'r, Where white and brown is our lot, where white and brown is our lot, where white and brown is our lot." The score includes various musical notations such as notes, rests, and dynamic markings (pp, mp, mf, f, poco cres., cres.).

I love the pleasant, pleasant cot, I love the pleasant, I love the pleasant, pleasant cot, I love the pleasant, I love the bow'r so in - no - cent, I love the pleasant, pleasant cot, I love the bow'r so in - no - cent, I love the innocent bow'r, Where white and brown is our lot, where white and brown is our lot, where white and brown is our lot.

where white and brown is our lot, Or fruit in the mid-day
 in - no-cent, Where white and brown is our lot, Or fruit in the mid-day
 in - no cent, Where white and brown is our lot, Or fruit in the mid-day
 brown is our lot, white and brown is our lot, Or fruit in the mid-day

pp
 hour. I love the pleas-ant, pleasant cot, I love the bow'r so in - no -
 hour. *mp* I love the pleasant cot, I love
 hour. *mp* I love the pleas-ant cot, I love
 hour. *pp* I love the pleasant, pleasant cot, I love the bow'r so in - no - cent, the bow'r so

cres. *f*
 cent, I love the bow'r, Where white and brown is our lot, where white and
 the innocent bow'r, the bow'r, Where white and brown is our
 the innocent bow'r, the bow'r, Where white and brown is our lot, where
 in - no - cent, the bow'r, Where white and brown, and brown is our lot, where

dim.

brown is our lot, where white and brown is our lot, Or fruit in the

dim.

lot, is our lot, Or

dim.

white and brown is our lot, where white and brown is our lot, Or

dim.

white and brown is our lot, where white and brown is our lot, Or

dim.

poco a poco rit. p *calando.*

mid-day hour, in the mid-day hour, the mid

poco a poco rit. *calando.*

fruit in the mid-day hour, in the mid-day hour, the mid

poco a poco rit. *calando.*

fruit in the mid-day hour, in the mid-day hour, the mid

poco a poco rit. p *calando.*

a tempo. dolce. mp

- day hour. . . I love the oak-en seat Be-neath the oak-en tree,

a tempo. dolce. mp

- day hour. . . I love the oak-en seat Be-neath the oak-en tree,

a tempo. dolce. mp *cres.*

- day hour. . . I love the oak-en seat . . . Be-neath the oak-en tree, I

a tempo. dolce. mp *cres.*

- day hour. . . I love the oak-en seat be-neath . . . the tree, . . . I love the

a tempo. > dolce. mp *cres.*

cres. *f* *3* *3*

Be - neath . . the oak-en tree, Where all the old vil - la - gers meet, where

cres. *f* *3* *3*

the seat be - neath . . the tree, Where all the old vil - la - gers meet, where

f *3* *3*

love the seat be - neath . . the tree, Where all the old vil - la - gers meet, . . where

f *3* *3*

oak-en seat be - neath . . the oak-en tree, Where all the old vil - la - gers meet, where

f *3* *3*

all the old vil - la - gers meet, And laugh our sport to see, and laugh our sport to

f *3* *3*

all the old vil - la - gers meet, And laugh our sport to see, and laugh our sport to

f *3* *3*

all the old vil - la - gers meet, . . And laugh our sport to see, and

f *3* *3*

all the old vil - la - gers meet, . . And laugh our sport to see, and

f *3* *3*

see, where all the vil - la - gers do meet, and laugh our sport to see, I

sempre f *p*

see, to see, . . meet, and laugh our sport to see,

pp

laugh our sport to see, . . meet, and laugh our sport to see,

pp

laugh our sport to see, . . meet, and laugh our sport to see, I love our

sempre f *pp*

love our neighbours all, I love our neighbours all, And love them all I ev - er

I love our neighbours all, I love our neighbours all, And

But Kit - ty, I bet-ter love thee, And love them ev-er I

neighbours all, our neighbours all, I love our neigh-bours all,

shall, and love them ev - er I shall, But thou . . art all to me, thou . .

love them ev - er I shall, But thou . . art all to me, thou . .

shall, and love them ev - er I shall, and love them all I ev - er shall, and love them

But thou . . art all to me, and love them all I ev - er shall, and

. . art all to me, But Kit - ty, dear Kit - ty, thou art all to me.

. . art all to me, But Kit - ty, dear Kit - ty, thou art all to me.

all I ev - er shall, But Kit - ty, dear Kit - ty, thou art all to me.

love them all I shall, But Kit - ty, dear Kit - ty, thou art all to me.

con forza. rall. *ff*

con forza. rall. *ff*

con forza. rall. *ff*

con forza. rall. *ff*

con forza. rall. *ff*

NOW READY.

FREDERICK CHOPIN

AS A MAN AND MUSICIAN

BY

FREDERICK NIECKS.

Ce beau génie est moins un musicien qu'une âme qui se rend sensible.—H. DE BALZAC.

IN TWO VOLUMES, CLOTH GILT, PRICE TWENTY-FIVE SHILLINGS.

WITH A PORTRAIT, ETCHED BY H. R. ROBERTSON, AND FAC-SIMILES OF THE COMPOSER'S MS.

EXTRACTS FROM PREFACE.

My guiding principle has been to place before the reader the facts collected by me as well as the conclusions at which I arrived. This will enable him to see the subject in all its bearings, with all its pros and cons, and to draw his own conclusions should mine not obtain his approval.

Whatever the defects of the present volumes may be—and, no doubt, they are both great and many—I have laboured to the full extent of my humble abilities to group and present my material perspicuously, and to avoid diffuseness and rhapsody, those besetting sins of writers on music.

My researches had for their object the whole life of Chopin and his historical, political, artistic, social, and personal surroundings, but they were chiefly directed to the least known and most interesting period of his career—his life in France, and his visits to Germany and Great Britain. My chief sources of information are divisible into two classes—newspapers, magazines, pamphlets, correspondences, and books; and conversations I held with, and letters I received from Chopin's pupils, friends, and acquaintances.

Prefixed to the first volume of the present biography the reader will find one of the portraits by Kwiatkowski, an etching after a charming pencil drawing in my possession, the reproduction of which the artist has kindly permitted.

"The two volumes are so rich in absolutely new facts concerning Chopin's life, and so valuable in interesting and for the most part unprejudiced analytical comments upon the composer's works, that in the future we may reasonably expect the book to be frequently quoted whenever the writings of the 'Ariel of the pianoforte' are in question. To the large majority of readers, however, the true story—told with all the evidence that can be collected from letters and from the reports of onlookers to support the truth—of the romantic love of the pianist-composer for the eminent novelist, Madame George Sand, will be of the supremest interest. Nearly 200 pages are devoted to this episode, which was not only the most momentous incident of Chopin's career, but which also practically broke his heart and led to his early death. . . . The volumes likewise contain a full list of Chopin's works, an index, an etching from one of the portraits by Kwiatkowski (so different from the glorified drawing by Ary Scheffer), and a fac-simile of Chopin's delicate penmanship from one of the 'Etudes,' which, with the preludes, mazourkas, waltzes, polonaises, and the rest, are a great deal more popular in English drawing-rooms now than they were at the date of the composer's death, a few months short of forty years ago."—*Daily News*.

"Mr. Niecks's work at once takes its place among standard biographies of Great Musicians—the first complete and wholly satisfactory life of Chopin that has been written. Mr. Niecks may be assured that its successful achievements places him in the front rank of musical biographers; while, at the same time, the production of so able and adequate a work adds one more to the laurels earned by the distinguished firm that has already given us in English form Otto Jahn's 'Mozart' and Spitta's 'Bach.'"—*Sunday Times*.

"It is an admirable, well-contrived, and interesting biography, in which one of the most important items is formed by Chopin's own letters. . . . How the work is brought out is said in two words: it is published by Novello & Co. That is sufficient guarantee."—*The World*.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Musical Societies are hard at work again after the relaxation of the holidays, and the number of dates of Concerts that are being rapidly announced promise that the season is likely to finish as busily as it began.

Four performances of "The Messiah" were given on Christmas Day. *At the Albert Hall Mr. Orlando Harley sang the tenor music. The other soloists were Miss Julia Jones, Miss L. Dews, and Mr. Elijah Jackson. Mr. William Brown conducted and Mr. J. W. Phillips was Organist. At the performance of the work by the Choral Union, in the Music Hall, Mr. Philip Newbury took the place of Mr. Redfern Hollins, who was indisposed. The other principals were Madame Adeline Paget, Miss Julia Lennox, and Mr. Arthur Rousbey. The fine chorus-singing was especially appreciated.

On the 18th ult. Sir Charles and Lady Hallé gave a Recital in the Albert Hall, Mr. Santley being the vocalist. Mr. Sims Reeves had been announced, but owing to indisposition he was unable to appear. The change did not affect the attendance, for the large hall was densely crowded. Sir Charles gave a magnificent rendering of the "Waldstein" Sonata, and Grieg's quaint and characteristic Suite "Aus dem Volksleben" provided the pianist with opportunities for a more varied display of his executive and interpretative skill. In conjunction with Lady Hallé Sir Charles played Schumann's Sonata in A minor (Op. 105) and Max Bruch's Violin Concerto in G minor. The gifted violinist roused the utmost enthusiasm. Lady Hallé also played two short pieces by Wieniawski—*Légende* and *Mazurka*—in her most finished and effective style.

Mr. William Brown's weekly Popular Concerts, in the Albert Hall, have re-commenced. On the 12th ult. "Paganini Redivivus" gave a Violin Recital, assisted by the band of the Hallamshire Rifles. On the 26th ult. Miss Edith L. McKnight, F.C.O., gave an Organ Recital in the Albert Hall, playing pieces by Bach, Mendelssohn, Lemmens, Rink, Batiste, &c.

Mr. A. R. Gaul's Cantata "Joan of Arc" has been selected by three local Societies for performance at their spring Concerts.

The Council of the Amateur Musical Society have announced Mr. F. H. Cowen's "Sleeping Beauty" for the second Concert.

MUSIC IN WALES AND MONMOUTHSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE Park Hall at Cardiff is being amply utilised for the purposes of popular music. The public ought to be thankful in a general sense. They have not only been provided with the Saturday night Concerts directed by Mr. Jacob Davies, but with a series of Sunday afternoon Popular Concerts (at which Mr. Davies's Choir have also appeared). Already the public response has been encouraging, and it may be noted that the project receives the co-operation of various ministers and laymen well known in the locality.

The new lecturer on music at the University College of South Wales, Cardiff—Dr. Parry—was presented, on the 17th ult., at Ebenezzer Chapel, Swansea, with a purse of money, to mark the occasion of his departure. Dr. Parry is well known in Swansea, where he has lived many years, and the meeting naturally suggested to the various speakers many reminiscences of the past. In acknowledging the presentation Dr. Parry observed that in history they found the growth of music had been in the Sanctuary, and he should like to see the Sanctuary in Wales do as much as had been done in connection with the Roman Catholic Church in Italy. Various comments have been made in local musical circles upon the objects which it appears the recipient of the gift has in view. But it is generally agreed that the advancement of musical interests in Wales on broad lines, for the benefit of the public and of professors as a body, is a matter to which all musicians should continue to give attention.

At Dolgelly, on New Year's Day, the sixteenth annual Eisteddfod of Merionethshire terminated with the performance of Gounod's "Mors et Vita" at the Town Hall, by the Idris Choral Society, assisted by an orchestra composed of Liverpool professionals and local amateurs, under the conductorship of Mr. O. O. Roberts. The vocalists were

Madame Laura Haworth, Miss Lucy Clarke, Eos Morlais, and Mr. David Hughes. Mr. Griffiths presided at the harmonium, whilst Master Hugh Jones acted as pianist. It was understood that the orchestra and chorus met for work at the Concert without a single rehearsal. This is a state of things that should not be allowed anywhere, especially in Wales. It would be manifestly unfair to criticise in detail the performance under the circumstances, but it may be said that on the whole the performance was meritorious, if not well calculated to advance the standard of music in the Principality.

The Chamber Music Concert (fourth of the series), held at the Park Hall, Cardiff, on the 23rd ult., was of a very successful character. The programme was sustained by Miss Bateman, Mr. Joseph Ludwig, Mr. Whitehouse, and Mr. W. H. Wing.

Among other events may be noted the opening of the new organ at the Unitarian Chapel, Swansea; and a Concert given at Rhymney, on the 22nd ult., in aid of the Brass Band Fund. The attendance at the Concert was very satisfactory.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

MUSICAL interest in this part of England has found its chief centre of attraction during the past month in Bristol, where the Madrigal Society gave their open or ladies' night on the evening of Thursday, the 17th ult. This annual event not only arouses a great deal of musical enthusiasm in Bristol and the surrounding districts, but eminent musicians from the metropolis and other and more distant parts of the country have at various times been the honoured guests of the Society. Bearing in mind that the Bristol Madrigal Society has a history of its own, which cannot fail to be of interest to all lovers of choral singing, it is thought that perhaps the following few lines might in some measure commend themselves to the readers of THE MUSICAL TIMES.

In 1837 the then Gresham professor of music at the University of Oxford, Professor Taylor, visited Bristol for the purpose of giving some lectures on music with a special reference to madrigals. It would seem that the learned lecturer's remarks on the latter did not fall on dull ears, for some of those who heard them were seized with a desire to become nearer acquainted with this particular branch of musical composition. These gentlemen, whose names are still locally cherished, soon arranged all preliminaries, and the first meeting was held on March 1, 1837, at the residence of Mr. Alfred Bleack, who became the first president of the new Society, a post he filled, according to every creditable report, with great honour for thirty years. It will of course be understood that this beginning was but a small one, the number of vocalists present being seven boy choristers, four altos, seven tenors, and seven basses, a total of twenty-five voices. The Conductor elected was Mr. J. D. Corfe, at that time Organist of Bristol Cathedral, and the Society sang under his conductorship for twenty-eight years—till 1865, when he was succeeded by the Society's present able Conductor and trainer, Mr. D. W. Rootham.

The next year, 1838, the vocalists numbered thirty-five, and it is recorded that among them were Sir John Rogers and Mr. T. Oliphant (president and vice-president of the London Madrigal Society) and Mr. John Loder. These first meetings were held at an hotel of much antiquarian interest, The Montague, Kingsdown Parade, where the practices of the Society are still held, more for "auld lang syne" than from any consideration of individual convenience. Later on, for a brief period, the place of meeting was changed to the Royal Gloster Hotel, Hotwells Road. The building still exists, but after having been the recruiting station for the city it is now let out in tenements, and the Hotwells Road is, to say the least of it, at present hardly the place ladies and gentlemen would elect to congregate by night. After this the Society met where it still meets, in the Victoria Rooms. These changes of *locale* are of interest as indicating the direction the wave of domicile fashion has taken. Amongst one of the first members of the Bristol Madrigal Society was Robert Lucas Pearsall, who lived at Bitton, between Bristol and Bath.

This accomplished musician threw himself heart and soul into the work and aims of the Society, and has enriched its musical library with numerous compositions dedicated to it.

It is extraordinary that Bristol boasts of no "marble memorial" or statue to such a man as Pearsall, considering what he did for musical art in the locality. Were it not for the annotated programmes issued at the annual Concerts of the Madrigal Society, Bristolians would soon forget that Pearsall was in any way whatever associated with their venerable city. In connection with the Society might it not be suggested to its members to form a library, or rather, perhaps, a collection of everything bearing upon the Society, its life and work, such as letters, prints, programmes, and even caricatures, if such exist. The Bristol Madrigal Society has now existed fifty-three years, and during that long period much that would be of incalculable interest and invaluable to future generations of madrigal lovers must have become scattered. Would it not be worth while to collect all this and preserve it for the use and teaching of those that shall come after this generation? Now is the time to do this work, as each year that passes will increase the difficulty. From this brief and imperfect sketch it will at all events be seen that the Bristol Madrigal Society has flourished and done good work by fostering a love for that most charming form of choral singing, the Madrigal.

As stated above, this year the open or ladies' night of the Society was held at the Victoria Rooms, on the 17th ult., when, as usual, a crowded audience assembled. No tickets can be publicly purchased for these annual events, but they must be obtained through one of the members of the Society. The choir was composed as follows: forty-four choristers, seventeen altos, twenty-seven tenors, and twenty-eight basses—total, 116 voices; the Conductor being, as already indicated, Mr. D. W. Rootham. The scheme put forward was a very varied one, from a chronological point of view, ranging as it did from Wilbye and Croce to Leslie and Blumenthal. Two features of special interest were compositions from the pens of two living composers, who were both present. These were an anacreontic "T'other day as I was twining," by the well-known vocalist, Mr. C. Santley, and a Madrigal, "On a mossy bank," by Mr. W. A. Barrett, the eminent critic and *Littérateur*. Mr. Santley's composition was not an absolute novelty at these meetings, as its initial performance took place at last year's Concert of the Society to which it is dedicated. It then created a highly favourable impression, which this year, owing to the well-nigh perfect rendering it received, was more than emphasized. It was encored, and its renowned composer was cheered to the echo. Mr. W. A. Barrett's Madrigal, "On a mossy bank," written for eight voices, is, as might be expected from such a scholar and musician, an effort that will commend itself to the serious listener. The composer has written in imitation—in the best and highest sense of the term—of the madrigal writers of the fifteenth and sixteenth centuries, and would seem to have fully succeeded in catching the spirit of their works. The performance of the composition was in every way worthy of its high merits, and fully deserved the encore awarded it. The composer had to bow his acknowledgments from the seat he occupied. In connection with this work it should be mentioned that Mr. Barrett is responsible for the words, and that it is dedicated to Mr. D. W. Rootham. Taking the Concert as a whole I may say that it was one of the best given of late years, and reflected the highest credit on both Choir and Conductor, the latter having evidently spared neither time nor labour to uphold the justly great renown of the Bristol Madrigal Society.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 15, 1889.

THE second Concert of the Oratorio Society took place on the evening of December 28, at the Metropolitan Opera House, preceded, as usual, by a public rehearsal on the afternoon of December 27. These public rehearsals afford opportunities to persons living in the suburbs to hear the oratorios presented by the Society, but they are far from

being good performances. The majority of the men who sing in the chorus find it impossible to leave their occupations in time to attend the public rehearsals, and hence the Oratorio must be given with a very poorly balanced body of singers.

The Society and its young Conductor, Walter Damrosch, have much on which to congratulate themselves, however, for their evening performance of "The Messiah" was commendable. The masterpiece of Handel continues to be the most popular of all oratorios with American audiences, and its production never fails to draw together a great assemblage.

"The Messiah" was given in Boston during the week of Christmas with the following soloists:—Miss Emma Juch, Miss Emily Winant, Mr. Charles A. Knorr, and Mr. Myrom A. Whitney. The orchestra was that of the Boston Symphony, and there was a new trumpeter, who did something towards relieving the eternal blare of the irrepressible cornet.

In San Francisco "The Messiah" was performed at the Grand Opera House, on Christmas evening, by the Handel and Haydn Society of that city. The audience was large and the performance in every way creditable to the Society. Mr. H. J. Stewart conducted, with a chorus and orchestra numbering together 200, and Mrs. Stewart was the organist. The soloists were Mrs. Fleissner-Lewis, Mrs. Eunice Westwater, Mr. Alfred Wilkie, and Mr. J. C. Hughes.

Handel's great work was also performed in Cleveland on Christmas Eve, at the Music Hall, by the Vocal Society. The soloists were Miss Helen Clapper, Mrs. S. C. Ford, Mr. Frederick Jenkins, Mr. Myrom A. Whitney, and Mr. Alfred Arthur. In Baltimore "The Messiah" was not given, but on the Thursday following New Year's Day the Oratorio Society, under the direction of Herr Fritz Fincke, gave a very good performance of Gounod's "Redemption."

The Choral Society of St. Louis is hard at work studying Massenet's "Eve," which will be presented early in the spring. In Cincinnati a great deal of good work is being done by clubs in the way of producing operas. The Cincinnati Opera Club is to produce "Stradella" early next month, under the direction of Mr. Charles T. Coleman. In the same city the Phoenix Club recently produced the "Golden Cross" with great success, under the direction of Messrs. J. A. Brockhoven and W. W. Kennett.

The Chicago Choral Union gave its first public rehearsal, on January 4, under the direction of Mr. H. H. McGranahan. Selections from several standard cantatas and similar works were given. The chorus, which numbers over 100, is a new organisation. Three-fourths of its singers began their work by learning the rudiments of music. They now sing ordinary church music at sight. Sight-reading, it may be said here, is receiving a great deal of attention in America. All the musical institutions have classes in this branch of study, and it is now made a condition of admission to all the prominent choruses that the candidate shall be able to read at sight.

The third afternoon Concert of the Haymarket series in Chicago, on January 11, under the management of Miss Grace Hiltz, was an interesting entertainment. The performers, in addition to Miss Hiltz, were the Eddy Female Quartet, Miss Lily Roemheld (violinist), and Mr. Julius Neumann (pianist). Mendelssohn's "Midsummer Night's Dream" music was given at the last Concert of the Chicago Symphony Society, with Miss Jessie Bartlett-Davis and Miss Genevieve Johnston as soloists. On the Thursday following Christmas the Wesley Choral Union of Chicago gave F. H. Cowen's "The Rose Maiden." The soloists were Miss Sara Philips (soprano), Mrs. Minna Romeiss-Summy (contralto), Dr. T. M. Mendsen (tenor), and Mr. Henry T. Hart (baritone). The chorus numbered fifty, and the director was Mr. George G. Congdon. "The Messiah" was given by the Apollo Club, at the Central Music Hall of Chicago, on December 28. The soloists were those who appeared at the Boston performance.

The first Matinée Concert of the new Academy of Music Orchestra of Philadelphia, organised by Mr. Carl Gaertner, was announced for this afternoon. The soloists were Mr. Louis Gaertner (violinist) and Middle Edica (soprano). The Cecilian Society of Philadelphia is preparing to give Mendelssohn's "Athalia" music at the Musical Fund Hall, on February 2. The dramatic poem, written by W. Bartholomew, will be recited on this occasion by Mr. H. P.

Townsend, of the National School of Oratory. The solo parts will be sung by Misses Sheain and McGuckin, and Mrs. Darling. This Society is conducted by Mr. Michael H. Cross, who has done a great deal of hard work in bringing it to its present state of efficiency. Mr. C. M. Schmitz, Conductor of the Philadelphia Chorus, is making good progress in his rehearsals for the performance of Verdi's "Manzoni" Requiem, which is announced for February 8.

Wagner's "Das Rheingold" was produced at the Metropolitan Opera House, on January 4. It was superbly put on the stage and was eminently successful. The most prosperous production of the season thus far, however, has been "Die Meistersinger," which was revived on January 11. The Wagner operas continue to draw the largest audiences at the Metropolitan, while Meyerbeer's "Huguenots," "Prophet," and "L'Africaine," and "Rossini's" "William Tell," in which the tenor Perotti sings numerous B flats, C's, and even one C sharp, fail to hold the public. The *Herald* has begun an agitation of the question of reviving Italian Opera. Whoever tries the experiment with the old *répertoire* and the old style of performance will lose a fortune.

THE Patti Concerts at the Albert Hall, on the 8th and 22nd ult., do not need extended notice. It is only fair to say, however, that the programmes were not made up entirely of hackneyed pieces, and even the *prima donna* herself slightly enlarged her very small repertory of Concert-pieces. At the first Concert she sang Handel's "From mighty Kings" and the piquant "Légende de la Fille du Paria," from Delibes's "Lakmé," and at the second Haydn's "With verdure clad." Among the items worthy of mention on the 8th were *Wolfram's* Scena from "Tannhäuser" and Liszt's "Loreley," rendered by Mr. and Mrs. Henschel respectively. These artists set an excellent example in refusing encores which their companions did not care to follow. On the 22nd Madame Trebelli was announced to re-appear, but was unable to do so, though we are pleased to learn that she has recovered from the severe illness from which she has been suffering for several months. The Concerts were conducted by Mr. Wilhelm Ganz, who introduced several high-class orchestral pieces. These, however, did not receive much attention.

The customary performance of a portion of Mendelssohn's Oratorio "St. Paul" was given on St. Paul's Day, the 25th ult., at St. Paul's Cathedral, as an extension of the afternoon service. There was an enormous congregation, who listened with reverent attention throughout. The prayers were intoned by the Rev. W. H. Milman, and the lessons were read by the Rev. C. N. Kelly, Minor Canon. The selection from the Oratorio was performed in the usual place of the anthem. The ordinary choir of eighteen men and thirty boys was augmented by many of the members of the Sunday evening choir belonging to the Cathedral, as well as by members of the choirs of the Chapel Royal, Lincoln's Inn, the Temple, Westminster Abbey, Windsor, Eton, and other places. The solos were sung by three of the Choristers and by Messrs. Frost, Hanson, Kenningham, Grice, Miles, and De Lacy. There was a complete band, with Dr. Martin as Conductor. The Organist was Mr. W. Hodge. The whole service was dignified and impressive.

MISS GRACE WOODWARD gave her annual Concert at the Highbury Athenæum, on the 22nd ult. Mrs. Hutchinson gave a pathetic rendering of an arrangement by Mr. J. Robinson, of Dublin, of the Irish air "I wish I were on yonder hill"; Mdlle. de Lido gave songs, two of which, "None know how I love thee" and "Dear heart," were accompanied by the composer, Signor Tito Mattei, who also played some brilliant pianoforte solos; Gounod's "Lend me your aid" was very well sung by Mr. Orlando Harley; Miss Grace Woodward sang Mercadante's "Se m'abbandoni" and a charming new song by F. Allitsen, entitled "Unto thy heart," with violin *obbligato*, played by Miss Anna Lang, who also performed some solos on that instrument; Signor Luigi Mhanes joined Miss Woodward in a duet, "Deh vieni, O cara," by Claude Trevor; Mr. Miles and Mr. Grice sang some songs by Benedict, Löhr, and Lovett King. The accompaniments were played by Mr. Turle Lee.

An interesting Concert was organised on the 11th ult., at the London Homœopathic Hospital in Great Ormond Street, by Dr. George Carfrae, himself an enthusiastic amateur violinist. The programme included Mozart's Quintet (No. 9), in which the Doctor joined forces with Lord Chelmsford (clarinet), Hon. E. Thesiger (first violin), Mr. Torrens Johnston (second violin), and Mr. Somers Cocks (violoncello). Mozart's Quartet in G minor was also given with great effect, the pianoforte part being played by Mr. Moray Maclean. Dr. Carfrae was fortunate in securing the co-operation of some professional vocalists, including Miss Hope Glenn—who has just returned from her American and Canadian tour—and Mr. J. Robertson. Miss Bessie Waugh presided at the pianoforte.

At the University of London Intermediate Examination in Music the following candidates satisfied the examiners, and their names were placed on the Pass List:—First Division—Locke, Harry, B.A.; Moody, Gerald T., D.Sc.; Owen, Thomas; Wilkes, William Robert. Second Division—Banister, John Ratcliffe, B.A.; Chatwood, Arthur Brunel; Connah, James; Herridge, Henry; Musselwhite, Edward William H.; Norris, James, B.A.; Smith, Maurice Alfred Wretts. For the B.Mus. Examination the following was the Pass List:—First Division—Hannam, William Simpson. Second Division—Thatcher, Edwin. For the Intermediate D.Mus. Examination the following was the Pass List:—First Division—Miller, Harry Collin.

AN agreeable Musical and Dramatic Soirée was given by Signor Carlo Ducci on the 19th ult., in the Whitehall Rooms, Hotel Métropole. The programme was of a diversified description. It was intended to amuse a general audience and answered its purpose thoroughly. Signor Ducci was assisted by Miss Lucille Saunders, Mdlle. Noemi Lorenzi, Mrs. C. Elgood, Miss Grace Arnold, Miss Alexes Leighton, Madame Schlüter, Mr. A. D. Saxon, Signor Abramoff, M. Paul Richard, M. Johannes Wolff, and Mr. Raphael Roche. A company of Swiss mountaineers, under the direction of Mr. Muhlemann, also appeared, in their national costumes, and sang several characteristic Swiss pieces in capital style.

MISS DAMIAN gave a Concert at the Princes' Hall, on the 9th ult., previous to her departure for America as a member of the Albani Concert party. The artists who assisted her were mainly those who were engaged to accompany the Canadian *prima donna* in her tour, and the programme was of the ballad order, the songs being only varied by some instrumental solos, introduced by M. Nachéz, Signor Bisaccia, and Mr. W. L. Barrett. Miss Damian's fine contralto voice was heard to advantage in Schubert's "Aufenthalt" and Gounod's "Ruth," and among those who gave satisfaction to a large audience were Miss Alice Whitacre, Madame Larkcom, Mr. Lawrence Kellie, and Mr. Oswald. Mr. Randegger and Miss Bessie Waugh accompanied.

On Saturday, the 5th ult., a performance of Handel's "Messiah" was given in the Chelsea Town Hall, by Mrs. A. J. Layton, F.C.O., in place of the usual miscellaneous programme provided for the "Saturday Evenings for the People" held here. The choruses were admirably sung by a choir of about sixty voices, the group of five from "Behold the Lamb of God" to "He trusted in God" being specially well rendered. The solos were sung by Mrs. Luff, Miss Kate Cherry, Miss Jessie King, and Messrs. Tingey, Humphry, Catten, and Alfred J. Layton. The work was conducted throughout by Mrs. Layton, who received a hearty ovation at the close.

THE members of the Grosvenor Choral Society gave their 203rd monthly Concert at the Grosvenor Hall, on Friday evening, the 18th ult., consisting of a miscellaneous selection. The soloists were Miss Maud Cameron, Miss Lucy Etheridge, Mr. James Gawthrop, Mr. T. H. Nye, and Mr. Charles Ortnor. Miss Jessie Davies and Miss Madge Potter were highly successful in their respective pianoforte solos. Mrs. Frame presided at the pianoforte. Mr. David Woodhouse conducted. Mr. Henry J. Wood's new dramatic Oratorio "St. Dorothea" will be performed at the next monthly Concert, with orchestral accompaniments, and conducted by the Composer.

A FINE performance of Mendelssohn's "Elijah" was given by the Kyrle Society, at St. Clement's, Notting Hill, on the 23rd ult., the choir numbering about eighty voices. The part of the *Prophet* was sung most admirably throughout by Mr. James West. Miss Ada Loaring was heard to great advantage in the music of the *Widow*. Mrs. Edwards gave the contralto music with genuine feeling, "O rest in the Lord" being worthy of special notice. Mr. George Micklewood sang the tenor music. Mr. E. H. Turpin presided at the organ and Mr. F. A. W. Docker conducted.

THE North-East London Choral Society gave the first Concert of the season, at Morley Hall, on the 23rd ult., the works performed being Stainer's "Daughter of Jairus," Lloyd's "Hero and Leander," and a brief miscellaneous selection. The solo vocalists were Miss Eleanor Falkner, Mr. Albert James, and Mr. Musgrove Tufnail. Solo violoncello, Miss Lilian Watson; accompanists, Mr. Fountain Meen (pianoforte) and Mr. Louis B. Prout (harmonium); Conductor, Mr. John E. West.

THE Holy Innocents', Hornsey, Musical Society gave a performance, on the 14th ult., of Barnett's "Ancient Mariner," at the Hornsey National Hall, Mr. Donne Smith, Conductor. The solo parts of the Cantata were allotted to Mrs. Trust, Miss Coyte Turner, Mr. James Gawthrop, and Mr. Musgrove Tufnail. The choruses were given with spirit. The accompanying instruments were the American organ, played by Mr. E. Drewitt, and the pianoforte, played by Mr. S. S. Hodges. The second part of the programme was of a miscellaneous character.

THE second Smoking Concert of the season of the Civil Service Vocal Union was given in the Great Hall at Cannon Street Hotel, on Thursday evening, the 24th ult., the spacious room being occupied by a crowded audience. The part-music included a graceful number, "When twilight dews," by the Conductor, Mr. J. H. Maunder, which was encored. The soloists were Messrs. Charles Chillely, Musgrove Tufnail, Herbert Schartau, and George Horton (oboe). Mr. Maunder conducted.

THE St. Stephen's Choral Society, Clapham Park, gave its first Concert this season on the 16th ult., at Balham Hall, to a large and appreciative audience. Macfarren's "May Day" and Mendelssohn's "Hear my prayer" were given successfully, together with a miscellaneous selection. The performers were Miss Annie Swinfen, Mr. Donnell Balfe, Mr. Arnold Russell (pianoforte), and Miss C. Lowndes (violoncello). Miss Starkey and Miss Helen Smith were the accompanists, and the Conductor was Mr. J. H. Olding.

AT St. Ethelreda's Catholic Church, Ely Place, on Christmas Day, the Choir gave an artistic rendering of Gounod's "Messe Solennelle." The solos were entrusted to Master M. Moran, Mr. W. F. Dutton, Mr. B. Cunningham, and Mr. Conrad Formes. The accompaniments were given by a contingent from the Crystal Palace Orchestra, who also played a movement from Haydn's "Second Symphony." Mr. B. B. Barrett presided at the organ, and Mr. Henry Lewis conducted.

THE Distribution of Diplomas and Certificates in connection with the half-yearly Higher Examinations held at Trinity College in January, took place on Tuesday evening, the 15th ult., the Warden (the Rev. Dr. Bonavia Hunt) presiding. The diploma of Licentiate in Music was gained by Thomas Cross, of Leicester; James L. Gregory, of Ware; Frederick James Karn, Mus. B., Camb.; George Frederick Potter, of Grantham; and William Willoughby, of Plymouth.

AT the Stormont Hall, Stormont Road, Lavender Hill, a performance of Gaul's Cantata "Joan of Arc" was given on the 14th ult., by the South-West Choral Society. There was an orchestra and chorus of ninety performers. The soloists were Madame Bessie Webber, Mr. Maskell Hardy, and Mr. Edward H. Holder. The leader of the band was Mr. C. W. Wade, the pianoforte was played by Mr. J. T. Corbin, and the harmonium by Mr. J. A. Batchelor. The Conductor was Mr. A. Bond.

THE Old Acquaintance Musical Society gave its ninth Smoking Concert at the Freemasons' Tavern, on the 22nd ult., when a most attractive programme was provided by the excellent Musical Director, Mr. J. Kift. The artists

were Messrs. Albert James, Sidney Tower, W. G. Forington, Walter Coward, H. W. Schartau, C. T. Johnson, E. Moss, F. C. Everill, and a small choir of boys. Mr. G. T. Miles was solo harp, and Messrs. A. Izard and J. Kift presided at the pianoforte.

A LARGE number of the readers of THE MUSICAL TIMES will join with the members of the Choir Benevolent Fund in regretting the great loss they have sustained in the resignation of their Secretary, Mr. Charles Fry. He has conducted the business of the Society since his appointment in 1875 with faithfulness and zeal, and by his untiring care, his business qualifications, and his courtesy has gained the esteem of all with whom he has been brought into contact.

AN evening Concert was given by the Countess of Dudley in aid of the Delph Mission at the Town Hall, Brierley Hill, on Thursday, the 17th ult. The artists were Miss Georgina Ganz, Miss Marian McKenzie, Mr. Philip Newbury, Mr. Avon Saxon, the Rev. E. Vine Hall, and Herr Hans Wessely. Mr. Augustus Spalding recited, and Mr. Wilhelm Ganz conducted a very successful performance in his usual able manner.

THE new organ which has been built for Christ Church, St. Giles's, Endell Street, Long Acre, by Mr. A. Monk, of Holloway Road, was formally opened on Monday evening, the 21st ult., by Mr. James Loaring, F.C.O., with a Recital. Compositions by Paer, Mozart, Rossini, Handel, Haydn, Arne, Lemmens, and Loaring were performed, Mr. Loaring's playing being very much admired. Miss Ada Loaring was the vocalist.

A SPECIAL Epiphany Service was held at St. Andrew Undershaft, E.C., on Tuesday, the 15th ult., when the Missionary Cantata "St. Andrew" (for choir and congregation) was repeated. The work was effectively rendered by the Choir of St. Andrew Undershaft, assisted by members of the All Saints' (Clapton) Choral Society. The composer, Mr. W. M. Wait, presided at the organ, and Mrs. Wallis at the pianoforte.

MASTER T. SHARPLES, of Worsley, aged fourteen, pupil of Mr. R. Froude Coules, has passed the recent examination for the Diploma of Associate of the College of Organists. He is the youngest candidate by several years who has ever gained this diploma. He was appointed Organist of Christ Church, Patricroft, after competition, at the age of thirteen.

A VERY successful performance of "Judas Maccabæus" was given by the New Southgate and Friern Barnet Choral Society, at New Southgate, on Thursday, the 17th ult., under the conductorship of Mr. William Horsey. The soloists were Miss Mary Bliss, Miss Alice Suter, Mr. John Probert, and Mr. John Bridson.

MR. FRANK T. LOWDEN, Organist and Choirmaster, Christ Church, Woburn Square, W.C., gave an Organ Recital at Christ Church, on the 17th ult. The Recital was composed of selections from Mendelssohn, Smart, Bennett, Lowden, and Bach's works. Some solos were sung by Mr. J. Dalgety Henderson.

WE hear through the Melbourne papers, the *Argus* and *Age*, of December 11, that a Romance for orchestra, by Mr. Walter Wesché, has been played by the Exhibition orchestra, under Mr. F. H. Cowen, and is well spoken of.

THE historical painting of "Wagner in his home, Wahnfried," has been purchased from the artist, Professor Beckmann, by Mr. Rud. Ibach Sohn, and is on exhibition at his new Pianoforte Show Rooms, 113, Oxford Street, W.

ON Christmas Day the music at the High Mass, at the Church of St. Aloysius, Clarendon Square, was rendered with orchestral accompaniment, under the direction of Mr. Talbot Notcutt.

MISS GRACE BATCHELDER, who has just obtained the Norfolk and Norwich Scholarship at the Royal College of Music, has been for the last five years a pupil in Miss Helen Kenway's Orphan School for the Daughters of Musicians.

MRS. SAMUEL HASLUCK, who as Miss Alice Aloof distinguished herself as a clever pianoforte player, gave, in association with her husband, a Recital at Steinway Hall, on Thursday evening, the 3rd ult.

REVIEWS.

Hector Berlioz, sa Vie et ses Œuvres. Par Adolphe Jullien. [Paris: A la Librairie de l'Art.]

THE position which Hector Berlioz now occupies in the kingdom of art was won for him after his death. The judgment of his contemporaries was reversed, and a more diligent study of his compositions, undertaken for the most part by those who were willing to believe the earnestness of his character and the possibility of the genius shown in his works, despite the coldness of the public and his brother musicians towards them, proved that there was much in them which was new and fresh in art. Berlioz was certainly a deep thinker, and one whose thoughts soared beyond the vision of the majority of those by whom he was surrounded in life. He was original in his forms of expression, and the few points they presented in common with conventional and recognised formula were held to be of the weakest character, and by his weaknesses he was judged. His strength was beyond the comprehension of his critics.

Their minds and tastes were guided by the principles which had been inculcated through the works of the leading composers of the Italian school—Rossini, Donizetti, Bellini, and their many imitators. Their works abounded in melodies which satisfied the ears if they did not always appeal to the mind. Berlioz was never a melodist in the accepted sense of the term. His great strength lay in his novel treatment of orchestral resources. These effects had, it is true, been suggested by more than one of the composers who belonged to the schools represented by the names just mentioned, but they had never been prosecuted to such an issue as that undertaken by Berlioz. He was on new and hitherto comparatively unexplored ground. It did not occur to his critics that it was possible to find new and thoughtful uses for material at the disposal of all. It was easy to decry that which could not be measured by accepted tests. Art in a general way was always difficult, but criticism such as was then brought into exercise was of all operations the most easy. Ridicule was a safe form of criticism where true knowledge failed and sympathy lay dormant or dead.

That which could not be grasped was derided. If his designs could not be measured by the then accepted rules of treatment, they could be subjected to ridicule. Those who were acquainted with the facts of his life knew to a certain degree, if only vaguely, that few musicians had been laughed at more frequently, or had been more frequently made the butts for the shafts of satire than Hector Berlioz. The publication of Adolphe Jullien's remarkable memoir of the great musician shows how he was treated in his lifetime. In this splendid book full of illustrations, reproduced from many sources, there are many that are most interesting, viewed by the light of after-knowledge. Some of the original lithographic drawings by M. Fantin-Latour, such as "Venite," "Tuba mirum spargens sonum," "Symphonie fantastique," "Un Bal," "Lélio," "La harpe Eolienne," "Harold en Italie," and others, fourteen in all, illustrative of his chief productions, are clever though fanciful, but they serve to give a character of elegance to the book, even if they are described as outside the text. Those which properly belong to it and really serve as illustrations are of more importance to the musical student. *Fac-similes* of autographs—one, a letter to Pleyel in 1816, remarkable for the firmness of its written style—of title-pages of the first publications of some of his early works, portraits of himself at every stage of his career, from the year 1831 when he was in the twenty-eighth year of his age, each showing the same marked characteristics of feature which made his face the easy sport of the caricaturist, adorn nearly every page of this splendid work. One of the best is the portrait drawn by Baugniet in London, in 1851, while Berlioz was acting as one of the delegates from France to the great Exhibition. The portraits of Miss Smithson—with whom Berlioz fell in love and whom he afterwards married—as *Juliet*, as *Ophelia* (alone and in groups in which Charles Kemble also appears), as well as in the costume of everyday life, will be not without their interest for English readers. The caricatures by Cham, by Gavarni, by Gustave Doré in 1850, and by the great and small artists who attacked Berlioz all his life, and did not even spare him

after death, are faithfully and copiously reproduced. It is true that he was often in such company as the world now calls honourable—Jules Janin, Victor Hugo, David d'Angers, and Paul Delaroche. The ways of these men were strange to the world, they were therefore gibbeted as charlatans, mountebanks, saltimbanques, &c. Berlioz was drawn as the man whose every limb was an orchestral instrument. It was proposed by some of the wits to employ certain of the notes in the score of "Les Troyens" with which to kill cattle, and so to supersede the pole-axe. He is represented as conducting a Concert, surrounded by cannon, double basses, brass instruments of enormous size, before an audience stopping their ears. Happily the hall is well built, and can stand the shock—"Heureusement la Salle est solide—elle résiste." Box openers propose among themselves to lay in a stock of cotton wool for the ears of the patrons of the Berlioz Concerts. Doctors are called in to patients who have become deafened by constant attendance at the Concerts. Our composer is depicted as conducting a European Concert with a telegraph pole. His scores are represented as having been made by upsetting the ink bottle on music paper. Even after his death sarcastic drawings occasionally appeared in the *Charivari* and like papers. Here is one *à propos* of the subscription being raised for his monument in 1883: "My dear friend, the amount you have given is very handsome, and your manner of giving it touches me deeply, the more especially as you so persistently attacked Berlioz during his lifetime." "Oh! he cannot write any more music, you know." These, more than the higher artistic pictures which adorn the book, tell of the attitude of his literary and artistic contemporaries towards him. Their peculiarities, however, in no way influenced the author, Adolphe Jullien, in the manner in which he tells the story of the life of Berlioz; they rather anticipate the purpose of those who supply additional illustrations to books of biography or quaint phases of history. Every detail is told exhaustively yet with a due amount of artistic skill, from the day of the birth of the hero, through his youth and his varied career, until the day when his statue was unveiled in the Square Vintimille in 1886 and the completion of the monument in the Montmartre Cemetery in 1887, so that everything is brought up to the latest date. It would be a work of supererogation to repeat in these pages the several passages of the life of Berlioz, considering how ably that duty has been done already by a well-skilled hand. It may not, however, be superfluous to allude to the extraordinary popularity which his works attained after his death. This, it may be humiliating to say, was not so much due to a full recognition of their artistic merit as to a feeling of a phase of patriotism. The death of Berlioz occurred in 1869, the war between France and Germany in 1870. The growing influence of Wagner was discouraged out of a hatred for all things Teutonic. It would be thought unwise to take a retrograde step in musical art by setting up as an idol of the passing hour the works of any musician who did not represent in some degree the advanced condition of things musical. Wagner's music showed this attainment, but Wagner was a German. The music of Berlioz, written in a form for which his contemporaries were not prepared, yet contained many of those controversial qualities, if they may be so called, with which the public had to a certain extent become familiar. Nothing was better for the object. So the works of the much caricatured musician, which had first received important and substantial acknowledgment from the Italian Paganini, and subsequently from M. Benazet, the lessee of the gaming tables at Baden-Baden, to whose enterprise is owing the production of many of the compositions of Berlioz, were at last recognised by his own countrymen in a manner more suggestive of pique than of a true admiration for art.

Theo. Bonheur's Standard Pianoforte Tutor.
[W. Marshall and Co.]

THE author of this Tutor tells us in his preface that what he has felt the want of in his teaching is an instruction book that is progressive, "not leaving one thing for another till the first has been thoroughly learned." What he means is, we presume, "till the first has been thoroughly explained," for certainly if it be not thoroughly "learned," that must be the fault of the pupil. We quite believe that

the early chapters of a Tutor ought to be as simple as possible; but every explanation given, however concise, should be strictly true, so that a young student may have nothing afterwards to unlearn. Now, in reading about the different kinds of time, when he is told, in the book before us, "6-8 time shows that there are six quavers in a bar, or notes to the value of six quavers," we contend that he has only become acquainted with the quantity of quavers in each bar, without having the slightest idea how these quavers are grouped; and this is still more extraordinary as in 9-8 time he is informed that "there are three dotted crotchets in a bar, or notes to the value of three dotted crotchets." Again, in the minor scales (which in this work always ascend with the sixth and seventh degrees raised, and descend with these degrees restored to the signature), it is said, with reference to the scale of G sharp minor, that "a double sharp raises the note to which it is prefixed two semitones." Unquestionably "the note to which it is prefixed" in this scale is F sharp, and assuredly this sign, \times , does not raise it "two semitones." We could multiply instances of this old-world teaching were we so inclined, but prefer to pass to the portion of the work which can be unreservedly praised, and may at once say that all the lessons for practice, and melodies easily arranged, both as solos and duets, will be found highly attractive by young players. The book, too, is carefully got up; and at the conclusion is a good Dictionary of Musical Terms.

Six Songs. By Arthur Somervell. *Five Songs.* By H. F. Birch Reynardson. *Four Songs.* By K. Boundy. [J. and J. Hopkinson.]

SONG albums are rapidly replacing single compositions issued in full music size and at a price far above their genuine value. The change is to be commended on all grounds, and we congratulate the composers of the above-named songs on their adoption of the reformed procedure, though we cannot give them equal praise concerning the abstract merit of their music. Mr. Somervell's songs are settings from Burns, most, if not all, of which have done duty on previous occasions. The peculiarities of Scottish music are not made prominent in every phrase, but they are pleasantly suggested now and then, and combined with a measure of expressiveness and musicianly feeling not often met with in English ballads. The songs are really charming, and are as suitable for the concert-room as the private circle. Mr. Reynardson has sought inspiration from English poets of various epochs, but he has not gained it so freely as could be wished. He writes in a musicianly style, but three of the five songs are rather laboured and dull. No. 3, "Where go the boats?" is very pleasing; and No. 5, "A song of the four seasons," would be better still if it were not for the too restless accompaniment. These two, however, have sufficient merit to enable us to commend the album to the notice of vocalists. The composer of the third set is a young lady who has also wisely taken standard poets as the foundation of her musical superstructure. In musicianly qualities they are well-nigh perfect, and they are also marked by true feeling and even passion. Miss Boundy, however, should not forget that the interest of a song necessarily centres in the voice part. Her phrases are not always vocal, and her songs require singers possessing extensive compass, though her accompaniments are unexceptionable. Still, it is pleasant to meet with efforts of this kind as showing that the worthless royalty ballad has not the field entirely to itself.

The Office for the Holy Communion, in A. By William Tattersall. [Novello, Ewer and Co.]

THIS is a very full service in the sense of completeness, the composer having included the Benedictus, the Agnus Dei, the Nunc dimittis, and a Eucharistic Hymn, beside setting every possible portion of the Office as it stands in the Prayer Book. We regret, however, to be unable to speak in high terms of his achievement. Some of his ideas are fresh and pleasing, but the frequent violations of the elementary laws of harmony, as well as the patchy construction of the longer portions, such as the Credo and the Gloria in Excelsis, betoken an inexperienced hand. Mr. Tattersall will do better with further study; his present effort cannot win favour from those who possess even an ordinary amount of musical feeling.

Treatise on Musical Intervals, Temperament, and the Elementary Principles of Music. By W. S. B. Woolhouse, F.R.A.S., F.I.A., &c. Second edition.

[Charles Woolhouse.]

IT is an advantage to the musical student who desires that his knowledge should be thorough, that he should know some of the scientific truths which surround a certain portion of the practice of music. For all the ordinary purposes of musical exercise in every-day life there is very little in the mathematical aspects of music that could be called useful. Still, as "perfect knowledge bringeth confidence," according to the writing-master's maxim, a slight acquaintance with the arithmetical aspects of music is very useful, and to some minds especially attractive. Mr. Woolhouse's treatise on "Musical intervals" may certainly be recommended as one of the best and simplest works on the subject. It is written by one who possesses not only an accurate grasp of the facts he has to deal with, but also a love for its application. These things make the book more than ordinarily valuable. It contains some 128 pages, divided into a series of eighty-four articles comprised under the heads of Sound, Intervals, Temperament, Harmonics, Beats of Imperfect Concords, True Intonation, Intervals technically considered, Scales, Chords, and miscellaneous additions, in which the Tartini tones, the dimensions of Stradivarius instruments, the proportions of violin bows, Dr. Stone's improved Contrafagotto, and other matters, so that all the student requires to know at the outset is comprised within the covers of the book. Should he desire to extend his researches, the Treatise offers a valuable, because trustworthy, guide to more elaborate disquisitions on the same theme.

Hand in hand; One; Waves; Only. Songs by Olga. [Novello, Ewer and Co.]

FOR reasons which, no doubt, are sufficient, the composer of these songs has elected to conceal his or her identity under a *nom de plume*, and we have no right to question the motives which prompted this modest course. Indeed, we may commend it, for although taken collectively the compositions have undeniable merits, they are defaced by errors of musical grammar which are probably due to want of experience. As instances we may quote the crashing discord in bar 8, page 2, of "Hand in hand," and the faulty progression between bars 3 and 4, page 4, of the same song. They are all written for contralto voice, and the first three are very much alike in metre and sentiment. Olga writes simple, unsophisticated tunes with ease, and the rest is only a matter of study and exercise of that judgment which should influence every composer before committing ideas to paper.

Drusilla. Sacred Cantata for Mixed Voices. By James C. Beazley. [Weekes and Co.]

THE composer of the music of this Cantata has also compiled and selected the words suitable for his purpose. The story relates to one of the early Christian Martyrs, and the manner in which the music illustrates the story does not indicate more than a very modest ambition to follow in the wake of those who have invested like themes with more elaborate treatment. There are solos, duets, recitatives, chorales for Christians, and choruses for heathen, with martial music for the Roman legionaries, all of which serve the purposes of variety if they do not always succeed in awakening the corresponding charm. Simplicity of design has been aimed at and attained, and Choral Societies of modest pretensions will doubtless be glad to add the work to their *répertoires*.

At Evening. Idyl for the Organ. By Dudley Buck. [Forsyth Brothers.]

THE approaching performances in London of this American composer's important Cantata "The Light of Asia," give, at any rate, a temporary interest to mere trifles from his pen. This organ piece, however, is not a trifle, if we regard it from a high standpoint, for the musicianship is of a first-class kind, and exhibits far more fancy and originality than is usual in a quiet *Andante* for the organ. There is an orchestral feeling in the directions for registering, and if played on an instrument with fair resources it should be extremely effective.

The Carrion Crow. Humorous Part-Song for Soprano, Alto, Tenor, and Bass. Words from an Old Rhyme.

Ben Bowlegs. Humorous Part-Song for Soprano, Alto, Tenor, and Bass. Words by Edward Oxenford.

Composed by W. W. Pearson. [Novello, Ewer and Co.]

THE composer of these Part-songs has already made a name by his setting of humorous words for choirs, and certainly the two under notice show no sign of waning power. "The Carrion Crow" is as quaintly comic in the music as in the rhyme, an excellent effect being gained by the frequent repetition of the words, and the whole composition has a merry ring in it which cannot fail to please. "Ben Bowlegs" is equally funny, but so delicately handled as to commend itself even to the most critical listener. The reiterated "bow, wow, wow" is ingeniously woven in with the more quiet portions of the song, and the harmonies are always good, and never obtrusive.

Original Compositions for the Organ. By Walter H. Sangster. No. 6. *Prelude and Fugue in G minor.* No. 7. *Overture in G.* [Weekes and Co.]

EVEN in these days of activity in organ composition we do not often meet with works equal to these in pretence. Dr. Sangster does not write for amateurs; his *Prelude* and *Fugue* are, in point of difficulty, on a par with the most arduous of Bach himself, and—the *Prelude* especially—distinguished by much boldness and freedom of treatment. The *Fugue* is treated on an attractive subject, and is effectively, if not very strictly, worked out. We cannot speak in such high terms of the *Overture*. It is very lengthy and complex, but rather vague in outline, and much of the writing is more suitable for the pianoforte than the organ. The composer will do well to put a slight curb to his ambition; his talent is considerably above the average.

Daybreak. Part-song for mixed voices. Words by Longfellow. Music by C. A. Macirone.

[J. and J. Hopkinson.]

THIS unpretentious little composition forms No. 10 of the "Grosvenor Series of Part-songs," and is written throughout with that refinement and artistic feeling which characterise all Miss Macirone's choral pieces. Longfellow's words are treated most sympathetically, the music, in E minor and major, being as spontaneous as the poetry, and consequently presenting no sign throughout of over-elaboration. The running semiquaver accompaniment, occasionally introduced, is extremely effective; but, before concluding, we must call attention to bar 10, page 5, in which we imagine the bass voice, instead of dipping down to E, should hold on, or repeat, the G.

The Artist's Series of Easy and Attractive Duets. For Violin and Pianoforte. By Michael Rice.

[Beare and Son.]

IN the thirteen numbers of the series which have reached our hands, there is much that is most commendable and useful. The charm and piquancy of the melodies call forth the first qualification, the knowledge of what is required to excite the attention of young players justifies the second. The duets are well arranged and fully carry out their own description as being "easy and attractive."

Favourite Melodies for Violin and Pianoforte. Arranged by Frederick Weekes. [Weekes and Co.]

THE thirty-first number of the series contains Braga's "Serenata," originally written for voice with violin *obbligato*. Here a combination of the violin and voice part is arranged, and the result is a charming little solo, which should by no means be beneath the notice of the most advanced players.

Come, fill ye right merrily. Bacchanalian Part-Song. By C. E. Stephens. (The Orpheus, No. 212.) [Novello, Ewer and Co.]

MALE voice choirs should make acquaintance with this excellent piece of writing. It is interesting in the several parts, and the varied rhythms give it an additional piquancy and effect.

FOREIGN NOTES.

THE Bayreuth Festspiele will be resumed this year on July 21, and will continue until August 18 following, "Parsifal," "Tristan und Isolde," and "Die Meistersinger" being the works selected for performance. The Prince Regent of Bavaria has, it is announced, informed Frau Cosima Wagner that he will act as patron to the Bayreuth institution.

A new Sonata for violin and pianoforte, by Johannes Brahms, has been recently performed privately at Vienna, and is pronounced by connoisseurs, including Dr. Joachim, to be one of the most charming productions from the pen of that eminent master.

A season of Italian Opera is to be opened next month at the Kroll'sche Theater, of Berlin, when Léo Delibes's "Lakmé" will be introduced, for the first time, to German audiences. Mlle. Van Zandt, the gifted *prima donna* who, some years ago, met with such ungallant treatment in the French capital, will be the "star" of the undertaking.

At the Munich Hof-Theater 166 performances of opera took place during the past year, the most important novelties produced here having been Verdi's "Otello," Weber's "Die drei Pintos," and Wagner's early opera "Die Feen."

The *Athenæum* says: "The Berlin journals speak very favourably of the new works by Dr. Villiers Stanford, performed in the Philharmonic Society's Hall of that city, on the 14th ult. The Symphony especially is described in glowing terms, the *Kreuz Zeitung* declaring that there is not a weak moment in the entire work, while the *Berliner Reichsbote* says that it 'sets him in the front rank of the composers of our own day.' Other papers are equally flattering."

According to the Berlin *Allgemeine Musik Zeitung* there have been during the past year thirty-nine new operas first introduced to the world of music—viz., sixteen Italian works, seven German, five French, four Dutch, three English, two Russian, one Danish, and one Croatian. To these should be added thirty comic operas—viz., thirteen French, eight German, and nine Italian. In the production of operettas the year has been especially prolific, their numbers being no less than seventy-three, whereof twenty-four are of Italian, twenty-three of German, and nineteen of French origin.

A "cyclust" of Wagner's operas, from "Rienzi" to the "Nibelungen," will be given next month at the Hof-Theater of Darmstadt.

An Austrian Ladies' Vocal Quartet is just now making a highly successful Concert tour in Germany, whence the fair vocalists will proceed to Switzerland and France.

Wagner's "Tannhäuser," in the version given it by the composer for the ill-fated Paris performance of that work, is shortly to be produced at Karlsruhe, under the direction of Herr Felix Mottl. The same opera is to be performed ere long at Prague, for the first time in the Bohemian language.

A Symphony superscribed "Aus Italien," by the gifted young composer Herr Richard Strauss, first performed at a recent Gürzenich Concert at Cologne, has produced a highly favourable impression, and is considered by connoisseurs to be an important addition to symphonic literature.

Herr Franz Rummel, the excellent and ubiquitous pianist, having just completed a very successful series of Chamber Concerts at Berlin, has left that capital for a *tournee* in southern Germany and Austria, after which he will pay a visit to this country, previous to his departure upon another artistic tour in the Scandinavian countries.

Having regard to the fact that Mendelssohn contributed not a little to his own fame by writing the popular "Wedding March," a young Teutonic aspirant to similar distinction is (a fastidious German contemporary assures us) just now engaged upon the composition of a correspondingly elaborate "Divorce March."

Herr Albert Niemann, the famous Wagner tenor, has retired from the *personnel* of the Berlin Opera, with which establishment he had been associated for twenty-two years. Niemann is now in his fifty-ninth year, and is in the full possession of his fine voice.

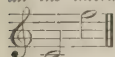
The Viennese Männergesang Verein has just given its five hundredth public performance, this excellent Institution having been founded some forty-five years ago.

A. T. W. (Malvern).—We shall be glad to have news of the work done; it is more interesting to our readers than statements of intentions.

E. M. R.—The invention for moderating the tone of the pianoforte during practice, alluded to in an "Occasional Note" in our last number, is called the "Dulcephone," and was patented by Challen and Son, 46, Oxford Street, W.

F. ST. JOHN LACY.—It is altogether a bogus affair.

F. W. BYLES.—The Ocarina, with all the latest improvements, can be obtained in all sizes and at all prices, from two shillings to ten guineas, of Mr. Barr, 38A, Bow Lane, Queen Victoria Street, London. The instrument is easy to learn, and has an extensive compass, with all the intermediate chromatic semitones—namely, from C to F



There are some which are also made with two keys, giving extra F and G in addition. Others are made with tunings to regulate the pitch. The Ocarina is made in seven sizes.

HENRY LITTLEWOOD.—Henry Russell is still living, and is both well and hearty.

L. M. D.—The legal right to grant hoods belongs only to the Universities having the power to make graduates. Neither of the bodies you have mentioned possess that right legally.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALFRETON.—On New Year's Day a Concert was given in the Town Hall. Mr. W. W. Windle, Organist and Choirmaster of Belper Church, was responsible for the programme. The performers—Miss M. A. Fisher, Miss Donnelly, Masters Banks, Adderley, Eley, and Mills, of the Belper Choir, were very successful. Romberg's "Toy Symphony" was performed. Mr. Windle conducting, he also playing duets with his pupils, Miss Radford, Miss Forreth, and Master Frank Robinson.

BARNET.—A Concert was given by Mr. J. W. E. Hale at St. Andrew's Schools, on the 5th ult. A choir of boys and girls performed, with orchestral accompaniment, two vocal waltzes and some part-songs, under the conductorship of Mr. B. B. Barrett. Miss Alice Musgrove, Messrs. C. Odell and E. Lewis, and Masters W. Harvey and C. Grant contributed the remainder of the programme, which was concluded by Sir Michael Costa's setting of the National Anthem. Messrs. Barrett and Vinter and Master E. Murray were the accompanists.

BLACKBURN.—The Creation was given on the 1st ult., at James Street Congregational Church, under the direction of Mr. W. H. Robinson. The principals were Madame Graefe, Mr. Barlow, and Mr. Edward Grime. The chorus of eighty voices included many members of the Vocal Society. The soloists met with much appreciation, and the choruses were given with great effect. Mr. Robinson presided at the organ, and directed the entire performance.—The St. Cecilia Society gave a capital performance of Berlioz's *Faust*, on the 11th ult., in the Exchange Hall. Mrs. Mary Davies, Mr. Edward Lloyd, Mr. Higginson, and Mr. Santley were the principal vocalists. The hall was extremely full and the Committee are to be congratulated on their enterprise. The Society never gave a Concert which opened more auspiciously, went more smoothly, or closed more satisfactorily. Herr Ernst Schiever had been retained as leader of the band, but owing to a slight accident to his thumb he was unable to be present. A very efficient substitute was obtained in Mr. Willy Hess. The splendid singing of Mrs. Mary Davies and Mr. Lloyd created a *fuore*, and the cheering at the close of the duet in Scene 13 completely drowned the voice of Mephistopheles and sounds of the band in the opening bars of the following scene. Mr. Santley sang well, and Mr. Higginson was a capable Brander. The Easter Hymn, the dance of Sylphs, and the chorus of Students were all excellently done, and it appeared as though especial care had been bestowed upon the preparation of the chorus of Infernal Spirits in the Pandemonium Scene. The band, sixty in number, worked admirably, and were deservedly applauded. Mr. J. H. Rooks conducted. The performance was in its way a triumph and a vindication of the vocal ability of Blackburn.—At Mr. W. H. Thorley's second Concert, given in the Exchange Hall on the 18th ult., Haydn's *Creation* was given. The principal artists were Mdlle. Spada, Mr. Sydney Tower, and Mr. Brereton. The choruses were somewhat unequal in merit, but the first, "Achieved," and "For ever blessed," were excellent. The last chorus, "Sing to the Lord," was very poor. Mdlle. Spada has a charming voice, and will do greater justice to the part when she is more intimately acquainted with its requirements. In the last chorus Mdlle. Spada did not attempt any of the "Amen" soli, and the effect of the alto, tenor, and bass voices alone was somewhat strange. Mr. Tower gave an excellent rendering of "In native worth." The band was led by Herr S. Jacoby. Mr. W. H. Thorley conducted.

CHIGWELL.—On Sunday afternoon, December 30, an interesting and devotional Carol Service was held at Chigwell Church. There was a numerous congregation, and the Vicar delivered an appropriate address. In addition to suitable hymns, the following programme of music was well rendered, Mr. H. Riding, F.C.O., Organist and Choirmaster, presiding at the organ, the tenor solos being sung by Mr. Clinch and the bass solos by Messrs. Smith and Simmons:—Opening Voluntary, Andante Pastorale (H. Riding), Responses (Tallis), Psalm lxxxv. (Wesley), Magnificat (Stammers) in A, Anthem, "Sing unto God" (Noël), Carol, "Come, tune your heart"; Carol, "In the fields with their flocks abiding"; tenor solo, "Comfort ye" and "Every valley" (*Messiah*); Carol, "I sing the birth was born to-night"; Carol, "Sleep, Babe Divine"; Carol, "In the country nigh to Bethlehem";

Carol, "See amid the winter snow"; bass solo, "When I view the mother holding"; Carol, "Sleep, Holy Babe"; tenor solo, "Refrain thy voice from weeping" (*Light of the World*); Carol, "Good King Wenceslas."

CREWE.—On the evening of the 3rd ult. the members of the Philharmonic Society testified their appreciation of the services of their late Conductor, Mr. G. Young, by presenting him with a handsomely bound full score copy of *Elijah* and a silver inkstand.

DINGWALL, N.B.—A Concert, for the benefit of the poor of the town, was given here on the evening of Tuesday, the 22nd ult., in the Masonic Hall. A number of well-known pieces, such as "The Cough and Crow" and the Gipsy Chorus from *Preciosa*, were sung by a glee party with good effect. The feature of the evening was found in the singing of Mrs. Munro, who delighted the audience with several songs. Miss Clara Fraser gave some English, Irish, and Scotch ballads. Miss Ross, Miss Paterson, Miss Davidson (of Tulloch), and Mr. Boulton were also most successful in their several contributions. The other soloists were Miss Maude Hill, Miss Bruce, Miss Macalister, and Mr. Wallace. The accompanists were Mrs. Davidson (of Tulloch) and Miss Ross.

DUNSTABLE.—On Thursday evening, the 3rd ult., Mr. John Anstee, Organist of the Congregational Church, gave a Concert of sacred music in the Town Hall, when the Oratorio *Josiah* (Ogden) was performed, with a chorus of fifty voices selected from all the choirs in the town. The solos were entrusted to well-known local performers. The choruses were rendered with a precision and style which reflected great credit upon the Conductor. Mrs. Proverbs and Mr. W. Duncombe presided at the pianoforte and organ respectively, while Mr. Anstee conducted.

EPSOM.—The annual Concert of Mr. James Hailes took place on Thursday, the 17th ult., at the Public Hall. Madame Charlotte Wilkes, with Miss Phæbe Wilkes and Mr. G. Wilkes, gave a skilful performance of some chamber music by Beethoven, including the Andante Cantabile and Rondo from the Quartet in E flat, the pianoforte part of which was ably rendered by Miss Kate A. Davies. Madame C. Wilkes also played violin solos by Vieuxtemps and Dancla in good style. The vocalists were Miss Annie Swinfen, Miss Carrie Curnow, Mr. Herbert Clinch, and Mr. James Hailes. The accompanists were skilfully played by Mrs. Hailes and Miss Kate Davies.

EXETER.—A new organ has been erected in the choir school, Exeter Cathedral. The instrument, designed by Mr. Wood, has a reversed keyboard, so that the player sits facing the choir, and as the whole of the manual pipes are in a swell with shutters opening at the back, the effect is to give much support to the singers. The shutters of this swell are of an improved construction and vertical in action. The organ was built by Messrs. Hele, of Plymouth, for the Dean and Chapter.

GREAT MARLOW.—A performance of Barnett's *Ancient Mariner*, with a short miscellaneous selection, was given by the Marlow Musical Society, on the 16th ult. The soloists were Miss Charlotte Hanlon, Miss Ada Carter, Mr. Lawrence Fryer (St. Paul's Cathedral), and Mr. Daniel Price (Westminster Abbey). The accompaniments were given, with pianoforte and harmonium, by Mr. E. T. Sweeting, Mus. Bac., and Miss Brown. Conductor, Mr. R. H. Whall, F.C.O.

HENFIELD.—An excellent Concert was given by the Choral Society, on the 22nd ult. The first part was taken up with Barnby's *Rebekah*, in which Mrs. Mobsby took the part of Rebekah, Mr. F. J. W. Ford that of Isaac, and Mr. Marten Barling, Eleazar. The choruses were sung with spirit and precision, and did great credit to the careful training of the Conductor, Mr. H. C. Young, B.A., Organist of St. Barnabas' Church, West Brighton. The second part consisted of miscellaneous items, including Caldicott's "Boy and Bee," Eilenberg's "March of the Mountain Gnomes," and a selection from the *May Queen* of Sterndale Bennett. Miss Tobitt accompanied throughout on the pianoforte, and there was a small orchestra, with Mr. J. M. Gray as leader.

HOUSLOW.—A selection from *The Messiah* was given in Holy Trinity Church, on Wednesday, the 16th ult. There was a chorus of sixty voices, and the organ accompaniment was strengthened by a few brass instruments. The music was generally well rendered, and was appreciated by the large congregation present. Mr. W. A. Griesbach, Organist of the Church, presided at the organ.

KIDDERMINSTER.—The first Concert of this season (being the eleventh by the Instrumental Society) was given in the Town Hall, on the 10th ult. Mr. Wadely, the Conductor, is to be congratulated upon the excellent manner in which the orchestra (which consisted of forty performers) achieved their work. Herr Suck, the leader, contributed some violin solos, and Mr. C. Blagbro' and Miss Mabel Grove (of the Birmingham Town Hall Concerts) were warmly applauded. The programme contained pieces by Rossini, Daniel, Wieniawski, Barker, G. Lange, Barnby, A. M. Smith, Weber, E. Prout, Pontet, Alard, Watson, Allan Macbeth, Lucantoni, Braham, and Meyerbeer.

LEEDS.—An admirable Pianoforte Recital was given on Wednesday, the 23rd ult., at the Philosophical Hall, by Mr. John A. St. O. Dykes. His programme was extensive as regards its range, which was from Bach to Liszt; peculiar in its interest, including as it did more than one work not a stereotyped feature of Pianoforte Recitals. Among other pieces performed were Mendelssohn's Variations *Sérieuses*, which stand out among Mendelssohn's compositions for the instrument in respect of nobility of character and masculine "grip"; bearing comparison with the two Romances by Schumann, which succeeded it in the programme. These two pieces afforded a pleasant contrast, the one all *Sturm und Drang*, the other the embodiment of peaceful beauty. These, and a composition by Scarlatti, which Mr. Dykes interpolated at this point of the programme, were played with a breadth, accuracy, and fire which displayed the performer's powers to the greatest advantage. No programme of pianoforte music can be considered complete without one or more works by Chopin, whose great and poetical genius was devoted almost exclusively to the

instrument, and accordingly Mr. Dykes gave two Etudes, a Nocturne, and the stupendous Polonaise in A flat (Op. 53), in which his refined phrasing and great executive ability were fully illustrated. His playing of the Polonaise, and especially of the wonderful *crescendo* passage in octaves, hardly came up to our ideal, but it is only by comparison with the performances of the greatest of pianists that any exception could be taken to Mr. Dykes's rendering of this wonderful conception. The last section of the programme included two pieces by Joachim Raff, "La Fileuse," and a "Ländler," followed by "La Campanella," by Paganini-Liszt, a combination of names suggesting a double-distilled quintessence of virtuosity. And indeed this last-named piece by no means belied its parentage, for anything more brilliant it would be difficult to imagine, though its difficulties were made light of by Mr. Dykes, who certainly rose to the occasion, and more than maintained the excellent impression his previous performances had made. The whole of the programme was played from memory, in an admirable and artistic style.

LINCOLN.—The St. Andrew's Choral Society gave Macfarren's *May Day* and Aspa's *Gipsies*, on the 14th ult., Mr. W. Pulletin conducting an efficient band and chorus. The solos were sung by Miss Winnie Beaumont, Mr. Orange, Mr. Dunkerton, and Mr. Fenley.

LONDONDERRY.—An Organ Recital was given in the Cathedral, on the 21st ult., by Mr. D. C. Jones, Mus. Bac., F.C.O., when the following programme was performed: Overture (Occasional), Handel; La Carità, Rossini; Andante (Pianoforte Duet, No. 3), Weber; Nuptial March, Guilmant; Canto d'Aspetto (*Admetus*), Handel; Offertoire on two Noëls, Guilmant; Spring Song, Henselt; Triumphal March, Garrett.

LUTON.—Mr. Fred. Gostelow gave his second annual Concert in the Town Hall, on Tuesday, the 8th ult., when he was assisted by Miss Emily Freeman, Miss Greta Williams, Miss Mary Derbyshire, Mr. Owen Roberts, Mr. S. Heath, Mr. B. P. Parker, Mr. P. Elliott, several of his pupils, and a select choir.

MELBOURNE.—The Orchestral Concert on the afternoon of December 10, at the Exhibition, was not up to the average level in point of attendance, although not far behind it. The music itself should have been sufficient attraction, but most of it had been played previously, as far as constant Melbourne patrons were concerned, and these may be forgiven if they did not present themselves in customary numbers. The programme consisted of the following items—namely, Overture "L'Etoile du Nord," by Meyerbeer, very showy and full, and characteristic of its author's style; the superb Andante movement from the "Scotch" Symphony, by Mendelssohn; the brilliant "Scotch" Rhapsody, by A. C. Mackenzie, which shows such high musically treatment of old Scotch themes, especially that of "Braw, braw lads," a perfect instance of rich chromatic adornment in harmony of a well preserved theme. All these had been heard before, and were welcomed on repetition. They were followed by a Romance for orchestra, by Wesche, heard here for the first time. The author is an Englishman of French extraction, living and working in London, and to judge from this evidence of his mind and method, he must be a composer of serious and refined thought, and of acceptable skill in giving good orchestral expression to his ideas. The Romance alluded to is an Andante movement in common time, agreeably written in all parts. This was followed by the familiar ballet music to *La Reine de Saba*, by Gounod, which contains many pretty and various movements, amongst which the solo part, played by Mr. G. Weston, must not be forgotten.

MELTON MOWBRAY.—The principal portion of *Elijah* was sung by the Choral Society, before a large audience, on the 9th ult. The work was well rendered and much appreciated. Miss Winnie Beaumont, Mr. Dunkerton, Miss Whitehead, and Mr. Tufnail took the solos. The band and chorus performed their parts very creditably.

NEWPORT, MON.—An Organ Recital was given at Victoria Road Congregational Church, on Tuesday, the 15th ult., by Mr. Alfred J. Eyre, of the Crystal Palace. The programme included compositions by Handel, Wagner, Bach, Krebs, Bennett, Guilmant, Smart, and Lemmens, and were all well received by the large audience, who thoroughly appreciated Mr. Eyre's performance. Miss Alice Gomes was the vocalist.

NORWICH.—An Organ Recital was given by Mr. W. Lain in the Church of St. Stephen, on Friday evening, the 4th ult. His selection was made from the works of Guilmant, Tours, Mendelssohn, Batiste, Thomé, and Handel, and included two pieces for violin and organ, in which he was joined by Mr. F. W. B. Noverre. The vocalists were Miss B. J. Alden and Mr. J. Lowe.

OLDHAM.—On Saturday, the 5th ult., Mr. W. H. Jude, of Liverpool, gave a lecture at the Art Gallery, on "Musical Masterpieces." The lecture was of a most entertaining character, and the audience were in thorough accord with the Chairman, Mr. Councillor Jackson, when he remarked that he had never known an hour to pass so quickly.

POOLE.—A Concert, possessing unusual attractions, was given by the Longfleet Musical Society in the Amity Hall, on Monday, the 14th ult. The Concert began with the performance of an Operetta, entitled *Pride and Policy*, written by H. T. Craven and composed by Dr. Lemare, the Conductor of the Longfleet Musical Society. The remaining portion of the Concert was taken up with a performance of Sir Arthur Sullivan's beautiful Oratorio *The Prodigal Son*, which was given in an excellent manner. Signor Bertocini was the leader of the orchestra, and the soloists were Miss E. M. Lemare, Miss E. Painter, Mr. W. Townsend, and Mr. Mannell. Dr. Lemare conducted. The chorus performed the parts allotted to them satisfactorily, and the orchestra also deserve praise for their careful work.

READING.—Mr. W. H. Strickland has been presented with a testimonial in the form of a purse of money amounting to £116 and an illuminated address, to mark the completion of twenty-five years' work as Organist and Choirmaster of the Minster and Conductor of the Philharmonic Society, he having founded the Society more than a quarter of a century since. He has also received from the Minster Choir a magnificent desert service of Limoges china, as a token of their personal esteem and regard. During the above period many of the finest works of the great masters have been performed by the

Philharmonic Society, and great improvement has been made in the Church services in the town and neighbourhood, which is in no small measure due to Mr. Strickland's successful labours.

ST. LEONARDS-ON-SEA.—Two Concerts were given at the Royal Concert Hall, on Friday, the 11th ult., by Mr. J. Maughan Barnett, who has been recently appointed Organist of St. Mary Magdalen Church, the performers being Mons. Tivadar Nachéz, Miss Edith Thairwall, and Mr. Barnett. Mons. Tivadar Nachéz's violin solos, which were much applauded, included Mendelssohn's E minor Concerto, several of his own compositions, and the Prayer theme and Variations, by Paganini. Miss Edith Thairwall's singing was tasteful and effective, and her songs were well and suitably chosen. Mr. J. Maughan Barnett displayed ability as a solo pianist in Schubert's Fantasia (Op. 15), "The Wanderer," Beethoven's "Moonlight" Sonata, C sharp minor, two compositions of his own, and pieces by Chopin, Jensen, Fumagalli, and Grieg.

SALISBURY.—The Vocal Union, assisted by the Rev. H. S. Lushington and his party of Handbell Ringers, gave a very successful Concert in the Hamilton Hall, on the 21st ult., on behalf of the Benevolent Fund of the New Sarum Lodge of Oddfellows. At the close of the performance, Mr. E. H. Hulse, M.P. for the City, who presided, supported by the Mayor, S. Parker, Esq., presented Mr. J. M. Hayden with a large and handsomely framed photograph of the Cathedral in recognition of his musical services.—St. Thomas's Choral Society, recently formed for parochial work by the Choirmaster, Mr. J. M. Hayden, gave a highly successful performance of Sir John Stainer's Cantata *The Daughter of Jairus*, in the Church, on Wednesday evening, the 23rd ult. The band and chorus numbered eighty performers. Mr. J. T. Calkin led the former, and Mr. Bowey, the Organist, rendered valuable assistance at the organ. The soloists were Miss Ruth Hunt, Mr. J. M. Hayden, and Mr. Sidney Crook. Mr. Hayden conducted.

SOUTHSEA.—On Friday, the 4th ult., a Concert was given in the Portland Hall, by Mrs. Graham Coles' Concert Party, consisting of vocalists and instrumentalists. The artists engaged were Mdlle. Gambogi, Mr. Orlando Harley, Mr. Franklin Clive, Miss K. Thomas, and Miss E. Armstrong and Mr. H. A. Story (accompanists). Mrs. Coles herself was the contralto. Unfortunately, Mdlle. Gambogi was unable to appear, but her place was taken by Madame Lorenzi. Miss Kathleen Thomas was the solo violinist. Miss E. Armstrong and Mr. H. A. Story played the accompaniments in an intelligent manner.

STOURPORT.—A performance of Mr. A. R. Gaul's *Joan of Arc* was given by the Musical Society in the Town Hall, on the 3rd ult. The choir consisted of seventy voices, who sang the choruses under the direction of Mr. Fred. J. Griffiths, Organist of All Saints', Wilden. The soloists were Miss Lilian Mills, Mr. Lloyd-James, and Mr. Thomas Horrox, of Birmingham. Messrs. J. L. Wedley and Irving Glover, A.C.O., rendered valuable assistance at the pianoforte and harmonium respectively. In the second part of the programme Mr. C. Singleton Graves gave two flute solos.

STRABANE.—The Choral Society recently inaugurated in this town, under the presidency of Her Grace the Duchess of Abercorn (who is also one of the performing members), gave their first Concert of the season on Monday evening, the 14th ult. The first part of the Concert consisted of Bennett's *May Queen*, and the second was miscellaneous. The solos were sung by Mrs. Burrows, of Cavan, and Messrs. Cattley and Hemingway, the principal tenor and bass of Derry Cathedral. Mr. D. C. Jones, Mus. Bac., conducted, and the accompaniments were ably played by his assistant pupil, Mr. L. Buchanan.

WIDNES.—On Thursday evening, the 10th ult., a large and appreciative audience assembled in the Drill Hall to listen to a musical performance, by Mr. W. H. Jude (Principal of Liverpool College of Music), which was announced as "A grand descriptive musical evening." In every sense these words were fully borne out. The whole programme was sustained by Mr. Jude.

YARMOUTH.—A Concert was given on the 16th ult. by the Cecilia Band. Several pieces were played by the band, and a number of songs and part-songs were performed. A feature of the Concert was the duets for two pianos, performed by Miss E. Poock and Mrs. Rogers, the two performers playing in such a way as to give one the impression that one mind regulated the performance of both. Miss Poock's rendering of three other solos by Mendelssohn, Chopin, and Henselt respectively, was splendid, and well received.

ORGAN APPOINTMENTS.—Mr. F. A. Crabb, Organist and Choirmaster to St. Peter's, Vauxhall.—Mr. Walter J. Pettit, Organist and Choirmaster to St. Luke's, Kentish Town, N.W.—Mr. Arnold D. Culley, F.C.O., Organist and Choirmaster to Christ Church, Surbiton Hill.—Mr. Harold A. Jebout, to Holy Trinity Church, Taunton.—Mr. Clement Spurgeon, to Newton Green Chapel, N.—Mr. Fred. Shaw, Organist and Choirmaster to St. John's, Miles Platting, Manchester.—Mr. Fred. Gostelow, Organist and Choirmaster to the Parish Church, Luton.—Mr. W. H. Lanyon, Organist and Choirmaster to East Parish Church, Aberdeen, N.B.—Mr. R. E. Parker, Organist and Musicmaster to St. Chad's College, Denstone, Staffordshire.—Mr. Handel Haydn, Organist and Choirmaster to Stradbally Church, Castleconnell, Limerick.—Mr. Herbert C. Young, B.A., Cantab., to St. Barnabas' Church, West Brighton.—Mr. Nisbet, to St. Mary Magdalene Church, Liverpool.—Mr. James K. Strachan, Organist and Choirmaster to Clarendon United Presbyterian Church, Glasgow.

CHOIR APPOINTMENTS.—Mr. Avon Party, Choirmaster to St. Mary Magdalene Church, Liverpool.—Mr. T. J. du Deney, L.R.A.M., F.C.O., Choirmaster to Holy Trinity Church, Taunton.—Mr. Sadleur Brown (Tenor), to St. Alban's, Holborn.—Mr. John J. Davis (Bass), to Curzon Chapel, Curzon Street, Mayfair.—Mr. T. Wilford (Bass), to St. Alban's, Holborn.—Mr. R. Bassil (Sopr. Alto), to St. Cuthbert's, Earl's Court.—Mr. Walter Wells (Principal Bass), to Berkeley Chapel, Mayfair.

Mr. C. S. Macpherson, until recently Assistant Professor of Harmony and Composition at the Royal Academy of Music, has just been appointed a Full Professor in that Institution.

DURING THE LAST MONTH.

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THE TIMES.

The *Finale* of the first act, in which the two hostile nations are brought into conflict, is masterly in design and full of impetus. . . . The *Finale* of the second act is again splendidly developed, but the gem of that act is its third scene, introduced by the orchestral *Nocturne*. . . . Here the composer has fully grasped the situation, and has succeeded accordingly.

At St. James's Hall, where such causes for local enthusiasm do not exist, the new oratorio went through a severer ordeal, from which, however, it emerged with undiminished credit, the attitude of the public during the performance being sympathetic, and in some cases demonstratively favourable.

DAILY TELEGRAPH.

Turning from Dr. Parry's book to his music, I am disposed to cry, "Welcome home!" as Handel is said to have done at the close of a particularly long and discursive cadenza. There was a time, not so far distant, when the composer of "Judith" appeared to me as a wanderer in the wilderness, roaming aimlessly over a pathless waste. . . . Dr. Parry has been coming back for some time past. We can trace his progress stage by stage. Out of darkness into light he has steadily advanced, till now, on the evidence of "Judith," he stands in the full blaze of orthodoxy, and has "found salvation." . . . The success of "Judith" with the audience was never in doubt, Dr. Parry being recalled and vociferously applauded not only at the close of the performance, but at the end of the first part.

THE STANDARD.

Without any preamble, let me say at once that Dr. Hubert Parry's oratorio "Judith" was produced this morning under the most favourable conditions and with emphatic success. The performance, under Herr Richter's guidance, was all that the most critical taste could have desired; and the composer (who is his own librettist) was called to the orchestra amidst prolonged acclamations, both at the end of the first act and the termination of the work.

The favourable opinion formed at Birmingham was distinctly confirmed by the verdict of last night's audience. The choral music of "Judith" is exceedingly fine. . . . Indeed, wherever Dr. Parry writes for chorus he does so with an evident mastery, not merely over technicalities, but over means of expression. We should find it difficult to point out a single instance in which his choral effects fail to convey an accurate sense of the dramatic situation. . . . In its present shape, therefore, "Judith" stands every chance of achieving wide favour.

MORNING POST.

Dr. Parry was most enthusiastically received after each part, and was honoured by a most hearty burst of applause at the end, so that the verdict of the audience was distinctly and deservedly in his favour. He has shown in "Judith" considerable powers of invention and scholarship, and a large sympathy with dramatic needs. . . . The musician who could produce such a work as "Judith," so full of power, character, and expression, has surely not said his last word.

DAILY NEWS.

That Dr. Parry is a consummate master of all the resources of the orchestra lovers of music need not be reminded, while particularly in the "Moloch" scenes he has treated the chorus in a manner which not infrequently shows a touch of true genius. His reception at the end of each part was most enthusiastic.

Very greatly owing to the magnificent singing by Novello's choir of the Moloch and other choruses, "Judith" achieved a far greater success in London than even amid the enthusiasm of a provincial festival.

DAILY CHRONICLE.

"Judith" may be warmly praised for the general excellence of writing, which in more than one situation is really masterly, for its wealth and variety of thematic material, for its dramatic spirit, and, above all, for its clearness. Both in its martial and more reposeful elements it is one of the most taking compositions in its peculiar line produced for some time. That it will be heard again, and speedily, can scarcely be doubted.

A success even greater than that attending its introduction at the Birmingham Festival in August, was last night achieved in St. James's Hall, by Dr. Hubert Parry's oratorio "Judith; or, the Regeneration of Manasseh," with which another season of Novello's Oratorio Concerts has commenced. . . . Dr. Parry, we believe, has but to write a few works with the spirit, strength, and musical consistency of "Judith" to become one of the most popular composers of the day.

THE ATHENÆUM.

In speaking of a performance of "Prometheus Unbound" three years ago, we referred to the great skill evinced in some of the choral writing, and ventured to anticipate that it would eventually yield good fruit. This prediction has been exactly fulfilled in the Oratorio entitled "Judith," produced on Wednesday morning with every evidence of a triumphant success. . . . No finer oratorio music than this has been written for many years.

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For Oratorios, Concerts, &c., address, Delph, Manchester.

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MISS JULIA JONES (Soprano) begs that all

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MISS MAUD LESLIE (Soprano) desires that all

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MISS EDITH LUKE (Soprano), engaged:

February 25, "Athalie"; 27, Holborn; 28, Stoke Newington. March 1, Dulwich; 9, Earl's Court; 12, Grosvenor; 15, Royal Albert Hall; 18, Lambeth; 19, Westminster, "Messiah"; 27, Brixton; 28, City Temple. Associate Gold Medal, L.A.M., 8, Melbourne Square, Brixton, S.W.

MISS EDITH MARRIOTT (Soprano) begs to

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MADAME LAURA SMART (Soprano) requests

that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.; or, 50, Church Street, Liverpool.

MISS KATHERINE JAMES (Mezzo-Soprano),

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MISS ALICE KEAN (Contralto) begs to intimate

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MISS KATE LUKE (Contralto). Engaged:

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MR. EDWIN BRYANT (Tenor) is open to

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MR. S. BOYCE CREAK (Tenor, Bristol Cathedral)

begs to state he is open to accept Concert and Oratorio engagements. Dates already booked: Jan. 1 (two engagements at Clifton); Jan. 2, 9, 11, 16, 17, 25, 26, 28, 31. Feb. 4, 8, 10, 11, 13, 15, 22, 23, 25, 28. March 2, 5, 11, 13, 25, 27, 29. April 8, 10, 15, 19. May 8, 13, 22. Other dates pending. For terms, &c., address, The Cathedral, N.B.—The Bristol Male Voice Quartet, for Dinners, Soirées, public or private, address as above.

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MR. HOLBERRY HAGYARD. Engaged:

March 7, Cambridge University Musical Society (Mozart's "Requiem Mass," &c.); 13, Bury ("St. Paul"); 14, Cambridge (Miscellaneous); 19, Eiland ("Lay of the Bell"); 22, Warrington ("St. Paul"); Good Friday, Huddersfield Festival Choral Society ("Messiah"); Finedon ("Samson"); Malton (Ballads); High Wycombe and Maidenhead ("Ancient Mariner"). At liberty during Summer for Seaside Engagements. For terms, &c., address, Principal Tenor, Trinity College, Cambridge.

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May	7	..	Lecture.
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1889.

THE RIGHTS OF FOREIGN COMPOSERS.

THE two actions for infringement of the rights of French authors, brought in the Westminster County Court on the 13th ult., by Mr. Alfred Moul, the British representative of the Société des Auteurs, Compositeurs, et Editeurs de Musique, were of little interest in themselves. Had the cause of action been of greater consequence and the Judge of higher authority the decision would have been of more value to the French Society. Nevertheless, these actions were, we believe, the first attempts to enforce at law the rights conferred by the British legislature in conformity with the International Copyright Convention of 1885, and may serve to draw the attention of the public to the present state of the law in relation to the performance of music of foreign origin. When we consider the vast number of foreign compositions, new and old, which are performed in this country, it is clear that the question of the conditions under which the composers may control, and derive profit from, the performance of such compositions is one of public importance.

The whole law of International Copyright is of recent growth, for until late years the remuneration to be received from the most successful literary or artistic work in any other country than that of its origin was so inconsiderable that the subject did not demand the attention of the legislature. The first statute giving protection in this country to works originally produced abroad was not passed until the first year of the present reign. Increased facilities of production and intercommunication have created a different state of affairs, and a successful composer now looks to a public far larger than that of his own country.

The history of the British law on the subject of the right of performance is briefly this: By the first Copyright Act, passed in the reign of Queen Anne, the author of a dramatic or musical work first produced in this country was given the exclusive right of multiplying copies, but obtained no right to prevent unauthorised representations of his work. The statute of 1833, generally known as Bulwer Lytton's Act, gave a certain sole right of representation to the authors of dramatic works, and an Act of 1835 (Talfourd's Act) extended this right to the authors of musical compositions. The composer of a musical work first produced in England has, under these Acts, two entirely distinct and separate rights: that of copyright and that of performing right, each subsisting until the end of seven years from the death of the author, or forty-two years from the first publication in the case of copyright, or from the first public performance in the case of performing right. There are sundry provisions as to registration and other attendant matters, with which we have not space here to deal; but it must be noted that the Copyright (Musical Compositions) Act, 1882, orders the owner of the performing right in a musical composition, who desires to retain that right, to print, or to require the owner of the copyright to print, upon every published copy of the work, a notice that the right of public representation or performance is reserved.

The International Copyright Act of 1837 made no

provision for securing to the authors of foreign works any exclusive performing right, but by the further Act passed in 1844 Her Majesty was empowered by Order in Council to confer such a right upon the authors of music which should, after a future date, be first performed in the countries named in the Order, and Orders in Council were from time to time made under this Act extending its benefits to foreign countries which had concluded reciprocal conventions with the British Government. But a provision which made it necessary to register foreign compositions at Stationers' Hall, in order to obtain for them protection in this country, debarred from the benefit of the Act many works which, at the time of their production, were not thought worth the trouble of registration, but afterwards obtained popularity without benefit to the composers.

In September, 1885, a conference upon the subject of International Copyright was held at Berne, between the duly accredited representatives of Great Britain, Belgium, France, Germany, Hayti, Italy, Spain, and Switzerland, and the draft of a Convention was agreed to which was subsequently ratified by the Governments of those countries. In order that full effect might be given to the Convention in this country, the International Copyright Act of 1886 was passed, and the privileges agreed upon were formally conferred by an Order in Council, which took effect from the 7th December, 1887. The general effect of the provisions which then came into force is, subject to certain reservations in particular cases, to give to the author of a work first produced on or after the above date in any of the countries which were parties to the Convention the same rights (including performing right) in the British Dominions as if the work had been first produced in this country, provided that his rights may be no greater than those enjoyed in the country in which the work was produced and are subject to the accomplishment of the formalities prescribed by the law of that country. The necessity for registration in England is removed, and the author of any work first produced in any of the countries named in the Order in Council, having properly conformed to the local Copyright Law, has now, in addition to the copyright, the sole liberty of performing that work in this country, and may take proceedings for infringement of that right. It may be questioned whether the Act of 1882, which we have cited above, applies to such foreign compositions as are entitled to the benefit of the International Copyright Act. We understood Judge Bayley, in the case of *Moul v. Hawtrej*, to hold that it does not. But with due respect to the learned Judge and to the ingenious argument brought forward by Mr. Moul's solicitor, we may venture to say that we are not yet convinced on this point. It was held, in cases decided under the Act of 1844, that authors of works of foreign origin claiming copyright in England were not exempt from the conditions affecting authors of works produced in this country. For instance, that the proprietor of a foreign print must comply with the Engraving Acts and print his name upon it. The Order of 1887 gives to the foreign author the same rights as if his work had been first produced here, in which case the Act of 1882 would clearly apply to it. But it must be remembered that the Act of 1882 does nothing to remove any right. It merely makes it obligatory upon the owner of the performing right to give public notice of his intention to reserve it, and his omission to give such notice would enable the courts to refuse to enforce his right in the event of an unauthorised performance. It may very reasonably be considered that the obligation created by the Act cannot be taken to affect a foreign production so necessarily as it

affects a native work, and that the omission of the notice upon a foreign title-page need not be a bar to relief. But, at any rate, in the case of English reprints of foreign works, it would be wiser to insert the notice and so avoid the possible question.

One most important innovation was introduced by the Act of 1886—namely, the extension of protection to works produced abroad *before the commencement of the Order in Council*. The previous enactments were in no way retrospective, but the Act of 1886 and the Order of November, 1887, give to the author of a work produced *before* the date at which the Order came into operation the same rights and remedies as if the International Copyright Acts and the Order had applied to the country of origin at the date of the production, provision being made for the protection of those who have lawfully produced such works in this country before the date of the Order. The result is that foreign composers have now gained a copyright in, and a right of sole performance of works which have, in some cases for many years, been freely reproduced and performed throughout the United Kingdom, and it is important that concert-givers and performers generally should understand that these rights now exist. Instances of such works are known to all of us, and are played and sung and ground out by piano-organs all over the country. We do not suppose that the Société des Auteurs will attempt to suppress the piano-organ. But we are afraid that they will have to spend a considerable portion of their funds in collection, and probably in legal proceedings, before they succeed in impressing upon the public the fact of the existence of the rights now vested in foreign composers. As to the best means of gathering profit from these rights and from the rights of our native musicians, we are hardly in a position to form an opinion. We think that we are correct in saying that in this country the performing right is, as a general rule, made over by the composer to the publisher with the copyright; and in such a case it is for the publisher to judge whether it is more to his interest to sell the work free from any reservation or to make a charge for its performance in public. In France, we believe, such a charge is generally made, and the profits, as a rule, are divided equally between the composer, the author, and the publisher. We understand that the Société des Auteurs, a large and well-established institution, undertakes the office of collecting dues for its members, who comprise nearly the whole musical profession. To the office of this Society the programmes of Concerts given in all parts of France are sent to be taxed. The fees charged for performance of songs and short compositions are small and, as a general rule, promptly paid, and by the multiplication of threepences and fourpences a handsome income is realised for the owners of the rights in a popular song. Whether such a method would succeed here must remain at present a matter of opinion.

There are still prominent absentees from the Convention. The sole adhesion which has been signified since its establishment has been that of Luxemburg, Austria, Holland, and Russia still stand apart, and, most important of all, the United States. But it is not unreasonable to hope that in the course of a few years the Convention may include, at any rate, the whole of Europe, and though public opinion on the other side of the Atlantic is slow to favour such a course, we may be confident that in time the United States Government will, even on this point, agree with Mr. Lowell that "no successful substitute for Justice can be discovered," and will join the Union.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (*continued from page 81*).

We have now to deal with the circumstances under which Handel, leaving the "grand duke" at Cannons, connected himself with Italian Opera, not only as composer, but as composer and manager.

Italian opera at that time, as always in England, led a precarious existence. Fashion adopted it in a spasmodic kind of way, mainly determined by the question whether its exponents were worth hearing, but the mass of the people regarded the exotic with indifference, while the wits and literary men made it the favourite butt of their sarcasms. Everybody has read Addison's *Spectator* papers on this subject; but Pope also declared war against the fashionable "craze." Here is a passage from the *Dunciad*:

To Court
Her seat imperial Dulness shall transport.
Already opera prepares the way,
The sure forerunner of her gentle sway.

And here another—

When, lo! a harlot form soft sliding by,
With mincing step, small voice, and languid eye;
Foreign her airs, her robe's discordant pride
In patchwork fluttering, and her head aside,
By singing peers upheld on either hand,
She tripped and laughed, too pretty much to stand.

Pope's languishing woman, propped up by nobility because unable to stand alone, is a severe but undoubtedly true presentment of Anglo-Italian opera in the early years of the eighteenth century. The evidence and opinion of Colley Cibber on the same subject must be taken with the proverbial grain of salt, because, being a dramatist, he regarded opera as a rival interest. But there is no reason to believe that he greatly misrepresents facts. In his *Apology* we read, with reference to some extravagant hopes that had been formed of a venture made in 1709: "But, alas! the fairy vision was vanished; this bridal beauty was grown familiar to the general taste, and satiety began to make excuses for its want of appetite. Or what is still stranger, its late admirers now as much valued their judgment in being able to find out the faults of the performers as they had before in discovering their excellencies. The truth is that this kind of entertainment being so entirely sensual, it had no possibility of getting the better of our reason but by its novelty; and that novelty could never be supported but by an annual change of the best voices, which, like the finest flowers, bloom but for a season, and when that is over are only dead nosegays. From this natural cause we have seen, within these two years, even Farinelli singing to an audience of thirty-five pounds, and yet, if common fame may be credited, the same voice, so neglected in one country, has in another had charms to make that crown sit easy on the head of a monarch which the jealousy of politicians feared, without some such extraordinary amusement, his satiety of empire might tempt him a second time to resign."

Under the pressure of various adversities, Italian opera fell into a state of suspended animation in 1717; but the nobility cherished memories of its active life, and, at last, determined upon a serious effort for its revival. "A long pull, a strong pull, and a pull altogether" was to be made by persons of quality on behalf of their favourite amusement. Dr. Burney gives us full particulars of the inception and character of the enterprise:—

"No Italian operas were performed from this time (1717) till 1720, when a plan was formed for patronising, supporting, and carrying them on, and a fund of £50,000 raised by subscription among the first

personages in the kingdom; to which, as his Majesty, King George I., had subscribed £1,000, this establishment was called the Royal Academy of Music, consisting of a governor, deputy-governor, and twenty directors. The first year the Duke of Newcastle was governor; Lord Bingley, deputy-governor; and the directors the Duke of Portland and Queensborough, the Earls of Burlington, Stair, and Waldgrave, Lords Chetwynd and Stanhope, Generals Dormer, Wade, and Hunter, Sir John Vanbrugh, Colonels Blathwayt and O'Hara, with James Bruce, Thomas Cole of Norfolk, Conyers D'Arcy, Bryan Fairfax, George Harrison, William Pulteney, and Francis Whitworth, Esqrs."

Here were blue blood and yellow gold in such abundance that the directors might have been pardoned had they thought that little else was required. But the noblemen and gentlemen above-named were shrewd enough in their way. They saw that rank and cash must be supplemented by genius and ability, and set about securing both. Burney continues his story:—

"And, in order to render this design as complete as possible, it was determined by the directors not only to engage a lyric poet in their service, but the best vocal performers that could be found in the several parts of Europe where there was a musical theatre, and the three most eminent composers then living who could be prevailed upon to visit this country. For this purpose, Buononcini, as he tells us himself, had been invited hither from Rome; Attilio Ariosti from Berlin, and Handel, who resided at this time with the Duke of Chandos at Cannons, was not only included in this triumvirate, but commissioned to engage the singers."

We must admire the comprehensiveness and liberality of the Duke of Newcastle and his colleagues, who certainly gave Italian opera a chance such as had never fallen to it before and never came in its way afterwards. If the directors could only have foreseen the troubled waters that lay before them! But, being only mortals after all, the peers and esquires went on with preparations for launching a ship such as the winds and waves must treat with proper respect or have their impotence for mischief demonstrated. Two poets, Rolli and Haym, were engaged to provide libretti; Heidegger came on the scene as stage-manager; the King's Theatre was taken and fitted up for the accommodation of a thousand persons; season tickets were advertised at twenty guineas, and the prices of single admissions announced as ten shillings for boxes and pit and five shillings for the gallery. Meanwhile Handel set about getting together a company of artists, for that purpose journeying to Dresden, in February, 1719. A letter written by him at this time to his brother-in-law, Dr. Michaelsen, has been preserved, and an English translation appears in Mr. Rockstro's biography. Michaelsen's wife, the master's elder sister, had died in August, 1718, and to this family affliction the letter at once addresses itself: "Sir, my most honoured Brother, do not, I entreat you, judge of my desire to see you by the delay connected with my departure; for, to my great regret, I find myself detained here by indispensable business, on which it is not too much to say that my whole fortune depends, and which lasts much longer than I expected. If you knew the sorrow I feel at not being able to put that which I so ardently desire into execution, you would be indulgent to me; but I hope I shall be able to come to you in a month from this time, and you may be sure that I shall make no delay, but shall continue my journey without interruption. I entreat you, my dear brother, to assure my mother of my obedience, and let me know once more how you are, and my mother also, and your dear family, to lessen the anxiety and

impatience I feel. You know well, my dear brother, that I should be inconsolable had I not the hope of soon repaying myself for this delay by staying the longer with you." The letter, after referring to matters of no interest now, goes on: "I long to see you more than you can imagine. I thank you most kindly for the greetings you sent me on the occasion of the New Year. For my part I trust that the Almighty may grant you and your dear family every sort of prosperity and alleviate with His most precious blessings the deep affliction with which He has seen fit to visit you, and to grieve me also in an equal degree. You may be sure that I shall ever entertain a lively remembrance of your goodness to my late sister, and that my gratitude will last as long as my life . . . I embrace you, with all your dear family, and am, with life-long affection, Sir and most honoured brother, your very humble and obedient servant—G. F. HANDEL." The letter places us very near Handel's heart, and we find it a warm one, instinct with sympathy, affection, and dutiful feelings. It is through such means that the heroes of the past, instead of being abstractions connected with great deeds, are seen clothed in flesh, and subject to like passions with ourselves.

Handel was promptly successful in obtaining singers, all eager for a share of the £50,000. It is hardly worth while to give more than the names of Durastanti, the *prima donna*; Boschi, the bass; and last, but not least, the castrato, Francesco Bernardi, better known as Senesini, and, afterwards, the great attraction of the opening season. Much was expected from this artist, and a foretaste of the modern puff preliminary appeared about him in one of the journals of the day:—"Signor Senesini, the famous Italian eunuch, has arrived, and 'tis said the company allows him two thousand guineas for the season." Apart from the main object of his journey, very little is recorded about Handel's doings on the Continent at this time. We are told that he performed on the harpsichord at the Saxon Elector's Court, and excited the curiosity of Sebastian Bach, then Capellmeister at Coethen. Bach naturally wished to meet his famous contemporary, but failed in doing so, and the fact is sometimes spoken of with a reflection upon Handel, as though he avoided an interview. It becomes desirable, therefore, to quote from Spitta's "Life of Bach" a paragraph that tends rather to "put the boot on the other leg":—

"In the autumn of 1719, he (Bach) made another journey, which took him to Halle; this town, no doubt, was not the only goal of the excursion, but we hear of his being there from a circumstance connected with him. Handel had arrived in Germany in the spring from England, to find singers for the newly-founded operatic academy in London; on his return journey he remained for a short time with his family at Halle, and Bach sought him out, but was so unlucky as to find that Handel had, that very day, set out for England. Another attempt made by Bach, ten years later, to make a personal acquaintance with the only one of his contemporaries who was in any way his equal was just as unsuccessful. Inferences, unfavourable to Handel, have been drawn from these incidents, but there is no sufficient reason for supposing that he would have repelled Bach's courteous advances. We nowhere find any indication that he intentionally took himself out of Bach's reach by leaving Halle on the day of Bach's arrival there; while, on the other hand, it is difficult to overlook the fact that Bach, in this first attempt at a meeting, merely availed himself of an opportunity. Otherwise, as Handel had been in Germany since the previous March, he might have arranged a meeting somewhere or other." Coming from a writer so careful as Spitta,

this vindicates Handel, and is entitled to the more credit because the biographer's conclusion is somewhat at the expense of his hero, to whom he would naturally incline.

The new operatic enterprise was launched on April 2, 1720, when Porta's "Numetor" was performed as a sort of *lever de rideau*, the actual attraction coming out seven nights later in the shape of a new opera, "Radamisto," libretto by Haym, music by Handel. How this work was welcomed let Mainwaring tell: "If persons who are now living, and who were present at that performance, may be credited, the applause it received was almost as extravagant as his 'Agrippina' had excited: the crowds and tumults of the house at Venice were hardly equal to those at London. On so splendid and fashionable an assembly of ladies (to the excellence of their taste we must impute it) there was no shadow of form or ceremony, scarce, indeed, any appearance of order or regularity, politeness, or decency. Many, who had forced their way into the house with an impetuosity but ill-suited to their rank and sex, actually fainted through the excessive heat and closeness of it. Several gentlemen were turned back who had offered forty shillings for a seat in the gallery, after having despaired of getting any in the pit or boxes." We are accustomed in these days to see ladies of the caste of Vere de Vere not only hold their own in a "scrummage," but take a good deal of other people's. With difficulty, therefore, can we estimate the excitement which, in an age of great precision and formality, led to the scenes described by Mainwaring—scenes which naturally made a great impression.

Speaking of "Radamisto," Dr. Burney describes it as "more solid, ingenious, and full of fire than any drama which Handel had yet produced in this country." In his synopsis of the work he particularly mentions the fine air "Ombra casa," which was "regarded by Geminiani and contemporary masters as one of Handel's first compositions for a single voice. . . . I remember hearing Reginelli sing this air at the opera in 1747, among some light Italian songs of that period, and it seemed the language of philosophy and science, and the rest the frivolous jargon of fops and triflers." Finally, Burney remarks of the opera as a whole: "Few of Handel's operas would offer more amusement to a modern audience than 'Radamisto,' in which there are so many fine songs in various styles that, with a few changes to accommodate the singers and comply with the taste of the times, its intrinsic worth and Handel's still increasing celebrity would excite attention and renovate its favour." The airs in "Radamisto" were quickly published by Handel himself, in a volume of which Schœlcher says: "With the exception of the book of 'Suites de Pièces pour le Clavecin,' from the press of Cluer, there is nothing of that epoch superior to this publication."

Handel did nothing more for the Academy during its first season, which closed on June 25, 1720. The second season opened (November 19) with Buononcini's "Astarto," in which Senesino made his *début*. This was followed by "Muzio Scævola," wherein all the three composers retained on the establishment collaborated, Ariosti writing the first act, Buononcini the second, Handel the third. With regard to this tripartite work, Mainwaring makes statements to the following effect, after referring to alleged rivalry among the composers: "In order to terminate all matters in controversy, it was agreed to put them on this fair issue. The several parties concerned were to be jointly employed in making an opera, in which each of them was to take a distinct act. And he who by the general suffrage should be allowed to have given the best proofs of his abilities

was to be put in possession of the house. The proposal was accepted, whether from choice or necessity, I cannot say. The event was answerable to the expectations of Handel's friends. His act was the last, and the superiority of it so very manifest that there was not the least pretence for any further doubts or disputes." Mainwaring adds that, in the result, Handel was appointed composer to the Academy. It is difficult to conceive how he could have fallen into the errors of this statement, especially as, when he wrote, many living persons could remember the whole transaction. As a matter of fact the composition of "Muzio Scævola" was not a struggle for the survival of the fittest, but simply an unwise attempt at a special attraction, like Lumley's famous *Pas de Quatre*. Both Ariosti and Buononcini retained their places as Handel's colleagues while the enterprise lasted. The composite opera was no great success. Produced April 15, 1721, it was succeeded by another work on July 5, having been but occasionally heard in the interim.

In the course of the third season, which began in November, 1721, Handel produced (December 9) a new opera "Floridante," followed in the fourth season (January 12, 1723) by "Ottone," at the first performance of which the famous Cuzzoni made her appearance, and (May 14) by "Flavius." All this time the funds of the Academy were running out fast, and it appears from public advertisements that the noble lords and ladies, while quite willing to give their names, were less free with their money. Some calls per share having been made in 1721, the directors issued an advertisement warning defaulters, but to no purpose in many cases, and a sharper intimation appeared threatening exposure and "the utmost rigour of the law." In all seven calls were made, and £15,000—more than a fourth of the capital—sunk in little more than a year from the opening. Nevertheless, the directors persevered. Their fifth season witnessed the production (February 20, 1724) of Handel's "Giulio Cesare," in which Senesino set the town talking by his delivery of the famous recitative "Alma del gran Pompeo." *Apropos*, Schœlcher quotes a magazine writer of the period: "When I was last at the opera of 'Julius Cæsar,' from which I took the hint of writing this paper, a piece of the machinery tumbled down from the roof of the theatre upon the stage, just as Senesino had chanted forth these words, 'Cesare non seppe mai, che sia timore' ('Cæsar does not know what fear is'). The poor hero was so frightened that he trembled, lost his voice, and fell crying. Every tyrant or tyrannical minister is just such a Cæsar as Senesino." We evidently owe knowledge of this operatic incident to a good Radical among the subjects of George I.

Our somewhat dull record of Handel's operas at the King's Theatre may here be agreeably interrupted for the sake of a peep at the man as distinguished from the composer. To Crysander's research is due the information that, in 1725, Handel was extremely desirous to visit his mother, but not being able to do so, he addressed his brother-in-law Mattheson in a noteworthy strain of filial devotion. Mr. Rockstro very properly observes, introductory to his translation of the epistle: "It is true Frau Dorothea Handel was a mother whose devoted love few sons could have been ungrateful enough to treat with indifference, but sons do forget their duties sometimes; and it is refreshing to find a man of genius, famous and busy, who has been universally described as before all things an astute citizen of the world, disguising, under the courteous formality of the period, a child-like simplicity such as could scarcely have been exceeded had his whole life been spent within the influence of the loving little home circle:

at Halle. Now let us look at this letter. Addressing his "most honoured brother," Handel apologises for not having performed his duty as a correspondent, and then proceeds to thank the Doctor for his family goodness: "I cannot be so ungrateful as to pass over in silence the goodness you have shown to my mother in her advanced age, for which I offer you my very humble thanks. You know how deeply I am interested in all that concerns her, and can therefore judge the depth of the obligation under which you have placed me. I should esteem myself happy, my very dear Brother, if I could engage you to send me some news from time to time, and you may depend upon my sincerity and good faith in reply. . . . In the meantime, it would be a great consolation to me if I could flatter myself that you would think of me sometimes, and still honour me with your friendship, since I shall never cease to be, without devoted affection and attachment, Sir and most honoured Brother, &c., &c." Handel remembers the Doctor's second wife and his household in a postscript: "I send my very humble respects to Madame, your wife, and I embrace tenderly my dear god-daughter and the rest of your dear family. My compliments, if you please, to all my friends." Here, again, Handel's affectionate nature asserts itself, and gives us a better opinion of him than had Hawkins when he wrote: "His social affections were not very strong."

Returning to affairs at the Academy of Music, we find Handel producing "Rodelinda" in 1725, and "Scipio," with the famous March, still to be heard at the Guards' parade on the Queen's birthday, followed by "Alexander." Handel became a naturalised Englishman in 1726, and, in that character, went steadily on with his work, producing "Admetus" in 1727, and "Siroe" and "Tolomeo" in 1728. These were his last works for the Academy. The capital of £50,000 having all been spent, the directors gave up business, and the artists betook themselves to other lands. Regarding this collapse, Burney says: "The governors and directors of the Royal Academy of Music, after the sum originally subscribed for its support was expended, relinquished the idea of entering into new engagements for amusing the public at their own expense. . . . Whether the feuds which so long agitated the critics and patrons of music, concerning the abilities of Handel and Buononcini, and of Faustina and Cuzzoni, precipitated the dissolution of the Royal Academy, or the disagreement between Handel and Senesino, cannot now be easily determined. Perhaps all these causes conspired to relax discipline, and to tire the public, for though zeal and attention were at first stimulated by these debates, yet they seem to have been succeeded by disgust and indifference." The directors of the shipwrecked concern wound up affairs in business fashion. They called one meeting "to receive any further proposals for carrying on the operas," and another to consider about collecting and paying debts, disposing of property, and so on. Finally, in December, they summoned a third, to choose a deputy-governor and officers, but this seems to have been no more than formal compliance with the terms of the charter, and no record exists of a meeting actually held. So ended the greatest effort ever made by co-operation to establish Italian Opera in this country.

The story of the enterprise contains many an incident, ludicrous or regrettable, about the rivalries of artists, &c., but we are concerned here with Handel's work and bearing in the midst of it all. This is a subject about which Mainwaring has something of interest to say. He describes Handel as keeping the singers and band in total "subjection"—a fact not to be wondered at if he dealt with them all as with

Cuzzoni, when he called her a devil, and threatened to throw her out of window. With Senesino, however, he had a great deal of trouble. The pampered Italian, like Jeshurun, waxed fat and kicked. "Handel," writes Mainwaring, "perceiving that he was grown less tractable and obsequious, resolved to subdue these Italian humours, not by lenitives, but sharp corrosives. To manage him he disdained; to control him with a high hand he in vain attempted. The one was perfectly refractory, the other was equally outrageous. In short, matters had proceeded so far that there were no hopes of an accommodation. The merits of the quarrel I know nothing of. Whatever they were, the nobility would not consent to his design of parting with Senesino, and Handel was determined to have no further concerns with him." It may be that, if Handel had taken to managing his people instead of brow-beating them, there would have been greater harmony, but his imperious and irascible nature refused to obey the suggestions of policy. Upon all these squabbles a contemporary, Colley Cibber, looked with cynical amusement, and wrote: "What pity 'twas these froward Misses and Masters of Musick had not been engaged to entertain the Court of some King of Morocco, that could have known a good opera from a bad one! With how much ease would such a director have brought them to better order? But, alas! as it has been said of greater things, 'Suis et ipsa Roma viribus recit.' Imperial Rome fell by the too great strength of its own citizens! So fell this mighty opera, ruined by the too great excellency of its singers. For, upon the whole, it proved to be as barbarously bad as if malice itself had composed it."

(To be continued).

A MUSICAL PORTRAIT.

WE are acquainted with no more signal instance of hereditary genius than that afforded by the justly illustrious family of Perkins, whose proudest living ornament is the seventh in unbroken descent from a celebrated bugler who took part in the Civil War on the Parliamentary side, and won from his admiring comrades, in virtue of his extraordinary lung power and sonority of tone, the agnomen of "the Ear-waker." His youngest son gained permission to adopt this sobriquet as a surname, and his descendants are to be found to this day in large numbers in Lancashire and the adjoining counties. Passing over Cadwallader Perkins—who evinced such extraordinary talent in the earlier decades of the last century that his services were invariably retained by theatre-goers desirous of organising any hostile demonstration—and Handel Perkins, the reputed originator of that melodious theme by which the vagrant milkman signalises his advent from the area railings, we are bound to accord more than a cursory notice to Pompey Perkins, the father of the subject of this paper, whose Barndoor Symphonies and Ethiopian Rhapsodies (scored for a small orchestra) used to awaken extraordinary enthusiasm amongst the fashionable *habitués* of Henley, Epsom, and Newmarket some thirty years ago. This gifted and remarkable man was a complete master of no less than six instruments—the banjo, guitar, bones, Jew's-harp, concertina, and coffee pot—besides possessing the unique accomplishment of rapping out tunes with his fist on his chin, so as to be distinctly recognised by the naked ear. His voice, with which he could imitate every imaginable noise, from the buzzing of a gnat to the scream of a peacock or the trumpeting of an elephant, was an organ of singular flexibility and nasal charm. Indeed, it may be said of it, without the least exaggeration,

that once heard it could never be forgotten. Professor Perkins, as he styled himself, deserves to be held in grateful recollection for the disinterested zeal with which he recognised in his son the existence of a talent destined to eclipse even his own, as well as for the unflinching energy with which he exerted himself to impart to his child those manifold accomplishments of which we have given the bare outline above. In the year 1861 the Professor, having met with an accident which deprived him of the sight of his right eye, retired from the active pursuit of his profession. The exact cause of this calamity has never transpired, but there are good grounds for believing it to have been due to an unexpected blow from the English boomerang or tipcat. Having amassed a considerable sum of money in the exercise of his profession, Professor Perkins invested his savings in the purchase of a hostelry at Brixton, a suburb long famous as the resort of musicians, where young Apollo saw the light. At the early age of five he electrified his parents by correctly repeating the interval of the minor ninth given out by a donkey in an adjoining field, and before he was fifteen he had harmonised a great number of popular airs in consecutive thirds and fifths, the latter being an interval for which he has always displayed a great partiality. These interesting compositions were unfortunately never committed to paper, an omission which all true musicians must deeply deplore. Although he had ceased to perambulate the country, Professor Perkins was in the habit of giving small but select *réunions*, or "banjovial meetings" as he called them, in the bar-parlour of his inn, where a favoured few used to listen with delight to the performance by their host and his gifted son of a variety of exhilarating *morceaux*. On one of these occasions, Mr. Seyton, the proprietor of the Pandemonium Music Hall, who was then stopping in the inn, was so struck by the vivacity and humour of the young Apollo that he offered him an engagement on the spot at the rate of four guineas a week. Considerable interest attached to the first public appearance of the new artist, about whose remarkable powers a variety of rumours were afloat; but from the moment that his sonorous and strident tones broke forth in the chaste composition with which he had chosen to make his *début*: "My Polly's a regular snorter; She dotes upon winkles and porter"—his success was assured, and he leapt at one bound into the front rank of the topical vocalists of the day. Apollo's voice was at that period of positively stentorian power and penetrativeness, to which one of his artistic pseudonyms—"the Great little Bull of Bashan"—bore pointed testimony. Indeed, he often won large sums of money off sceptics who were rash enough to lay against his cracking gas globes with his *ut de putrine*. In subsequent seasons he assumed the title of the "Human Foghorn," in reference, probably, to a proposal which emanated from an Irish member that he should be employed to replace the Siren on the North Foreland. As the terms, however, which the Government offered were not sufficiently remunerative to induce him to give up his engagement at the Pandemonium, nothing resulted from these negotiations. Whether the diminution of loss of life at sea, which would undoubtedly have in this way been secured, would have been a greater boon to humanity than the pleasure which Perkins has afforded to the world by his performances and compositions, is one of those complex ethico-æsthetical problems which do not admit of an off-hand solution. The question, however, is of so interesting a nature that it is our intention to return to it on some future occasion.

Several years of hard work having slightly impaired the freshness of Perkins's organ, it occurred to him that an equally lucrative and less exacting career lay

open to him as a musical composer and publisher, a *métier* which he accordingly embraced and has followed ever since with signal success. At an earlier date he had been fortunate enough to make the acquaintance of Mr. Daniel Rudge, who had rendered him efficient service in reducing the artless irregularity of his accompaniments to a stricter conformity with the rules of harmony. Perkins now resolved to retain Rudge's services exclusively as his *scorer*, to use his own facetious expression, and an agreement was accordingly drawn up by which, in consideration of an annual salary *plus* a certain percentage on the profits of the sale of copies, Rudge pledged himself to give Perkins the entire benefit of his services in overlooking, editing, and scoring the latter's MSS., it being strictly understood that Rudge's name should never appear on the title-page. It might not be inappropriate at this stage of our remarks, to give a brief account of Perkins's method of composition, a method which, while differing considerably from that of the great masters from Bach to Brahms, nevertheless bears at every turn the impress of originality and independence. It is his invariable practice to compose at the pianoforte. He first whistles or hums the melody as it has taken shape in his brain, and then proceeds to reproduce it on the instrument. When he has played it over six or seven, or, in the case of his more elaborate efforts, sixteen or seventeen times, he summons the faithful Rudge, who transcribes it note by note, and the labours of the great master are over. It remains for his *collaborateur* to decide what key and time are demanded by the character of the composition—such trivial details being seldom or never indicated by Perkins—to harmonise the melody and, if need be, to bring it within the compass of the human voice, before despatching it to one of the numerous poets employed by Perkins to adapt or write words for his music.

The musical partnership of Perkins and Rudge has been fraught with the happiest results for the advance of music in England. It has emancipated us from the dominant and domineering influence of Teutonism, and furnished us with an apparently inexhaustible supply of exhilarating ballad music, which bears the same relation, in point of digestibility, to the heavy productions of the modern German masters that an *omelette aux fines herbes* does to a plum pudding, and is therefore admirably adapted to counteract our national stolidity. No intellectual effort is needed to appreciate Perkins's music. You know exactly where you are and what is coming. The two chief characteristics of Perkins as a composer are undoubtedly his hearty insularity and the catholicity of his faculty of assimilation. The combination of these two qualities may sound paradoxical. But the difficulty will disappear if we may be allowed to illustrate our meaning. There is not a single phrase in the whole range of his works which a good musician is not prepared to swear that he has heard somewhere else. Or, as it has been well put, nearly all the classical composers have been guilty of prospective plagiarism from him. Some notion of the success and popularity achieved by Perkins may be gained by the following statistics. It has been calculated that if all the copies of his compositions now in circulation were piled in a heap, they would exceed by sixteen feet the height of Mount Everest; that if placed lengthwise they would reach to the moon *and back*; while their superficial area would suffice to paper the whole of the solar system.

Perkins has written more than twice as many songs as Schubert, his income is estimated at £10,000 a year, and his name is a household word in the music halls of every English-speaking country in the world. And yet, such is the apathy displayed by England

towards her most distinguished sons—an apathy rendered all the more remarkable when it is contrasted with the extravagant adulation lavished on all foreign musicians—no University has conferred on him the distinction of an honorary degree, nor has any ministry seen its way as yet to bestow so much as a baronetcy upon the man who has done more than any other native composer to maintain the impression prevailing on the Continent as to the character and aims of English music.

SOME KINDS OF MUSIC.

By F. CORDER.

V.—POPULAR MUSIC.

IF, dear reader, you should ever be about to produce an opera—a contingency which, for your own peace of mind, I trust may not occur—the first question your manager and your publisher will ask you will be—"Which is to be the popular number?" In every large work, especially an opera, there must, by unwritten law, be one number, one tune, which shall be so much more forcible and simple than any of the rest that it shall serve as a handle for the dullest member of the audience to lay hold of and carry the work away with for closer examination. Everyone knows that even such exceptionally brilliant works as "Faust" and "Carmen" would not have survived without such handles, not to speak of minor instances. If an opera could be written in which every number was an absolute gem—such is almost the case in "Don Giovanni"—this would not be enough. There must be one salient point, one very bold tune, repeated several times, if possible—in a word, one *popular* number. The writers of comic opera bear this in mind with better results than other musicians, but the necessity for such a thing is all the more curious in their case, where the whole work is supposed to appeal to the masses. Admitting this axiom—which is indeed indisputable—of the imperative need of *one* popular tune in a work, the question I here seek to solve is—"What constitutes popular music?" A little while ago a well-known composer published a very nice Suite for pianoforte. It had not been performed in MS., but he, or his publisher, decided that one number would "take the public," so it was published separately, for solo and duet, scored for orchestra, for organ, for brass band, as a song in four keys, as a duet, as a chorus (male and female, and both), and arranged as a solo for every instrument. Must have cost a lot of money. Well, it *wasn't* a success at all, and I can't think whatever made them fancy it would be. On the other hand, eight years ago a little-known composer of dance music wrote a Gavotte. It went the round of the theatre and pier-bands, and was liked very well. Being easy and effective it stuck in the programmes, and thus, by familiarity, got popular. Then what a sale it had! During the first two years it was scarcely known, during the next three there was scarcely a programme without it. It was "arranged" like the other piece, and the sale was incredible, and all this without any puffing or pushing. The "Stephanie Gavotte" is now a household word.

Take another instance. A certain song-writer made a sudden success. He then wrote another song, exactly in the same style as that which made his fame, neither better nor worse. It was advertised from one end of the kingdom to the other, singers were paid to sing it everywhere, it was puffed and belauded, but all in vain—it fell dead. On the other hand, Arthur Sullivan wrote a song called "The Lost Chord" (did you ever hear of it?). It had, of course, a good success, and was duly admired. Suddenly, after it

had been published for several years, it occurred to some artistic soul to play it as a cornet solo, with organ accompaniment. That was all that was wanted to make it *popular*. A really noble song with a melody depending for much of its beauty upon the accompanying harmony, it now got on the street-organs and was actually whistled by the boys. It is anything but a typical popular tune in the sense that the "Boulanger March" and "Two lovely black eyes" are popular tunes, yet it has now become the absolute possession of everyone who can recognise tunes at all.

Are there then any particular features about the popular tune as distinguished from the unpopular? Or is it a question of cramming a thing down the throats of the public? Or is the popularity of a tune purely a matter of chance? If we collate all the instances of phenomenal popularity with which we are acquainted we are perplexed by finding, as in the above instances, that sometimes one theory seems probable and sometimes another. It is impossible, on mature consideration, to adopt any closer definition of "melody" or "tune" than Sir G. Macfarren's vague one of "notes in succession," and therefore it is equally impossible to generalise with any degree of closeness on such a large and varied class. That a "tune" to be worthy of the name should be diatonic, and of the simplest and most forcible rhythm, is all that we can safely declare. Some consider that the ideal popular melody should contain no skips or awkward intervals, but move, like a Beethoven melody (as Sir G. Grove has often pointed out), mainly by step of a second. But the awkward jump up of a major seventh in the "Boulanger March" does not affect its popularity, though few street-boys can whistle it correctly, and the numerous repetitions of the tonic in the "Lost Chord," odd as they sound without the accompaniment, are relished far more by the crowd than the melody of "Freude, schöne Götterfunken" in the ninth Symphony. Perhaps we can get at something definite by reviewing such of the works of classical composers as are popular. We must not go back further than Beethoven though, or we shall find ourselves in debateable ground. Amongst young people who learn the pianoforte (are there any who do not?) one may sometimes discover signs of liking towards certain of the pieces they learn. Only sometimes. It will usually be found, for instance, that among the Beethoven Sonatas those in A flat (Funeral March), C minor ("Pathétique"), C Major ("Waldstein"), and the first movement of the C sharp minor ("Moonlight") are much the most relished—not to say admired. The titles must be accorded some of the credit, but not the whole, I think. On the other hand, the C major (Op. 2), the B flat (Op. 22), and the magnificent D minor (Op. 31) are very little appreciated. In Mendelssohn's pianoforte works the popular pieces are simply those with the broadest melodies, which is natural enough; but it is, to my mind, hard to account for the immense preference shown for Schubert's Impromptu in A flat compared with any of the others. The cheap "Albums" of the day afford a clear gauge of the popularity of many other composer's works; thus, in Chopin we perceive (taking into account the obstacles formed by difficulty of execution) that the third Ballade, second Scherzo, and last Impromptu are preferred to their equally fine companions; that the F sharp major and G major Nocturnes, though two of the most difficult, are the most admired and attempted by learners, while the early Rondos, showy and not over difficult, are ignored. In Schumann the popular pieces are rather curious, none being his best. The two first "Fantasiestücke," a scrap of the first "Nachtstück," the Romance in F sharp, the first Novellette, the

Arabesque and, above all, the "Schlummerlied." It is noticeable concerning this last that Schumann had no idea he had written anything particularly popular, and laid it aside for years after writing it. But though clumsily written for the instrument, it is by far the most played of anything he ever wrote. I have recently met with it as a part-song for female voices, and as a Waltz of the true town band type. The melody is taken without any acknowledgment of its authorship in either case. The music of Liszt and Henselt is too much restricted in its popularity by questions of difficulty, so it cannot be classified, and as regards the more shallow kinds of *salon-musik* I am not sufficiently well-read to give much opinion, save as regards Raff and Rubinstein. The former composer aimed unceasingly at popularity, and achieved it about once in every twenty attempts, which is a good proportion of success as times go. From such a man we ought to gather something of the secret, yet I don't find, after thinking over the Polka de la Reine, the Cavatina for Violin, and the rest that they afford much light on the subject. Whatever Raff did he did a dozen times over; there are plenty of his pieces as brilliant and tawdry as the Polka and lots of other melodious Cavatinas, yet they did not succeed in the least. With Rubinstein it is different; few of his works have any legitimate *raison d'être*, as far as I can see, and pieces like the Melody in F and Valse Caprice are few and far between. No! On endeavouring to generalise from this mass of music, one can only say that, to be popular a piece must be easy in proportion to its showiness, must have a clear melody somewhere, must be either sentimental or descriptive, or both, and yet many popular pieces fail to fulfil all these requirements. In vocal music the mystery is still more perplexing. We have in England, as they have in Germany, but one type of song, which is multiplied with very slight variations unceasingly. One song out of hundreds becomes enormously popular—take "Queen of my heart" as an example—though it presents no unusual feature whatever, and the remainder sink into merited oblivion. Grieg has written seventy or more songs, each one a gem of art; after twenty years one only—"Ich liebe dich"—has achieved great popularity, the remainder are, with four or five exceptions, unknown still. It is the anomalies which one meets with on every side whilst considering this subject that render any dogmatising almost impossible. Beethoven's "Adelaide" is his one popular song—why? Handel's oratorios are supposed to be adored by the English public, but to put up any save "Israel" and "The Messiah" means a half empty room—why? What comparison is possible between the favour shown to "Elijah" and "St. Paul"? Yet the latter is generally deemed, by competent judges to be, if anything, the better work of the two. And, to return again to opera, why have certain works only of certain composers kept the stage to the entire exclusion of all others? The *répertoire* sometimes narrows, but is never extended. Verdi and Donizetti wrote plenty of operas as good as the half-dozen which live. Why have the others died? Balfe wrote scores of tunes as pretty as those in the "Bohemian Girl," but this one work bids fair to out-last the institution of opera itself. Methinks I see some Franz or Costa of the twentieth century re-scoring it in accordance with modern ideas. Why this enormous disproportion in the favour shown to certain works in comparison with others? Who shall answer these questions?

There are a few ground-principles of popularity which are easy enough to grasp, but they do not go very far. Thus the modern developments of the piano-

forte and pianoforte music have rendered it very hard indeed to produce works which shall be effective if badly played. Music of the Jensen and Kirchner school is hopeless for the amateur, easy as it looks and sounds. We know we must avoid accidentals and close modulations—the two leading features of modern music—to be popular. In vocal music we must, in addition, avoid any passages involving rapid execution; but while it is only too clear what we must *not* do, it is every day harder to find anything *to* do which has not already been done. The unpopularity of beautiful music like that of Hermann Goetz's "Taming of the Shrew" is easy to comprehend, and the popularity of "The Golden Legend" is as inevitable as fate, but these are exceptional cases, and their success and failure spring from obvious causes. No! the phrase "the secret of popularity" is truer than most common phrases; the true reasons of popularity have ever been a secret and a mystery.

But there is another mystery more curious still. Some tunes attain undying popularity; such are many old folk-melodies like "Marlbrook," "The Bluebells of Scotland," and the like; others live for the most unequal periods, varying from six months to a century, and then die and are forgotten. How to account for this? Not by saying that they get old-fashioned; the fashion in tunes can hardly be said ever to change. Offenbach had twenty years of unbounded popularity, but who sings "Voici le sabre" or "Il grandira" now? "Ehren on the Rhine" was a perfect nuisance in its day, but it is never heard now. Time was when the Huntsmen's Chorus and Bridesmaid's Chorus from "Der Freischütz" extinguished all other popular tunes throughout Germany and England; what street-boy knows them now? Ten years ago the Prussian Government had to forbid military bands to play the March from "Fatinitzza," the incessant repetition of which had grown unbearable; the tune is now quite forgotten. And this brings us to the most curious point of all. Why is no popular tune ever resuscitated? Why does the attempted revival of a comic opera, whether by Offenbach, Auber, or Sullivan, result in failure? Why does no popular piece of music ever gain a second run? I know nothing more dreary than to play over any of the melodies which were once all the rage and are now dead and buried—Godfrey's Waltzes, for instance. It seems impossible to assign a reason for this, but the fact is undeniable that all the sparkle has gone out of them and they are like ginger-beer opened a second time—flat, stale, and decidedly unprofitable. The popularity of any particular music is hard enough to account for, the duration of its favour still more mysterious, but the reason why once dead it should be dead for ever simply baffles conjecture.

MR. FREDERIC COWEN is now on his way home and has leisure to reflect upon the labours performed and the successes achieved during his eight months' stay in Melbourne. The retrospect cannot fail to be gratifying. From the moment of his landing our Australian cousins received Mr. Cowen with open arms, and his personal success has been on a par with the artistic triumphs that have fallen to his share. The Centennial Exhibition Concerts will occupy a prominent place in the musical history of the Colony. Moreover, the high character of the works and the performances now heard there for the first time has assuredly tended in a marked degree to raise the standard of musical taste and create the desire for further cultivation of the same kind. It is not merely that a large number of novelties have been introduced by Mr. Cowen, but

that a new light has been thrown upon many of the old choral and instrumental masterpieces by the executive resources which he has been able to bring to bear upon their rendering. In this regard we may also make mention of the services fulfilled by the leading English violinist, Mr. Max Klein, who went out with Mr. Cowen and shared the duties of *chef d'attaque* with a local player, Mr. George Weston. On several occasions Mr. Klein stepped out of his place at the leading desk and executed the solos in compositions of importance for violin and orchestra, being thus the first artist to play in Australia such works as the Mendelssohn Concerto, Benjamin Godard's "Concerto Romantique," the Romances of Beethoven and Max Bruch, &c. These efforts invariably evoked hearty acclamations and unqualified praise. Indeed, from first to last the Melbourne folk appear to have testified a keen and ready appreciation of the high-class musical fare put before them, and we repeat that the good seed sown in their midst cannot fail to ultimately bring forth rich fruit.

MANY years ago, and before the establishment of examining musical boards for the granting of diplomas to qualified teachers, we drew attention in this journal to the importance of separating the competent from the incompetent, so that the general public might have some guarantee of the fitness of a candidate for the post to which he or she aspired. The necessity of passing such an ordeal seems now to be generally acknowledged, and we are pleased to see that teachers are usually preferred who are entitled to place the word "certificated" after their name. If recognised qualified professors attached to public institutions were invariably judges on these occasions, the value of a diploma might be accurately gauged; but unfortunately in the present day the term "certificated" seems to act like magic, many appearing neither to know nor care by whom and where this "certificate" was granted. Doubtless any person or persons can open a school for musical instruction, engage professors and sign certificates; but such diplomas, being unsanctioned by any authority, really carry no more weight than—before the rise of examinations—they would have done had they been attested by professional men at their private residences. We all know that certain bodies in England have the sole power of granting what are termed musical "degrees"; but are certificates really "degrees"? and should not, therefore, the issue of these be subject to very careful supervision? Unquestionably, no one will dispute the worth of a diploma legitimately gained before a well-known tribunal—in fact, it is, as we have already said, what we have for years ourselves laboured to establish—but there are certificates and certificates, and those who will not believe in any teachers who have not gained this distinction must be careful, therefore, that they do not rush into the opposite extreme of believing implicitly in those who have.

A WRITER in the *Brass Band News* has made a careful and exhaustive survey of the Amateur and Volunteer Bands of the metropolis, ending with a comparison between them and the famous contesting bands of the North of England. All this may seem to the general reader a case of history repeating itself in the matter of "tweedledum and tweedledee." But as these amateur bands represent the hobby of a great many who might, but for their existence, be spending their leisure hours in less creditable pursuits, the question involved is of no little importance. Many of these amateur bands play with a precision of attack and warmth and delicacy of expression

which delights as much as it surprises educated musicians when they hear them. If the question now agitated would lead to an improvement in the performance of some of the London brass bands it will have been worth while proposing it. The raising of the question will perhaps tend to quell the horror caused by the untrained and ill-balanced noises made by many amateur bands, not only in London, but elsewhere, whose chief desires at present seem to be the production of an unnecessary amount of "blare and bang."

WHEN authentic news becomes scarce, many of the musical journals abroad fall back upon stories of amateurs who are lucky enough to discover—of course, in a pawnbroker's window—genuine Stradivarius violins, of which they become masters on payment of a few shillings. One such story is reported from Norwich, Connecticut. A "perfect specimen of Antonius, the pupil of Andreas Amati, was sold, so the story goes, by a sad-faced, red-eyed stranger" for five dollars. It lay unregarded in the shop window for years, was ultimately purchased for one hundred dollars, and after the owner had cleaned "several inches of dust out of its body," he found that he was the owner of a genuine Stradivarius, dated 16—. It is not stated whether the Amati became changed during the process of cleaning into a Stradivarius; such a description would probably have spoiled the story. There is every reason to believe that this fiddle tale will ultimately stand in musical journalism in the place of the enormous gooseberry and the shower of frogs in the newspapers of every-day life.

VERDI'S "Otello" does not seem to have been brought out under a lucky star, though it must be admitted that on the occasion of its first performance at the Scala of Milan no pains were spared to promote its success. It has since been given at all the principal theatres of Italy. But neither in Paris, London, Berlin, nor St. Petersburg has it yet been heard; whereas in former days a new work by Verdi had scarcely been produced when it was at once announced for representation in all the principal capitals of Europe. At the Paris Opera-house there was a difficulty about the *prima donna*. At Drury Lane M. Jean de Reszke is said to have objected to the part of *Otello*, which has the disadvantage, indeed, of being inferior to the part of *Iago*. At Berlin everything had quite recently been arranged for the performance of a German version of the work when suddenly the celebrated tenor Herr Niemann, who was of course to have impersonated *Otello*, declared his intention to sing no more, and, according to present appearances, has left the stage for ever.

THAT the sound of a singer's voice can be translated by the phonograph is well known, or at least has been often asserted; but that instrument seems less successful in transmitting singers' names. The Belgian newspapers, for distances of 100 or 150 miles, use it in preference to the telegraph; and the *Indépendance Belge* was informed two or three weeks since by its correspondent at Calais that "Madame Nicolani" had just arrived and was on her way to Brussels. Whoever Madame Nicolani might be, she is less known to fame than Madame Nicolini, who herself is less celebrated as Madame Nicolini than as Adelina Patti. In consideration of these facts "Madame Nicolani" was transformed in the office of the *Indépendance Belge* into "Adelina Patti," and as Patti could only have come to Brussels for one purpose it was straightway

announced that she was visiting the Belgian capital in order to fulfil an operatic engagement. She had entertained no such intention and was all the time at her castle in Wales.

As we find, from announcements in the daily and other papers, that the musical compositions of amateurs are "corrected and prepared for publication" by competent professors, we often wonder that literary works and pictures cannot, "for a consideration," be as carefully supervised by authors and painters, so that before submitting them to public judgment we may at least feel sure that the recognised rules of language and of drawing will not be glaringly violated. The only difficulty in extending this idea would be that a reviewer in pointing out certain defects in a work would not be certain whether he was criticising a promising young artist or giving a gratuitous lesson to an old established professional "coach." At all events, in these days of prolific publication, we think the matter worthy of thought, for, as one of the audience at the Dublin Theatre exclaimed during the performance of a thrilling melodrama, "we don't expect acting, but you might give us grammar."

THE following advertisement, which appeared in *The Public Advertiser*, March 10, 1769, p. 3, col. 3, shows the estimation in which some persons then held the practitioners in music:—"Wanted, a Performer on the Organ, who is willing to act as Butler; and if he can shave and dress a Gentleman the more agreeable. Such a person applying to Mr. Woodfall, Stationer, at Charing Cross, may hear further." The profession would be rather shocked by such an offer now, though there are advertisements occasionally appearing which are couched in the like spirit. The desired qualifications vary, but the animus remains the same. It is not always a gentleman who is to be shaved and dressed.

FACTS, RUMOURS, AND REMARKS.

THE *Bury Times* has a Manchester correspondent who cherishes a grudge against the "Song of Solomon." Most people agree that the canonical book in question is an exquisite example of ancient Eastern poetry, both in its style and significance pure and lofty enough to bear the allegorical character traditionally assigned to it. But the gentleman who illuminates the columns of our Lancashire contemporary seems to be one of the nice people who have nasty ideas. He compares "Solomon's Song" to Ovid's "Art of Love," drawing a broad distinction between it and the other scriptures, in which "beauty and purity of expression seem to accentuate the suggestiveness," &c.

All this is *à propos* to a performance of the "Rose of Sharon" at Manchester, and, of course, our critic falls foul of the libretto, calling it an "incongruous literary mess" and "decidedly incongruous in style," presumably because, in his view, the "Song" and other portions of scripture decline to mix. He is good enough to describe it, further, as "a hash of sacred warp and secular woof" (what a fine "derangement of epitaphs") and as "cum-Bible-cum Arabian Nights-cum-Twaddle." After reading this and much else about the oratorio, we searched the article very carefully and at last came upon a solution of the doubt it had excited. Here is a key to the whole matter: "Sir Francis Bacon, the most gifted mortal who ever lived, has taught us the fundamental rules of good taste, both for the drama and music, in his 'instructions to the players' in the so-called *Shakes-*

pearean but really Baconian play of 'Hamlet.'" A hopeless case apparently!

CIRCUMSTANCES rendering inexpedient the revival of Sullivan's "Light of the World" at the forthcoming Gloucester Festival, his "Prodigal Son" will be substituted. The performance, with that of "The Golden Legend," takes place under the composer in person. It is now settled to have two new compositions at Gloucester—a work by Dr. Mackenzie and Mr. C. L. Williams's Church Cantata "The Last Night at Bethany." Hopes are entertained, also, of an orchestral piece from Mr. Cowen, whose return to England must precede a definite conclusion on the matter. Anyhow, the Cathedral Festival this year will be one of uncommon interest and importance.

MR. WILLIAMS'S Church Cantata is designed for Church use in Holy Week, and has been laid out somewhat on the lines of similar works by Bach. The librettist, Mr. Joseph Bennett, has taken the Scriptural narrative of the last evening spent by our Lord in the house of Mary and Martha, and founded upon each paragraph appropriate meditations, thrown into the form of verse, rhymed or unrhymed. For example, the declaration of Judas that the ointment should have been sold and the proceeds given to the poor, suggests a chorus beginning—

The poor! O Man of Sorrows!
O Wanderer, faint and weary!
Who is so poor as Thou?

The Cantata includes one orchestral number entitled "Our Lord sleeps." In the course of this a charming effect will be produced by the hushing of the instruments midway, while boys stationed at the east end of the Cathedral softly sing, accompanied by harps, "For so He giveth His beloved sleep."

NEVER teach your dog to play the pianoforte. A correspondent writes: "I was visiting a friend some years ago who owned a very beautiful and intelligent dog. My friend had been in the habit of sitting at the pianoforte with the dog on his knees, and pressing the keys down with the dog's paws. The dog's expression at such times was really quite a study, and he seemed to realise that an important and solemn operation was under way. I was told that the dog eventually would allow no one to play the pianoforte if he was in the room, but would bark and attempt to jump on the performer's lap, in order to take his usual place at the keys. It was only when he had been carried howling from the room that anyone could play the pianoforte in comfort, and enjoy other than the animal's two-part pieces." Here is a sad case of a noble dog-like nature reduced, by association with human beings, to the level of men and women.

VENDORS of patent medicines are adepts at springing advertisements of their wares upon unsuspecting readers. You see an attractive head-line among the news of the day; your interest is stirred by a few artful paragraphs *à propos des bottes*, and then you are brought up short by a recommendation of Somebody's soap, or So-and-So's Heal-all. The device seems to be creeping into the music trade. When looking through a review of new music the other day, we read: "The valse I am especially in love with is numbered Op. 30, No. 2; they are all published by Breitkopf and Härtel, and can be obtained here (as can all the foreign music mentioned), at Messrs.—, of—, who keep them in stock, whereas I think the other foreign music importers would be obliged to send abroad for them, thus causing a delay of at least a week." Barefaced, but not bad!

AN American lady has discovered that "youthful singing is often very distressing indeed to the cultivated ear," and thus, from the prosaic Western continent, comes another blow at our cherished traditions. Where in poetry or romance are children's voices anything but sweet, not to say angelic? It was a poet who said of them: "Voices of cherubs are they, for they breathe of Paradise; clear, liquid tones, that flow from pure lips and innocent hearts, like the sweetest notes of a flute, or the falling of water from a fountain." How pretty! and we are now to be told that (American) children's voices, as commonly heard, are loud, harsh, and rasping; that they should be trained from the top downwards instead of from the bottom upwards, and so on. Are none of our cherished beliefs sacred!

A SHORT time ago certain newspapers stated that an opera company performing in Melbourne consisted entirely of parrots, and had but one work—Bellini's "Norma"—in its repertory. We were gravely told that the birds went through their parts like human artists, but that the representative of the heroine became so alarmed by the frantic attempts of the audience to encore her in "Casta Diva" that she fled to the wings, and would not re-appear till the manager had entreated the audience to abstain from ill-timed applause. No doubt this beautiful parrot's tail—no, tale—was invented by some Berlioz as a scathing satire on Italian opera generally, but that it was rather too deep-laid and no one saw it. Yet, regarded as sarcasm, there seems to be considerable singing in it.

THE gentleman who annotates the catalogues of the Royal Academy of Arts should be provided with a musical assistant. Describing the portrait of Mr. Piatti, by the late Frank Holl, he says: "Three-quarter figure, seated to l., full face; his double-bass, on which his l. hand rests, between his knees, a bow in his r. hand, spectacles, dark background, with tapestry." The objections to this account are, first, that Mr. Piatti does not play the double-bass, and, next, that if he did, he could not hold the instrument between his knees. In point of nomenclature, the violoncello is unlucky. There be those, on the one hand, who call it a bass fiddle, and, on the other, there be men like the R.A. scribe, who know it only as a double-bass.

"WHY is the viola so little cultivated, in comparison with the rest of the violin family?" An enthusiastic amateur answers that it is because the notes for the instrument are written in the alto clef. Musicians will of course tell us that this must be so; but considering that in music printed for the tenor voice the treble has now supplanted the orthodox C clef, there may still be some hope for our correspondent. Public opinion has much power in pressing forward any system which tends to popularise music, and as so much has already been conceded, the boldest innovator has at least a right to be heard.

THE "Automatic Pianoforte Player," lately announced, has many advantages. There is no necessity for it to practise scales and exercises every morning, or that keys should be held down whilst single notes are thumped out with one finger. Its performance need never interrupt conversation; it can be stopped at any moment by the will of the majority; and criticism, however severe, can give no offence, defects, if any, being rectified on application to the manufacturer.

UNDER the title of "A Fantasia at Suakin," the *Daily Telegraph* gives an account of a recent Moslem merry-making. "There were tom-toms of gourds, baked clay, bowls, barrels, and copper kettle-drums, with most ancient and quaint wind and string instruments—ram's horns shells, and the savage progenitors of banjos and harps." The Concert began with "tom-toming, horn-blowing, thrumming of strings, shrill monotonous trilling by the women, and a medley of war-whooping and sing-song repetition, three syllables and two notes, by the men." This, we should imagine, is the severest attack that has yet been made upon the British.

THERE are just now two more of those dreadful works coming out which strive to find a connection between musical sounds and colours. The authors of such nightmare productions all go upon what appears to them the convincing proof of such connection—namely, that there are seven notes in the scale and seven colours of the spectrum. But there are *not* seven notes, and only seven, in the scale. We Europeans choose to select twelve out of the infinite possible number, while the Egyptians, we are told, have twenty or thereabouts. And the solar spectrum has *not* seven colours, as any one with eyes in his head can see, but three primary and any number of secondary tints.

RECENT criticisms upon the examining mania have not been confined to England. The *Musical Record*, an American contemporary, observes: "Many teachers think that examining is teaching. They continually ask questions instead of imparting information, and these questions are not often Socratic. They play cat and mouse with a little morsel of information, dragging it back almost before it has parted from them. If they make the statement that 'the cat has a tail,' they must ask, 'What has the cat?' 'Who has the tail?' 'What about the cat and the tail?' And all this time the class is not learning anything."

MADAME ADELINA PATTI has been playing the part of Lady Bountiful in Swansea Valley, according to annual custom. The money value of her gifts to the poor has not been stated, but let us put it as equal to the artist's receipt from a single Concert, and say six or seven hundred pounds—no mean sum wherewith to lighten the homes of a few cottagers. We talk of the fabled achievements of Orpheus, at whose bidding

Plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

What is Orpheus to Madame Patti, who has only to open first her mouth and then her hand in order to make glad the hearts of the distressed.

WE once heard a young student estimate the worth of Beethoven's Sonatas by their prices, declaring that her sister had got beyond her because she played a five-shilling one, whilst hers only cost three shillings. Recently we have met with another test of the merit of music, for in a notice of a Concert the critic says that a certain piece was the principal feature of the evening "because it was the longest."

THE query "Who gives lessons on the harp?" which appeared a few days ago in a morning contemporary, is evidently modelled upon the well-known "Who's Griffiths?" Let us hope that this form of appeal for pupils from members of the musical profession may not spread.

AN American correspondent has let the world know the reason why Mr. Straus, the eminent and respected violinist, remains a bachelor. "I remember a phrase of his as he was taking his violin lovingly out of its case: 'I shall never marry. This (touching his violin) has all my affection; it is wife, friend, everything to me; it knows when I am sorry and mourns with me; it knows when I am glad and rejoices with me; it never scolds, it never tires of me.'" Mr. Straus's spouse has at least two of the virtues catalogued by old Jeremy Taylor in his description of a good wife: "She is the minister of graces innumerable," and "her voice is sweet music."

MR. ANDREW LANG and Mr. Baring-Gould have recently turned attention to English folk-songs, pleading for their collection and preservation before they disappear and are no more known. The matter is certainly important for various reasons, and we hope that its urgency will lead to prompt measures of preservation. By the way, it is curious to find Mr. Lang, when talking about a thoroughly English subject, using the German word *Märchen*. Our folk-songs do not come to us from Germany, and surely there is no serious objection to the English term "legends."

ENGLISH clergymen are hard to beat in the matter of advertisements for musicians willing to take charge of an organ and a horse, or tend the rectorial garden when not playing in church, but our Transatlantic kin are running them hard. The following lately appeared in the *New York Herald*: "Musicians wanted.—An A No. 1 String Band of four or five men, who could also act as bookkeeper, night-watch, barber, telegraph operator, or other hotel work; must be sober, honest, and capable; to go South in winter and Colorado in summer." There has, no doubt, been a rush of Germans to the address given.

INFINITELY sad was the fate of Mr. John Barraclough, who lost his life in the late snowstorm. Within sight of Lincoln Cathedral, of which he was a lay vicar, and almost within calling distance of help, the merciless weather got hold of him and killed him by the road side. His actual passing away, under the benumbing influence of cold, may have been painless, but who can think without compassion of the struggle with the elements, of the growing despair and final surrender. The essentials of tragedy were not wanting in the scene of the lay vicar's death.

SIR ARTHUR SULLIVAN is known to watch over his musical progeny with all a parent's solicitude, but we cannot bring ourselves to believe, without further evidence, that he objected to, and insisted on the suppression of a parody on the theme of his "Lost Chord," introduced by Mr. Solomon into that very transitory entertainment, the Guards' burlesque. Sir Arthur's known ability and readiness to appreciate a joke is such strong *prima facie* evidence against the truth of the report that his admirers put the rumour from them as an invention of the enemy.

ORGANISTS should not consult their clergyman about the selection of voluntaries. It is reported that when a certain reverend gentleman was approached by his musical colleague with the question: "What shall I play?" he, with his mind fixed upon the sermon, answered: "What kind of a hand have you got?" That organist left the vestry under the reproach attached to men who give occasion for the enemy to blaspheme.

"IL TROVATORE" has actually been performed at the Metropolitan Opera House, New York, the temple of Wagner and German Opera, and the Wagnerian critics had to notice it. He of the *Tribune* said "the audience were light-hearted children"—a good thing anyhow. His brother of the *Sun* admitted that Verdi's music has "some genial qualities"; and the writer in the *World*, speaking exactly what he felt, protested that "after a heavy dose of Wagner, Verdi is thoroughly enjoyable." To crown all, a musical journal oddly declares: "Wagnerism is dying of its own too much."

THE Crystal Palace directors are contemplating the performance, in the central transept, on June 22, of Mendelssohn's "Elijah." It is not correct that the work will be given under Handel Festival conditions; because, though Mr. Manns's orchestra will, of course, be enlarged, only the London contingent of the Festival choir will attend. Mendelssohn's orchestration will assuredly lose much in so vast a space as the transept; but the choruses may be expected to come out grandly. The occasion cannot fail to be one of interest.

FOR some time past rumours have been heard of a wonderful scheme, destined, like many predecessors, to rehabilitate Italian opera. The embryo project was made very mysterious, and we could only judge by the important air of those who professed to be "in the know" that very great things were anticipated. There being, we are assured, no further occasion for secrecy, the curtain has been drawn and we see—nothing! The scheme, like Macbeth's Witches, has made itself air.

IT is stated in a New York paper that the ladies who impersonated the Rhine Maidens at the recent production of "Das Rheingold" actually suffered from "sea-sickness," due to the motions they were compelled to make by Wagner's inexorable machinery. The rehearsals, we are told, had to be interrupted on several occasions till the poor women could recover. A lively commentator puts their sad condition very tersely: "Fancy having to bring out your notes and keep down your breakfast at the same time!"

GERMAN opera at Rotterdam appears to be in a bad way. The director having made a public appeal for funds and obtained no response, has addressed himself to the guardians of the public purse, who are not expected to unloose its strings in his favour. The case of Italian Opera in Rome is little better, the total receipts of four theatres, including the two opera houses, on a given evening being no more than 3,000 francs! "C'est maigre!" comments the *Ménestrel*.

MUSIC has a place in politics. The Italians having revived the "Sicilian Vespers," and applauded it with significant looks towards France, the lively Gaul has replied by playing Offenbach's "La Fille du Tambour Major," with one eye on Italy. The scene of Napoleon's entry into Milan is the actual retort courteous. This sort of war is, at any rate, cheap, bloodless, and amusing, and we can wish success to both sides.

A COUNTRY correspondent who has seen two pieces advertised as the "Rage of London," writes to ask how he can be certain to purchase the right one, especially as the "rage" has hitherto been confined to the metropolis. We regret that we cannot assist him in the matter.

ANOTHER American critic of the "Rheingold" has discovered that the language used by the River Girls is Volapük. He bursts into song over the idea and exclaims:

And round it float three Maidens, for its recesses hold
The treasure they are charged to guard, the magic, mystic Gold;
And up and down, and back and forth, they go in wild gyration,
And Volapük their level best in this painful situation.
"Weia Waga" is their song, "Wagga-wagga and Wakulla,
Wissahickon, Wackasassa, Witlahrochee and Walulla!"

AN incident, resembling that which followed the breaking of Mr. Beerbohm Tree's "points" at the Crystal Palace, recently took place in Rome during a performance of "Les Huguenots." While the duel scene was going on a catastrophe happened to the costume of one of the performers, and a garment which is indispensable even to a Huguenot fell down about his knees. The scene ended with a universal roar of laughter.

THE Duke of Saxe-Coburg has not yet been convinced that the composition of Italian Opera is beyond him. His first two works of the kind were produced in England, and promptly condemned, as elsewhere, but the Duke goes calmly on, and now the world is threatened with another, called "Diana di Solange." Proverbial philosophy teaches to "beware of the third time," and Mr. Augustus Harris should be on his guard.

MR. LUDWIG, now in the United States with a Concert party, finds that there is money in Irish music. The sympathy of the Americans goes with him, and, of course, the expatriated Hibernians hail him with all the emotionalism of their race. He is fortunate in having such a stock of songs to draw upon. The "distressful country" is rich in beautiful tune, and can put her sorrows to music which might melt the heart of the world.

PROGRAMME of the Leeds Festival, 1889: Mass in E flat, Schubert; German Requiem, Brahms; "Faust," Berlioz; "Lobgesang," Mendelssohn; Music to "A Midsummer Night's Dream," Mendelssohn; Choral Symphony, Beethoven; "Sword of Argantyr," Corder; music to Pope's "St. Cecilia" Ode, Parry; "Sacrifice of Freia," Creser; "Golden Legend," Sullivan, and some works of smaller dimensions.

ANOTHER story of Dr. von Bülow, who, unlike his countrymen generally, is said to have great contempt for titles. A singer at one of the Philharmonic Concerts addressed him three times as "Herr Professor." He took no notice the first and second time, but the third was too much for him. "Madame," he said, "if you wish to offend me at any cost, call me Court pianist."

A MEETING was held at the Royal College of Music, on the 20th ult., to consider in what way Joseph Joachim's English admirers can best celebrate his artistic jubilee. At Cambridge the great violinist will be placed by his friends in the seat of honour at a banquet—a thoroughly English procedure, which the guest, being quite at home in England, will properly appreciate.

AMATEUR pianists of the sensational school have a fine time before them. Sapelnikoff is coming from St. Petersburg, and there is talk of the advent of Rosenthal from America. Each is "the very greatest of the modern school." How the strings and hammers will fly!

THE Communal Council of Brussels have got rid of Messrs. Dupont and Lapissade, directors of La Monnaie, by a summary process. Although those gentlemen had accepted every condition for a new term, they were beaten by 14 votes to 13. The decision came as a great surprise. According to one journal the directors were not humble enough. Town Councillors stand on their dignity.

As was expected of him, Verdi puts his foot down resolutely on the project to celebrate his artistic jubilee. He does not hum and haw about it, but speaks straight to the point, declaring, through the *Gazetta Musicale* of Milan, that he is resolutely opposed to the scheme in whatever fashion it may be carried out. This is quite refreshing in a pushing and self-seeking age.

A PROFIT of £200 was made by the Committee of the North Staffordshire Musical Festival held at Hanley in October last, the receipts being £946 19s. and the disbursements £746 19s. The Pottery people have, apparently, found out the secret of making two ends meet and overlap. At Gloucester, the chorus, for four days' work, cost £800; at Hanley, for one day, the expense was £42 1s.!

MR. MAZZUCATO having been engaged by Mr. Harris to write an Italian version of the "Meister-singer" book, has disappeared and cannot be found. Most probably, the missing man has retired to some desert place where he can wrestle with his task, thus reviving an ancient practice. Later news: Mr. Mazzucato discovered in Milan, which is not a desert place, and probably there has been no wrestling.

WE hardly know whether or not to congratulate Mr. Max Pauer upon his inability to accept the post of professor of pianoforte solo playing offered him at the Prague Conservatorium, so much depends upon circumstances. But there is no difficulty in tendering felicitations upon the fact that while one important academy holds him to an engagement another seeks to entice him away. This is something like appreciation.

DR. MACKENZIE'S "Dream of Jubal" has been already announced for performance by the Brighton and Hove Choral and Orchestral Society, on June 6, and the Cheltenham Festival Choral Society, and one or two of the London suburban societies are contemplating the production of the work.

AT last an occasion has been found for that vocal defect, the *tremolo*. The Rhine Maidens in New York are all "wobblers" of a pronounced description, but they have a press friend who points out that, as they are supposed to be singing under water, the effect of their performance is realistic. So true is it that nothing has been created in vain.

M. RÉNÉ BAILLOT, a Professor at the Paris Conservatoire, has sold to the library of that Institution the autograph of Beethoven's Pianoforte Sonata in F minor (Op. 57). The sum demanded was only 600 francs, which M. Baillot has given to a musical charity. At the sale of Beethoven's effects this same manuscript was disposed of for thirty-six kreutzers.

At the Casino in New York you, wanting an opera-glass, drop a "quarter" into the slot of a box in front of your seat, and the binocular is automatically delivered. Impulsive people cry, "What faith in human nature!" not knowing that before the Automatic Opera Glass Company began operations all pawnbrokers were warned against taking the glasses in pledge.

DR. VON BÜLOW declares that he is not wanted in England. Nothing could be farther from the truth. The Doctor is welcome whenever he chooses to come. He instructs us, and blends instruction with amusement, to say nothing of a pleasurable anxiety as to what he may do next. Just now, we presume, the Doctor is forging a thunderbolt for the behoof of Rubinstein, who lately scored off him so unmistakably.

A PRIVATE letter from Madrid informs us that Mr. Mancinelli's orchestral work, "*Scène Veneziane*," lately produced in the Spanish capital, will be performed in London this season under the composer's direction. The piece is in five movements, founded on the incidents of a love story, and the Spanish critics speak well of it.

ONE paragraph in the latest from America is too good to be lost. While the country was mourning the death of General Grant, and memorial services were everywhere being held, the proprietor of a dime museum in Albany announced the following programme:—"In memory of General U. S. Grant. Grand Sacred Concert. Two Hours of Solid Fun!"

THE Eton College Choir sang Stanford's "Revenge" to the Queen and Empress Frederick, at Windsor Castle, on Saturday last. The theme is a good one for hearing in the palace of an English sovereign. How that "bright occidental star," Queen Elizabeth, would have revelled in it.

THE vicar of Coleford, Gloucestershire, writes to the *Guardian* in horror because two Church of England musicians recently lent a helping hand at a Nonconformist bazaar. It would seem that the organ gallery is a place more conducive to generous feeling and brotherly love than the pulpit.

THE last new satire on musical prodigies is immense. There is a monkey which has been taught to play the pianoforte. Being quadrumanous he performs pieces for four hands, and—turns over with his tail!

MADAME MARGARET DE PACHMANN is now residing in Paris and winning hearty applause by her excellent pianoforte playing. We are glad to learn that Mr. Arthur Chappell has engaged this accomplished artist for a Popular Concert.

MADAME PATTI kept her birthday at Craig-y-nos Castle, for the first time, on the 19th ult. The servants got up a "surprise" for their mistress in the shape of a performance of some kind, particulars of which are not to hand.

If anybody wants to spend £2,000 on a violin, he may be interested to know that the present possessor of a magnificent instrument, in Glasgow, is prepared to refuse the sum.

A CONTEMPORARY prints an excellent letter, which is headed "The Encouragement of Comopsers." By all means let the "comopsers" be encouraged if they want it.

ROYAL CHORAL SOCIETY.

WE have to record two performances by this Society during the past month, the first of which, however, may be briefly dismissed. One performance of "Elijah" resembles another at the Albert Hall, so far as regards the choruses, and that of the 2nd ult. was only noteworthy on account of the fact that the list of soloists did not include a single member of the quartet usually associated with this and other oratorios—we refer, of course, to Madame Albani, Madame Patey, and Messrs. Lloyd and Santley. Madame Nordica and Mr. Henschel, however, repeated the successes they had won in "Elijah" at Novello's Oratorio Concerts in the previous week. Madame Belle Cole has greatly improved, and Mr. Charles Banks gave moderate satisfaction. One of the most acceptable solo efforts was that of Miss Julia Neilson, in "Woe unto them," and the young artist would do well to devote more of her attention to the concert-room, where she could not fail to be welcome.

The Concert of the 20th was of greater interest, as the principal item was Signor Mancinelli's sacred Cantata "Isaías," which had not been heard since its production at the Norwich Festival in October, 1887. As festival novelties are now so quickly brought to a hearing in London as a rule, we must look for some special cause for this neglect, and we may find it in the peculiar characteristics of the work, which render it utterly unlike the masterpieces of sacred musical art which have found favour in this country. Signor Mancinelli, being an Italian, cannot be blamed for writing like an Italian, and where he has permitted his talent to exercise itself naturally, he has been entirely successful. The melodic charm and expressiveness of the opening chorus of *Maidens*, the duet between *Anna* and *Judith*, *Hezekiah's* air at the opening of the second act, and both *Finales* is undeniable. Where the composer attempts to be picturesque, however, he becomes simply vulgar and theatrical. Much of the long declamatory solo of *Isaías*, in the first part, is mere bombast, and the orchestral illustration of the destruction of Sennacherib's host is melodramatic music of the most tawdry kind. It need scarcely be said that the contrapuntal elaboration which we are accustomed to look for in sacred works is conspicuous by its absence. Only pedants, however, would complain of this; a sweeping impressive unison is preferable to a fugue in which there is nothing save mere science. It is not at all likely that "Isaías" will ever be popular with choral societies, but it is the work of a very clever musician from whom much may be expected. The performance was in all respects creditable to Mr. Barnby and his forces. The choir sang with the utmost spirit, and the effect when the entire mass moved in unison or in broadly written harmony was exceedingly fine. The soloists were well chosen. Madame Nordica is essentially a dramatic soprano, and she rendered the fullest possible justice to the soprano music. Miss Lena Little and Mr. Barton McGuckin resumed the parts they had so ably interpreted at Norwich. Mr. Alec Marsh was competent in the *title-rôle*, and Mr. Lucas Williams made a very favourable impression in the curious solo allotted to *Sennacherib*. "Isaías" was preceded by Mr. Barnby's effective setting of the 97th Psalm, "The Lord is King," which, it may be remembered, was composed for the Leeds Festival of 1883.

The performance of Benoit's "Lucifer," which was postponed, will now take place on April 3. It is understood that Madame Lemmens Sherrington will re-appear at this Concert.

LONDON SYMPHONY CONCERTS.

ALTHOUGH Mr. Henschel has not brought forward any novelties of exceptional importance, he has given a series of programmes strong in general interest and variety during the past month. The first Concert of which we have to take note is that of January 29. This commenced with Mr. Hamish MacCunn's fresh and spirited Overture "Land of the Mountain and the Flood," which first drew attention to the brilliant talent of the young Scottish musician. It was conducted by the composer himself, and was very warmly received. A Ballad in F sharp minor, for violin, by Mr. Henschel, proved to be a favourable example of what the Germans call "Kapellmeister" music. That is to say, it is generally effective and musically without being original. Brahms's melodious and genial Symphony in D

(No. 2) was, on the whole, satisfactorily rendered, and the programme was completed by Glinka's characteristic piece, "Komarinskaja," and Wagner's "Huldigungs-Marsch."

Tschaikowsky's Solemn Overture "1812" was repeated at the next Concert, on the 5th ult. It cannot be said that the work gained much by a second hearing, for beyond the subject-matter, which for the most part is not original, it contains very little of interest. It is to be hoped that Tschaikowsky's New Symphony in E minor, which we are to hear at the Philharmonic Concerts, will prove a more worthy example of the Russian School. The orchestra was in unusually good form on this occasion, and we do not desire to hear a better performance of Schubert's Unfinished Symphony in B minor, nor of Liszt's Symphonic Poem "Les Préludes." Saint-Saëns's grotesque piece "Danse Macabre" is scarcely worthy of a place in a high-class programme; it would be more suitable at Promenade Concerts. Mr. Max Pauer's rendering of Beethoven's Concerto in E flat was mediocre, and therefore does not call for high praise nor severe blame.

The following Tuesday was the eve of the anniversary of Wagner's death, and very naturally Mr. Henschel marked the occasion by performing selections from the Bayreuth master's works, coupling therewith Beethoven's "Eroica" Symphony. Of course he had his reward in a greatly increased attendance, as for some occult reason which conservative musicians cannot understand, the public persists in regarding a programme composed entirely of Beethoven and Wagner's music as more attractive than any other, so far as orchestral Concerts are concerned. The selections given on the present occasion are now so familiar, that neither description nor comment is necessary. They comprised the Prelude to "Lohengrin," Hans Sachs' Monologue "Wahn, Wahn," from "Die Meistersinger," splendidly rendered by Mr. Henschel; the Prelude and the Good Friday Music from "Parsifal," and the Prelude and close from "Tristan und Isolde." If the rendering of these excerpts was not exactly such as would have satisfied the most fervent admirers of the poet-composer, it was on the whole satisfactory, and each piece roused the crowded audience to enthusiasm.

The Concert of the 19th ult. was the last of the subscription series. There was plenty of variety in the five items of which the programme was composed, but unfortunately all of them did not prove equally satisfactory. The Overture to Wagner's early opera "Die Feen," which was recently revived, somewhat unwisely, at Munich, was of course regarded only in the light of a curiosity. Wagner himself looked upon it with contempt, and it would have been better to have allowed it to rest. The body of the work was written at Würzburg in 1833, when the composer was chorusmaster in that city, and the Overture was added during the first week of the following year. It is a fully-developed piece, in regular form. In the introduction the identity of the composer may be faintly discerned, but the *Allegro* may fairly be described as Weber and water until the *Coda*, when there is a phrase almost identical with one at the close of the second act of "Der fliegende Holländer." The Overture was received with indifference, and it is not likely to be heard again. Of the rendering of Beethoven's Violin Concerto by Mr. Johann Kruse, it is unnecessary to speak, as the player is not likely to appear again on a London Concert platform until he has made progress in the technicalities of his instrument. His engagement on the present occasion was an unfortunate mistake. Haydn's Symphony in B flat (No. 9 of the Salomon set) was very welcome, and its cordial reception should encourage those who have the management of orchestral Concerts to make more extensive use of the cheery old master's works than at present they seem inclined to do. Mozart's Overture to "Die Zauberflöte" headed the programme, and Liszt's Hungarian Rhapsody in D (No. 2) closed it. Of the extra Concert, at which Mr. Broughton's Leeds Choir was to appear in Mendelssohn's "Walpurgis Night" and Beethoven's Choral Symphony, notice must be reserved until next month.

CRYSTAL PALACE.

THE announcement that Otto Hegner would play at the Palace on the 9th ult. was enough to account for the very large audience which assembled at the resumption of the

Saturday series. The novelty of the programme was the Overture to Lalo's opera "Le Roi d'Ys," a sombre and elaborately scored specimen of the modern romantic French school, to which the author belongs in sentiment if not in years, the date of his birth, according to the programme-book, being as far back as 1823. He is chiefly known to English audiences by his violin music, for which Señor Sarasate exhibits a marked predilection, and by a fine Quartet which Sir Charles Hallé introduced at one of his Chamber Concerts last summer. Connoisseurs of his music assert that his true bent is towards the drama, but this is a question which cannot be decided by a single hearing of a detached fragment of his opera. Beethoven's third Concerto (that in C minor) was chosen by Otto Hegner as his *cheval de bataille* on this occasion, and his performance was, in spite of the necessary limitations, a signal success so far as the suffrages of the majority of those present were concerned. Adverse comment has been excited by his introduction of an elaborate and highly inappropriate *cadenza* in the first movement, but as this embellishment was the work of his teacher, Herr Glaus of Basle, the error in judgment may be readily condoned. For his solos Hegner gave two pieces by Liszt, and being encored for his rendering of the study "Gnomesreigen," played a Sonata of Scarlatti's. The programme also included fine performances by Mr. Manns's orchestra of Beethoven's Eighth Symphony and Wagner's "Rienzi" Overture. Miss Emily Spada, an American vocalist, who replaced Madame Nordica in "The Golden Legend" at one of the earlier Concerts of this series, and has since been heard at the Albert Hall, sang "Robert, toi que j'aime" and *Elizabeth's Prayer* from "Tannhäuser." Her voice is of considerable volume, but hard in quality, and both in the matter of tunefulness and production she leaves room for much improvement.

Mr. Hamish MacCunn's new and important work "The Lay of the Last Minstrel," given on the 16th ult., contains some fine thoughts, an immense amount of energy and fire, some detached scenes of considerable beauty and originality, a masterful treatment of all the resources of a full orchestra, evidences of a real rhythmical instinct, and a happy audacity in attacking a dramatic situation which seems never afraid of failure. It must be confessed that the shortcomings of the composition are due in great part to the scrappiness of the libretto. All development and continuity are precluded by the way in which the story is cut up into a number of very short scenes. A dramatic Cantata of this kind, where the chorus are not the *actors* of the drama but only the *reciters* of the occurrences in that drama, must be a hybrid sort of a thing at best. Hence writers like Dvorák in the "Spectre's Bride," being fully aware of this, use the words only as a means to an end, and, *pace* Wagner, Dvorák's success justifies the method. He gives us plenty of development, is not afraid to repeat words, and writes some very fine long movements. Mr. MacCunn on the other hand, goes to the extreme of saying his say once (and very well sometimes), but before his hearers have time to feel an interest in the movement it is over; the full close comes and we are started in a fresh number.

The performance of the Cantata was of very unequal merit, the chorus leaving something to be desired on the score of attack and tune, especially in the tenors. Of the soloists, Mr. Andrew Black was by far the most successful, using his fine voice with excellent result in the baritone rôle. Madame Nordica did her best with the soprano part, but failed to make it attractive. Mr. Iver McKay sang the tenor music with all possible effect. Mr. Manns conducted with great care. A very hearty welcome was given to the composer, who was called on to the orchestra at the close of his work.

Professor Stanford's new Symphony, which was performed for the first time in this country at the Concert of the 23rd ult., fully justified the high praise bestowed upon it by the Berlin press. It is not only exceedingly interesting as a piece of scholarly workmanship; it is also full of fresh and genial thoughts. The *Intermezzo*, already known as an *Entr'acte* to the composer's "Œdipus" music, is thoroughly graceful and attractive; but it is in the slow movement that the composer has put forth his whole strength. We have not space to do more than indicate the singularly effective introduction of the second subject, in which the harp

accompaniment plays a most prominent part, and the impressive climax in which the movement culminates. The *Finale* is a most spirited movement, in which one can hear the instruments, as though endowed with human voices, for ever reiterating the word "Freiheit." The first principal subject is a fine and original tune, a fact on which we lay the more stress because the second subject of the first movement is practically indistinguishable from the theme of the first of Brahms's *Liebeslieder* (first series). The performance was on the whole excellent, though the *Intermezzo* was taken too slow and the *Finale* somewhat hurried. In conclusion, we have no hesitation in pronouncing this Symphony to contain the best and maturest work which Professor Stanford has yet done. It exhibits the qualities of head and heart in completer equipoise than is to be met with in any of his previous compositions. Fräulein Fillunger, the vocalist on this occasion, confirmed the favourable impression which she created at the Popular Concerts. She not only uses a good voice in thoroughly artistic fashion, but she is endowed with a thorough musical instinct and an admirable sense of rhythm. Fräulein Fillunger's selections were Beethoven's "Ah! perfido," and Schubert's "Die Allmacht," both exacting songs, and in each she achieved a marked success. Miss Fanny Davies was heard in Reinecke's Concerto in F sharp minor and Mendelssohn's Prelude and Fugue in E minor (Op. 35). The former is not a work calculated to awaken enthusiasm, but Miss Davies managed to render the solo part very effective by her artistic and finished playing. The programme also included the Overtures to "Saul" and "Ruy Blas," and a selection from Grieg's piquant Suite "Peer Gynt."

MONDAY AND SATURDAY POPULAR CONCERTS.

So far, the present season of this enterprise has been even more quiet and uneventful than usual, and with few exceptions the programmes during the past month require little more than formal record. One of these exceptions was the Concert of Monday, January 28, with which our notice must commence. This was rendered interesting by the production of a new Sonata for pianoforte and violoncello by Signor Piatti. It is only within the last few years that the accomplished artist has devoted himself to the composition of Sonatas. No. 1, in C, was produced on January 5, 1885, and No. 2, in D, on April 5 of the following year. The present work is in F, and consists, as usual, of three movements. The general style of the music is elegant and refined rather than vigorous and passionate. In the first movement the most noteworthy features are the melodious second subject and the charming *Coda*. The slow movement, a *Romanza* in B flat, flows on pleasantly from the first note to the last, and the *Finale* is nearly equal to the first movement in merit. It should be added that Signor Piatti has divided the interest fairly between the two instruments. The rendering of the work by the composer and Miss Fanny Davies was of course perfect, and, equally of course, it was warmly received. Another novelty was Schumann's *Fantasiestücke* (Op. 111). This charming series of three pieces in the composer's most attractive manner was executed to perfection by Miss Davies, who is one of the few pianists who give perfect satisfaction in Schumann's music. Mozart's Quartet in C (No. 6) and Haydn's Pianoforte Trio in the same key completed the instrumental portion of the programme. Miss Liza Lehmann being unable to appear as the vocalist, her place was taken by Miss Marguerite Hall, whose rendering of songs by Schubert and Goring Thomas gave much satisfaction.

The Concert of Saturday, the 2nd ult., may be dismissed with a few lines. The great attraction was Schubert's Octet, which was magnificently played by the same artists as on a former occasion this season. The only other concerted work was Emmanuel Bach's Sonata in C minor, for pianoforte and violin, not so elaborate or characteristic of the composer's style as some of these not yet introduced at these Concerts, but nevertheless a pleasing work. There was only one song, Macfarren's "Pack clouds away," which was sung by Miss Kate Flinn. Sir Charles Hallé played Chopin's Impromptu in F sharp and his Polonaise in F sharp minor.

The large attendance on the following Monday was to be accounted for by the presence of Beethoven's Septet in the programme, and also because Mr. Max Pauer was announced to play Schumann's Etudes Symphoniques, a more important work than is now often heard at the Monday Concerts. Of the former of course nothing need be said. Mr. Max Pauer, who is now established as a professor at the Cologne Conservatorium, has scarcely improved as an executant since he was last with us. There were not a few mistakes in the earlier portion of the work, but he improved as he went on, and the rendering of the brilliant *Finale, à la Marcia*, was all that could be desired. Mdle. Fillunger, made an extremely favourable impression in *Lieder* by Schumann and Brahms. She has a bright, powerful voice, particularly good in the upper register, and she sings in an expressive, almost dramatic style. Haydn's Quartet in D minor (Op. 42) completed the programme.

On Saturday, the 9th ult., Mr. Johann Kruse, a new violinist, made his first appearance. We understand that he was born in Adelaide, of Belgian parents, and he has studied under Herr Joachim. The impression he made was that he has profited by the teaching he has received. An unfortunate defect, however, is his frequently imperfect intonation. This was noticeable alike in Schubert's Quartet in D minor and in Spohr's *Scena Cantante*, which he chose as his solo. Mr. Max Pauer brought forward Hummel's almost forgotten Sonata in F sharp minor (Op. 81). It is not a very interesting work as a whole, but the last movement is far superior to the other two. Miss Marguerite Hall was again the vocalist, and she had to decline an encore after Miss Carmichael's charming "June Song." The Concert ended with Beethoven's String Trio in C minor (Op. 9, No. 3).

Mr. Johann Kruse was again the leader on the following Monday, and on this occasion he brought forward a remarkably vigorous and effective Sonata in G minor, by Tartini. His execution in this and also in the concerted works—Beethoven's Quartet in E flat (Op. 74) and Brahms's Trio in C minor (Op. 101)—was somewhat rough and unfinished. Mr. Max Pauer played Chopin's Nocturne in E, and the Scherzo in B minor, being far more satisfactory in the second than in the first of these pieces. Thanks are due to Miss Liza Lehmann for introducing two songs by Mr. Hamish MacCunn, though it cannot be said that they show the young Scottish composer in his most favourable light. They are settings of verses by Thomas Moore, and Mr. MacCunn was evidently not so inspired as he is in illustrating the poetry of his native land.

The programme of Saturday, the 16th ult., was wholly made up of familiar works. They included Mendelssohn's Quartet in E flat (Op. 44, No. 3), Beethoven's "Waldstein" Sonata, played in her most conscientious manner by Miss Agnes Zimmermann; Schumann's Pianoforte Quartet in E flat (Op. 47), and three of Dr. Mackenzie's violin pieces, rendered by Madame Néruda. Nos. 2, 3, and 4 are evidently preferred by the artist to the others, but it would surely be well to give the latter a trial. Mrs. Henschel sang in her most charming manner Brahms's "Gute Nacht" and a very pleasing setting of verses by Tennyson, "O sun that wakenest," by Mr. F. Corder.

Again, on Monday, the 18th ult., there was little or nothing requiring comment. A wonderfully fine performance of Schumann's Quartet in F (Op. 41, No. 2) was really the most attractive feature of the Concert. Chopin's Andante Spianato and Polonaise in E flat only enabled Miss Fanny Davies to display her executive powers. Signor Piatti's new Pianoforte and Violoncello Sonata in F was repeated, and the Concert ended with Beethoven's familiar Sonata in G, for pianoforte and violin (Op. 30, No. 3). Mr. Santley gave two of his well-worn airs, with the threadbare "To Anthea" as an encore.

The public came literally in strong force on Saturday, the 23rd ult., which is the last Concert we can notice this month. The cause of this unwonted excitement was the announcement that Herr and Madame Grieg would appear for the first time at these Concerts. The Scandinavian composer is a great favourite with the English public, by whom his piquant and characteristic pianoforte music is very highly appreciated. On the present occasion he showed his exquisitely delicate touch in two of his charming "Scenes from National Life" ("Aus dem Volksleben"), Op. 19,

and joined Signor Piatti in his Sonata in A minor, for piano-forte and violoncello (Op. 36), a very winning and attractive work, especially the fresh and unconventional *Finale*. An apology was made on behalf of Madame Grieg on the ground that she was suffering from a sore throat; but it was scarcely needed, as she was heard to much advantage in three songs from Op. 5, and another three from the set entitled "Mountain and Fjord" (Op. 44). Spohr's Quartet in A (Op. 93) and Haydn's Quartet in C (Op. 33, No. 3) completed the programme, these tuneful works being quite in keeping with the music of Grieg.

LIVERPOOL PHILHARMONIC SOCIETY.

THE respected musical editor of the *Liverpool Mercury* has put forth an interesting and valuable record of this Society's career since its institution fifty years ago. We do not propose to examine its contents now, though we may return to them later. Our present business is with a celebration of the Jubilee in the Philharmonic Hall, on the 5th ult.—an occasion for which special preparation had been made by the liberality of the Society's President, Mr. Walter Clark. To this gentleman belongs the credit of calling Dr. Mackenzie's "Dream of Jubal" into existence. He applied to the composer through Sir Charles Hallé, the composer sought the aid of Mr. Joseph Bennett as librettist, and Mr. Bennett permitted the occasion for which the work was required to influence his choice of a subject. The poem of the "Dream of Jubal" is a poem in praise of music, because written to honour a musical jubilee.

It is not our present intention to discuss the character and quality of the new work. That may more efficiently be done in our next issue, when we shall have had the advantage of the London performance in St. James's Hall, before which we now go to press. We desire now simply to deal with the occasion of the Liverpool production, and put on record a success of the happiest augury for the future of the composition. It may be presumed that the Jubilee Concert would have excited interest whatever its programme, but the promised novelty greatly excited the curious feeling of the public, aided by the local press, which made known the special features in it, and spoke generally in most favourable terms. But however this may have been, there was no doubt about the fact that a great and brilliant audience crowded the fine hall. All the "beauty, rank, and fashion" of the great city put in an appearance, with a result that reminded us of London Concert rooms when metropolitan "society" thought music of a high class worth making the occasion of a "function." Many persons, we understand, were turned away from the doors, and many more gladly paid for mere standing room in the galleries. All this was very good, showing a real, healthy curiosity, for which those who believed in reports about "unmusical Liverpool" were not exactly prepared. The proceedings began with Weber's "Jubilee" Overture, conducted by Sir Charles Hallé, and then, amid a buzz of excitement, Dr. Mackenzie, with Miss Macintyre and Mr. Lloyd as principal soloists, and Mr. Charles Fry as reciter, took his seat in the Conductor's chair. The comparative novelty of the plan of the work may have had something to do with it, but there can be no doubt that the performance held the close attention of the public from first to last. To this result the excellence of Mr. Fry's recitation largely contributed. He had evidently studied Mr. Bennett's blank verse well, and all its changeful feeling received due expression, nor did whatever music exists in the language fail to come out with the reciter's skilful delivery. Simultaneously went on, by way of orchestral comment, some of the most beautiful music ever written by Dr. Mackenzie, or, for that matter, by anyone else under like conditions. As the work becomes more familiar, this music will commend itself more and more to admiring notice, because its application and the principles of its construction will be better known. But it does not fail to "tell" even on a first hearing, so plain is its meaning and so obvious its charm. Hence, during the recitations, there was not, as is so often the case, any falling off of interest, which kept up steadily throughout. The airs and choruses, one and all, made a great impression, rousing an audience usually deemed

apathetic to something that approached enthusiasm. Miss Macintyre helped this by her very capable delivery of the consolatory air "The Lord is good unto them that wait for Him"—a gem which lost none of its brightness in her hands. On his part, Mr. Lloyd did no less efficient service in the "Song of the sickle," which he gave with such *entrain* that the audience would gladly have heard it again. An equal effect was made by these artists together in the duet "Mine! and the shadows have vanished from life," which pleased immensely. Of the concerted numbers, the first place should perhaps be given to the Funeral March and Chorus, the beauty and impressiveness of which no one could fail to appreciate. So, in proper degree, with the Triumphal March and Chorus, and the final Invocation, with its majestic climax. Thus there was no weak point in the work or its performance, to which Sir Charles Hallé's orchestra and the Philharmonic choir contributed in an equal degree. At the close Dr. Mackenzie was overwhelmed with congratulations, right well deserved and doubly earned as composer-conductor.

PROFESSOR STANFORD IN BERLIN.

WE extract the following remarks from a Review which appeared in the *Börsen Courier* of a Concert given by Dr. Stanford in the Hall of the Philharmonic Society at Berlin:—

"The principal feature of last night's Concert was an unpublished Symphony, the latest work of the composer. The subjects, which are well defined, have been worked out with extraordinary skill, and the whole effect of this very remarkable piece of writing is clear and sonorous. . . . It is difficult to say which is the most successful movement, for the style of the Symphony is even and well sustained throughout, but we should be inclined to distinguish more particularly the second and third, on account of the greater warmth of feeling by which they are characterised."

The *Kreuz Zeitung* is even more favourable:—

"The compositions of Dr. Villiers Stanford have taken us altogether by surprise. We did not expect such mature work from a man who has not yet left his youth behind him, and there is real ground for astonishment in his powerful handling of larger forms and masses. . . . His work is masterly. The instrumentation is admirably clear and sonorous, showing intimate acquaintance with the resources of an orchestra, and the composer's striking powers of characterisation make intervals of dullness impossible. He never loses the thread, he never helps himself out with mere patchwork, as is the way with so many of 'The Modern School' when their inspiration fails them: he never for an instant indulges in commonplace. . . . We were more especially pleased with the new Symphony. The *motives* are full of expression, there is excellent thematic work, the subjects are effectively wrought out, and the instrumentation is rich in colour. There is a freshness about the first movement which wins the sympathies of the audience at the very outset; it is natural, flowing, and free from any taint of pedantry. . . . The applause, which was frequent throughout the evening, culminated in repeated calls for the composer and the assistant artists."

The *Berliner Reichsbote* expresses itself in these terms:—

"It is seldom indeed that an Englishman is energetic enough to free himself—as Mr. Stanford has happily succeeded in doing—from national idiosyncrasies and the love of peculiarity, for the sake of a more refined ideal and the wider development of his artistic personality. We already had proof of this when the composer made his *début* in the Hall of the Philharmonic Society a year ago with the 'Irish' Symphony, produced under the direction of Dr. Hans von Bülow; but last night's programme sets him in the front rank of the composers of our own day. The Overture to 'Edipus' transcends the bounds of programme music, and is indeed a highly original work in perfect keeping with the play. It opens with a tragic lament upon the English horn, after which the dark enthralling legend is step by step evolved before us. A Suite for violin and orchestra reveals the influence of the older masters (especially Bach) over the younger; but the individuality which is so marked a characteristic of the other numbers in the programme is here somewhat in abeyance. The

principal work performed was Mr. Stanford's new Symphony in F major. All four parts compel the attention of the hearer to the development of the themes and the gracefulness of the melody, but the first and fourth are especially remarkable for these qualities. Few composers attain such delicacy and transparency of instrumentation."

MR. AND MRS. HENSCHEL'S RECITALS.

Two of these refined and instructive entertainments were given at the Princes' Hall, on the 15th and 22nd ult., and on each occasion there was a crowded audience. It is pleasant to note that the public is ready to appreciate performances so purely artistic, although the programmes are made up entirely of songs and duets. The first of the two Recitals above-mentioned was the most pleasing, the programme being framed with much tact, a quality specially needed in order to secure the requisite variety. To the curious the most important feature was a duet from Wagner's juvenile opera "*Die Feen*." This excerpt is quite in the *buffo* style, and the young composer found his inspiration partly in Mozart and partly in Weber. The duet is sung by a pair of lovers who have been separated for some time, and who tease one another in the ordinary comic opera style.

At the second Recital the programme was composed entirely of Mr. Henschel's compositions, and it cannot be denied that some sense of monotony was felt. The "*Serbisches Liederspiel*" (Op. 32) was the most important item, and this clever cycle of songs was rendered almost to perfection by Mrs. Henschel, Miss Lena Little, Mr. Shakespeare, and Mr. Heinrich. In the miscellaneous portion of the programme were a few new compositions, including a setting of *Margaretha's* songs from Scheffel's "*Der Trompeter von Säkkingen*," which may be pronounced quite worthy of the composer.

PIANOFORTE RECITALS.

A SERIES of three Pianoforte Recitals was given by the gifted youth, Otto Hegner, on January 28, and the 18th and 25th ult. Of these we can only speak of the first and second in the present number of THE MUSICAL TIMES. Of the qualities which entitle the boy to be regarded almost as much an artist as a "wonder child," there is no occasion to speak in detail, as they were sufficiently commented upon last season. Happily, the lad evinces no symptoms of mental or physical injury by his early entry into public life; on the contrary, his powers seem to be ripening in the most satisfactory manner. The task set before him at his first Recital may truly be described as herculean, for among the items in his programme was Beethoven's Sonata in C (Op. 53), generally known as the "*Waldstein*" Sonata. It is unnecessary to remind musicians that the proper interpretation of this work demands manipulative and intellectual capacity of no ordinary kind, yet it was only in the former that any shortcomings were noticeable in the boy's performance. He commenced the first movement at a dangerously rapid pace, and his little fingers were unable to give the necessary crispness and clearness to the rapid passages, but in the wonderful *Finale* he was more at home, and though a passage here and there was imperfectly rendered it was easy to see that the conception was good. We have heard many performances of the work by adult pianists more mechanically correct, perhaps, but less satisfying in other respects. Chopin's Nocturne in F minor and the Waltz in A flat (Op. 34, No. 1) did not suit him nearly so well. They were played like studies, and it was quite evident that he had not fully grasped the import of the music. In Bach's rarely heard Partita in B flat he was note-perfect, and the Recital concluded with an astonishing performance of Liszt's Rhapsodie in C sharp and F sharp.

The degree of merit attained at the second Recital was quite as high and more uniform. The first item was Bach's Suite Anglaise in A minor (No. 2), which was played more than once last season. After this came Beethoven's Sonata in E flat (Op. 31, No. 3), which did not overtax his physical powers, and of which, with one slight exception, he gave a singularly able interpretation. The exception was in the Minuet, which was taken too fast and was not

played with the tender singing tone it needs. The rest of the work is in Beethoven's brightest manner, and in fact teems with humorous touches, and little Hegner reproduced these with wonderful fidelity. After such a striking proof of the youthful executant's genius the minor pieces which followed may pass without notice.

On account of the name she bears, the Concert given by Fräulein Geisler-Schubert at the Princes' Hall, on the 13th ult., had a special interest for musicians. This lady is a grandniece of the great composer, Franz Schubert, that is to say, a granddaughter of his brother Ferdinand, to whom he was deeply attached, and who was with him in his last hours. This fact, however, would only have ensured her a friendly reception, and the cordial applause bestowed upon her was due to the striking ability she displayed as an artist. She has studied the pianoforte under Madame Schumann, and displays in a remarkable degree the advantages she has gained by such matchless teaching. There was nothing in her programme of a very arduous nature, the Pianoforte Trio in B flat (Op. 99) and the Sonata in G (Op. 78) of her celebrated relative being the most important pieces, but the charm of her playing consisted in her pure liquid touch, sympathetic tone, and exquisitely finished phrasing. These, it need scarcely be said, constitute the principal charms of Madame Schumann's style, and as Fräulein Geisler-Schubert has succeeded in winning them from her instructress, she is certain to be always well received by an English audience, provided of course that she proves herself equally at home in the works of other masters. Mdlle. Fillunger displayed her rich soprano voice to advantage in some of the *Lieder*, though she marred her efforts slightly by over-emphasis. Music of a more dramatic type would probably suit her better.

The three Pianoforte Recitals announced to be given by Miss Dora Bright at the Princes' Hall merit notice for the distinctive character of the programmes. While not ignoring the classics of her art, the young executant is affording a large space to pieces by English composers, who, it must be confessed, generally cut rather a sorry figure in performances of pianoforte music. Thus at the first Recital, on January 30, the scheme included Nos. 1 to 4 of a new set of Studies composed by Mr. Walter Macfarren; a set of Variations on an Original Theme in A minor, by Mr. Moir-Clark; and two pleasing trifles by the pianist herself. The Studies are not, perhaps, well suited to the concert-room, but they are nicely written and likely to be useful to students who have been through one or two books of Cramer. Not much can be said in favour of Mr. Moir-Clark's Variations; they are musicianly enough, but exceedingly dry and laboured. Miss Dora Bright is no novice in the concert-room; as a student of the Royal Academy of Music she has frequently appeared in St. James's Hall, and a very clever Pianoforte Concerto from her pen was produced last July and repeated afterwards at the Promenade Concerts. It cannot be said, however, that she proved herself quite equal to such an arduous work as Schumann's Fantasia in C (Op. 17). Her rendering was not even note-perfect, and in style it was crude and ill-considered. Miss Bright was far more at home in smaller works, such as those already named and others by Chopin and Grieg.

The scheme of Mdlle. Jeanne Douste's fifth Recital at Princes' Hall, on the 14th ult., was made up of compositions by Schumann and Brahms. The former master's Sonata for pianoforte, in G minor (Op. 22), received a commendably clear and intelligent reading at the hands of Mdlle. Douste, who is evidently capable of throwing into her work much of the romantic feeling which Schumann demands from his interpreters. This was further evidenced in a group of shorter pieces, consisting of the "*Warum?*" "*Vogel als Prophet*," "*Blumenstück*," and the Novellette in D major, from Op. 21. Included in the Brahms selection was a set of twenty-five Variations with Fugue on a theme by Handel, marked in the programme "first time." Whether an absolute novelty or not, this composition proved full of interest as well as scholarly resource, and the youthful artist played it, on the whole, in excellent fashion, receiving afterwards a hearty recall. A capital performance of some of the same composer's Waltzes and Hungarian Dances brought the Recital to a termination. The vocalist was Herr Oscar Niemann.

MR. MAX HEINRICH'S RECITALS.

MR. MAX HEINRICH'S third Song Recital drew a fairly large audience to Steinway Hall, on the 13th ult. This accomplished baritone singer, who has now established a firm reputation in our midst, once more proved himself an artist to whom it is an unqualified pleasure to listen. His solo *morceaux* comprised five *Lieder* by Brahms and a set of charmingly-written "Reed Songs" (Schifflieder) by Seb. Schlesienger; in addition to which Mr. Heinrich sang, with Miss Lena Little, some duets for baritone and alto, by Dvorák, Cornelius, and Schumann. Miss Little also sang some songs, and Madame Haas contributed some pianoforte solos. The excellence of all this speaks sufficiently for itself.

MUSICAL ASSOCIATION.

ON the 4th ult. Mr. G. A. Audsley, F.R.I.B.A., read a paper on "Matters, chiefly Architectural, relating to the accommodation of Organs in Churches and other Buildings," in which he complained of the neglect with which architects treated this most important question. The mediæval builders, who were to a large extent our models, were not compelled to have any regard to the position of the organs of their time, but the instrument has now become so important a feature in the Church service that we could not afford to overlook its requirements. Too frequently, however, we found that the space allotted to it was unduly cramped, and as a consequence the organ was huddled together and boxed up instead of being made as much a part of the church furniture as the altar or the pulpit, and as properly placed with reference to the work it had to do. Under adverse circumstances he thought that a smaller organ would be more effective, and in case of a larger instrument being desired, he suggested that it should be divided in the French fashion, the accompanimental organ being near the choir, while the grand organ could be placed at the west end of the church. Both organs could be manipulated from the same clavières, which should be placed in such a position that the player could judge of the effect he was producing. Generally speaking, organ chambers were a necessity; but they should afford ample space all around the instrument so that the sound should be unobstructed. The reading of the paper was followed by a discussion, among the speakers being Dr. Bridge and Mr. Southgate.

COMEDY THEATRE.

"PICKWICK," by Messrs. F. C. Burnand and Edward Solomon, produced at the above theatre on Thursday, the 7th ult., and now well established in popular favour, is called a dramatic Cantata, but it might be better described as a Gilbert and Sullivan opera for the drawing-room. In preference to laying violent hands on any portion of Dickens's immortal epic, Mr. Burnand has taken as the foundation of his book an allusion to a certain *Baker* who might, could, would, or should have been *Mrs. Bardell's* second bridegroom. *Mr. Pickwick* sends *Tommy Bardell* to the Borough with a message for his new valet, *Sam Weller*, and, left alone, *Mrs. Bardell* muses as to "When and where am I going to meet him? What sort will he be? My next, my next." The answer, it would seem, comes with the call of the *Baker*, who sings his "Baker Roll," the theme of which is the principal *Leitmotif* of the piece. He then starts, exclaims, "Ha! my rival's voice," and after a parting duet rushes off to get a license at once. *Mr. Pickwick*, having completed his toilet, enters, and commences a cycle of songs named respectively "The *Pickwick* portmanteau," "The boy and the Borough," "The happy valet," and "The bachelor." *Mrs. Bardell* returns to dust, and then comes that fateful scene, the ultimate consequence of which was the transference of a considerable sum from the pocket of *Mr. Pickwick* to those of Messrs. Dodson and Fogg. The *Baker* returns to find *Mrs. Bardell* fainting in *Mr. Pickwick's* arms, and at once renounces her for ever. The three *Pickwickians* are not introduced, but Mr. Burnand says that we may see something of them on a future musical occasion. His present book is as full as it can well be of whimsicalities and mock heroics, and Mr. Solomon has caught the spirit of the joke by being most serious in his music when the situation is most

outrageous. Beside the "Baker Roll" several of the songs and duets are extremely pretty, and he has been very happy in illustrating the lines by odd little touches in the orchestration. Mr. Arthur Cecil, wonderfully made up, is *Pickwick*, Miss Lottie Venne is a most attractive *Mrs. Bardell*, and Mr. Rutland Barrington is appropriately serious, not to say solemn, as the *Baker*. The dramatic Cantata is one of the most amusing, and at the same time harmless pieces of nonsense now on the stage.

OBITUARY.

WE regret to announce the death of MR. JOHN BARRACLOUGH, one of the lay-vicars of Lincoln Cathedral, and well-known as a promoter of Concerts in and about his place of residence. On Saturday, the 9th ult., he had started in the afternoon to walk to Lincoln from Owmby, a distance of about ten miles, and, apparently exhausted by the bitterly cold weather, died by the roadside near to Tollingham Lodge (about two miles on his way home), where his body was found a few hours later. Mr. Barracough was in his sixty-fifth year. He served the office of lay-vicar at Ely for eight years, and at Lincoln for nearly thirty-four years. The first part of the funeral service was performed in the Cathedral in which he had served for so long a period, a large congregation being present. The procession was joined by many Freemasons, Mr. Barracough having once served the office of Provincial Grand Organist. The remaining portion of the service was performed by Precentor Venables at the Cemetery of St. Mary Magdalen.

MRS. LIMBUS, the widow of RICHARD LIMBUS, the founder of the College of Organists, and herself at one time an excellent Concert singer, died on January 29, after a short illness.

THE death of JOSEF GUNGL, the celebrated waltz composer, at Weimar, on the 1st ult., is announced. He was born on December 1, in the year 1810, at Zsâmbék, in the province of Pesth. At first intended for a schoolmaster, he passed his examination, and was actually engaged for three years as assistant teacher, during which time he obtained his first knowledge of music from the choirmaster of Ofen. At the age of eighteen he entered an Artillery Regiment, and after serving for seven years he became bandmaster. He composed his first work ("The Hungarian March") in 1836. In 1843 he established his orchestra in Berlin. Mendelssohn was a constant frequenter of his Concerts, and the music to the "Midsummer Night's Dream" was first played by Gungl's band. In the autumn of 1848 he sailed for America, and gave Concerts in all the principal cities. His visit to England in 1873 to conduct a series of Promenade Concerts at Covent Garden Theatre is still remembered with pleasure. Gungl's compositions, which are numerous, are noted for richness of melody and for their marked and unmistakable accent. His "Amoretten Tänze," "Hydropaten," "Soldaten Lieder," "Mein schönster Tag in Berlin," "Casino Tänze," and "Dreams on the Ocean" Waltzes; "Schön Süschen" and "In Stille Mitternacht" Polkas; and the "Blue Violets" and "La Belle" Polka Mazurkas have attained great popularity; while his Marches, more especially the "Krieger's Lust," "Hungarian" (which Liszt has transcribed under the title of "Ungarischer Sturm Marsch"), "Gamera," and the "Rekrut" are considered as among the best of their kind. Besides other decorations, Herr Gungl had the Crown Order of the Fourth Class bestowed on him by the Emperor of Germany.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MESSRS. HARRISON'S third Concert, on the 4th ult., was an improvement upon its predecessors in regard, at all events, to the instrumental selection, which had been designed more especially for the display of the powers of Master Otto Hegner, the wonderful boy pianist, with whom were associated Miss Marianne Eissler (solo violin) and Mr. Wilhelm Ganz (pianist and accompanist). The vocal artists were Madame Lilian Nordica, Madame Patey, Mr. Orlando Harley, and Signor Foli. There is no need to expatiate upon the precocity of Master Hegner, whose admirable technique, however, impressed the audience less than the

maturity of thought and feeling revealed in his playing, and it will suffice to say that his success in Birmingham was as decisive and brilliant as it has been in London, Liverpool, Manchester, and the other large cities where he has appeared. It was remarked of his execution, that though never wanting in power, it excelled in delicacy and refinement rather than in force, as shown more particularly in his playing of the perfectly articulate *pianissimo* runs in Chopin's Nocturne in D flat, No. 2 (Op. 27), and in the fantastic dreamy grace he imparted to the quaint arpeggio phrases in Schumann's "Der Vogel als Prophet," from the "Forest Scenes" (Op. 82). In Liszt's arrangement of the Spinnerlied from Wagner's "Flying Dutchman," and the same composer's difficult second "Rhapsodie Hongroise," Master Hegner fairly electrified the audience by the sustained power and brilliancy of his playing. Miss Marianne Eissler won golden opinions by her refined and expressive playing of Dr. A. C. Mackenzie's now popular "Benedictus" and a Rhapsody by Hauser. Madame Nordica sang with fine effect "The queen of the night" *bravura* from "The Magic Flute," transposed, as usual, a tone lower, and, in compliance with an enthusiastic re-demand, this effort had to be repeated. Subsequently Madame Nordica gave a Vocal Waltz from the Opera of "Salvator Rosa," by the Portuguese composer Gomes, which greatly delighted the audience. Madame Patey's selection comprised Handel's "Ombra mai fu" and "Benedict's" "By the sad sea waves," both admirably given. Mr. Harley sang Gounod's "Lend me your aid" and Ganz's "I seek thee in every flower," and Signor Foli's contributions comprised Meyerbeer's "Monk" and F. Cliffe's "Buffoon."

On the 15th ult. the local public had an opportunity of making closer and fuller acquaintance with Master Otto Hegner's remarkable powers as a virtuoso, at a Pianoforte Recital which was exclusively devoted to the boy pianist. His selection on this occasion embraced Bach's Suite Anglaise (No. 2) in A minor, Beethoven's Sonata in E flat (Op. 31, No. 3), Chopin's Nocturne in D flat (Op. 27, No. 2), Weber's Rondo Brillant in B flat, a Bourrée by Hans Hüber, the youthful player's master; a Minuet by Paderewsky, Liszt's fantastic "Gnomesreigen," and, on a re-demand of the latter composition, a harpsichord lesson in E flat, of Scarlatti. There is no need to describe in detail these several performances. Suffice it that every piece was rendered with appropriate expression, admirable *technique*, and unerring memory, for the boy played throughout without notes. The popular successes of the evening were the pieces by Chopin, Weber, and Liszt.

Mr. Stockley's second Orchestral Concert, on the 7th ult., was of a somewhat lighter and more popular character than its predecessors, the customary Symphony being dispensed with; but it was certainly not deficient in good things musical, both new and old. Besides the "Hebrides" and "Mirella" Overtures of Mendelssohn and Gounod respectively, and the festive "Ouverture di Ballo" of Sir Arthur Sullivan, composed for the Birmingham Festival of 1870, the programme comprised Raff's Italian Suite, "In the South," which was found among the composer's papers after his death; the orchestral "Benedictus" of Dr. A. C. Mackenzie, first heard here as a violin solo on the previous Monday night; Handel's Largo in G, from the Opera of "Xerxes," arranged for violin, harp, and organ by the elder Hellmesberger; and a Fantasia on airs from Nicolai's "Merry Wives of Windsor," arranged for the old Corno di bassetto, or alto clarinet and pianoforte. Mr. T. E. Pountney, the well known clarinetist, won great applause by his performance in the last-named piece, though the selection was somewhat beneath the dignity of a classical orchestral Concert. The Suite and the three Overtures were capitally rendered by the band under Mr. Stockley's direction. Mdle. Antoinette Trebelli greatly charmed the audience by her singing of "Let the bright Seraphim," with trumpet *obligato* by Mr. J. Wells, and Gounod's "Legère hirondelle," which latter was more suited to her style and qualifications. Mr. Edward Lloyd, who was in excellent voice, sang Gluck's fine air from "Iphigénie en Tauride," "Our hearts in childhood's morn"; Verdi's air from "Luisa Miller," "Quando le sere"; and "The Star of Bethlehem."

An interesting Pianoforte Recital was given, on the 9th ult., by Mr. Max Pauer, Professor at the Cologne Conserva-

toire, and son of Mr. Ernst Pauer, but, owing presumably to their ignorance of the performer's high artistic claims, musical amateurs were but poorly represented in the room. The selection comprised Bach's Fantasia Chromatica à Fuga, Beethoven's Sonata in A (Op. 101), Mendelssohn's Capriccio in E minor (Op. 16, No. 2), Schumann's Etudes Symphoniques (Op. 13), Chopin's Allegro de Concert in A (Op. 46), A. Jensen's Idyl "Dryade" (Op. 43, No. 4), three little pieces by E. Schütt, two by Moszkowski, and Liszt's "Rhapsodie Hongroise" (No. 12). Mr. Pauer exhibits a remarkably perfect *technique*, together with considerable power and artistic feeling, and he especially impressed the audience by his masterly playing of the Schumann Etudes and the Liszt Rhapsodie.

At the first ordinary meeting of the Midland Musical Guild, on the 4th ult., the chief features of the Concert were three MS. compositions by members—viz., a String Quartet in C (by Mr. A. E. Daniels, F.C.O.), capitolly played by Messrs. F. Ward, E. W. Priestley, T. R. Abbott, and J. Owen; a Mazurka Fantaisie for pianoforte and violin, by Mr. J. F. Davis; and an Overture for strings, by Mr. Blakeman Welch. The new works all displayed fancy and melody as well as sound musicianship. Mendelssohn's Pianoforte and Violoncello Sonata (Op. 58) was much appreciated and pleasant relief to the entertainment was imparted by pianoforte solos and vocal pieces.

Mr. J. W. Turner's English Opera Company entered upon a fortnight's engagement at the Grand Theatre, on the 11th ult. The only novelty in the company's *répertoire* is the late Sir George Macfarren's "Robin Hood," which was given with great success to a crowded house on the 18th ult., the leading parts being played by Mr. Turner and Miss Constance Bellamy.

At the Festival Choral Society's third Concert, on the 21st ult., the programme was of a miscellaneous character. The choir numbered 400 performers, with Madame Georgina Burns, Miss Marian McKenzie, Mr. Iver McKay, and Mr. Leslie Crotty as principal vocalists; and Dr. R. M. Winn as accompanist, Mr. C. W. Perkins as organist, and Mr. Stockley as Conductor. Meyerbeer's 91st Psalm, written for the Berlin Cathedral Choir, Gounod's "Ave Verum," Mr. A. R. Gaul's setting of the last Psalm "O praise God," composed for the meeting of the London Church Choirs in 1886, and part of Leonardo Leo's "Dixit Dominus" were among the chief items of the programme.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

WHILST our musical societies proper are working *in camera*, and, it is said, with unwonted energy, for their forthcoming performances, the lovers of Ballad Concerts are just now having their fill of more easily provided musical fare. At the Saturday Popular Concert in the Leinster Hall, on January 26, Madame Lilian Nordica delighted her audience with Handel's "Let the bright Seraphim," which was given by the same vocalist at the recent performance of "Samson" by the Dublin Musical Society. The want of a band was, of course, a disadvantage, but did not lessen the appreciation of the auditory, who recalled the *cantatrice* again and again. The fine contralto voice of Madame Joyce Maas was heard to good advantage in her songs, "Nobil Signor" (Meyerbeer), "Cleansing Fires" (Gabriel), and "Quando a te lieta" (Gounod). Some excellent quartets were given by the Dublin Quartet Union, and Herr Rudersdorff and Herr Schmidt contributed instrumental solos. Mr. J. O'Donnell played the trumpet *obligato* to "Let the bright Seraphim," and Mr. Collisson, Mus. B., conducted. At the Concert of Saturday, the 9th ult., the performers were Mdle. Marie Decca, Miss Dora Maxwell, Miss Dews, Mr. Drummond Hamilton, Herr Rudersdorff (violin), and Mr. Collisson (pianoforte); and at that of Saturday, the 16th ult., Miss du Bedat, Miss Helen d'Alton, Mr. Philip Tomer, Mr. Snazelle, Mdle. Dinelli (violin), and Mdle. van Eyck (pianoforte).

On the 18th and 21st ult. Messrs. Cramer, Wood and Co. provided a great treat in the Minnie Hauk Concerts

ANTHEM FOR EASTER DAY.

St. Mark xvi. 2; St. Matt. xxviii.
2, 3, 5, 6, 8; St. Luke xxiv. 34.

Composed by EDWIN M. LOTT, Mus. Doc.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

VOICE. TENOR SOLO. RECIT.

On the first day of the week, they came . . un - to the

ORGAN. *Sv. Diaps. 8 ft.*

se - pul - chre, at the ris - ing of the sun, And, be - hold, there was a great

earth-quake: for the an - gel of the Lord had roll - ed a-way the

Andante. mf *Andante. ♩ = 80.*

Sv. Ch. St. Diap. and Viol di Gamba.

Ped. soft 16 ft. *p*

stone, had roll - ed a-way, had roll - ed a-way the stone from the door, and sat up -

on it. His coun - te - nance was like light - ning, and his rai - ment white as

Sw. add soft Reed. *Ch.* *Ped.*

snow, his coun - te - nance was like light - ning, and his rai - ment white as

snow. And the an - gel said un - to the wo - men, Fear not ye, fear not

Put in Reed.

ye: for I know, for I know that ye seek Je - sus, which was cru - ci - fied.

Sw.

QUINTETT.

1st SOPRANO. *Tempo ordinario.*

He is not here, for He is ris - en. Hal - le - lu - jah, A - men,

2nd SOPRANO.

He is not here, for He is ris - en. Hal - le - lu - jah, A - men,

ALTO.

He is not here, for He is ris - en. Hal - le - lu - jah, A - men,

Tempo ordinario. ♩ = 60.

EASTER HYMN.

Gl. with German Gamba, or Sw. with Vox Humana.

He is not here, for He is ris-en, He is ris-en, Hal-le-lu-jah, A-men,

Hal-le-lu-jah, A-men,

He is not here, for He is ris-en, He is ris-en,

TENOR.

He is not here, for He is ris-en, He is ris-en, Hal-le-lu-jah, A-men,

BASS.

He is not here, for He is ris-en, He is ris-en, Hal-le-lu-jah, A-men,

He is not here, for He is ris-en. Hal-le-lu-jah, A-men.

He is not here, for He is ris-en. Hal-le-lu-jah, A-men.

He is not here, for He is ris-en. Hal-le-lu-jah, A-men.

He is not here, for He is ris-en, He is ris-en, Hal-le-lu-jah, A-men.

Hal-le-lu-jah, A-men.

He is not here, for He is ris-en, He is ris-en, Hal-le-lu-jah, A-men.

Hal-le-lu-jah, A-men.

Hal-le-lu-jah, A-men.

TENOR SOLO. RECIT.

And they de part-ed quick-ly with fear and great joy; and did

Sw. with Diap.

molto accel.

run . . . to bring His dis-ci-ples word.

a tempo.

colla voce.

Maestoso. DEC. CAN. FULL.

The Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, The

ALTO. DEC. CAN. FULL.

The Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, The

TENOR. DEC. CAN. FULL.

The Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, The

BASS. DEC. CAN. FULL.

The Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, The

Maestoso. 92.

Gt. 15th coupd. to Full Sw. *Sw.* *Gt.*

Ped. 16 & 8 ft. coupled to Gt.

DEC. CAN. DEC. CAN.

Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

DEC. CAN. DEC. CAN.

Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

DEC. CAN. DEC. CAN.

Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

DEC. CAN.

Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

Sw. *Sw.*

FULL.

lu-jah, The Lord is ris-en in-deed, Hal-le-lu-jah.

FULL.

lu-jah, The Lord is ris-en in-deed, Hal-le-lu-jah.

FULL.

lu-jah, The Lord is ris-en in-deed, Hal-le-lu-jah.

FULL.

lu-jah, The Lord is ris-en in-deed, Hal-le-lu-jah.

Gt. *Open Swell-box.*

NOW READY.

FREDERICK CHOPIN

AS A MAN AND MUSICIAN

BY

FREDERICK NIECKS.

Ce beau génie est moins un musicien qu'une âme qui se rend sensible.—H. DE BALZAC.

IN TWO VOLUMES, CLOTH GILT, PRICE TWENTY-FIVE SHILLINGS.

WITH A PORTRAIT, ETCHED BY H. R. ROBERTSON, AND FAC-SIMILES OF THE COMPOSER'S MS.

EXTRACTS FROM PREFACE.

My guiding principle has been to place before the reader the facts collected by me as well as the conclusions at which I arrived. This will enable him to see the subject in all its bearings, with all its pros and cons, and to draw his own conclusions should mine not obtain his approval.

Whatever the defects of the present volumes may be—and, no doubt, they are both great and many—I have laboured to the full extent of my humble abilities to group and present my material perspicuously, and to avoid diffuseness and rhapsody, those besetting sins of writers on music.

My researches had for their object the whole life of Chopin and his historical, political, artistical, social, and personal surroundings, but they were chiefly directed to the least known and most interesting period of his career—his life in France, and his visits to Germany and Great Britain. My chief sources of information are divisible into two classes—newspapers, magazines, pamphlets, correspondences, and books; and conversations I held with, and letters I received from Chopin's pupils, friends, and acquaintances.

Prefixed to the first volume of the present biography the reader will find one of the portraits by Kwiatkowski, an etching after a charming pencil drawing in my possession, the reproduction of which the artist has kindly permitted.

"The two volumes are so rich in absolutely new facts concerning Chopin's life, and so valuable in interesting and for the most part unprejudiced analytical comments upon the composer's works, that in the future we may reasonably expect the book to be frequently quoted whenever the writings of the 'Ariel of the pianoforte' are in question. To the large majority of readers, however, the true story—told with all the evidence that can be collected from letters and from the reports of onlookers to support the truth—of the romantic love of the pianist-composer for the eminent novelist, Madame George Sand, will be of the supremest interest. Nearly 200 pages are devoted to this episode, which was not only the most momentous incident of Chopin's career, but which also practically broke his heart and led to his early death. . . . The volumes likewise contain a full list of Chopin's works, an index, an etching from one of the portraits by Kwiatkowski (so different from the glorified drawing by Ary Scheffer), and a fac-simile of Chopin's delicate penmanship from one of the 'Etudes,' which, with the preludes, mazourkas, waltzes, polonaises, and the rest, are a great deal more popular in English drawing-rooms now than they were at the date of the composer's death, a few months short of forty years ago."—*Daily News*.

"Mr. Niecks's work at once takes its place among standard biographies of Great Musicians—the first complete and wholly satisfactory life of Chopin that has been written. Mr. Niecks may be assured that its successful achievement places him in the front rank of musical biographers; while, at the same time, the production of so able and adequate a work adds one more to the laurels earned by the distinguished firm that has already given us in English form Otto Jahn's 'Mozart' and Spitta's 'Bach.'"—*Sunday Times*.

"It is an admirable, well-contrived, and interesting biography, in which one of the most important items is formed by Chopin's own letters. . . . How the work is brought out is said in two words: it is published by Novello & Co. That is sufficient guarantee."—*The World*.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

at the Leinster Hall. The popular *prima donna*, who was enthusiastically received, sang such well-known excerpts from her *répertoire* as the Gavotte from "Manon," the "Styrienne" from "Mignon," the "Habanera" from "Carmen," and also a "Birthday Song," by Sachs, at the first Concert; and at the second gave the Jewel Song from "Faust" and "My dearest love" (Schmidt), both of which were encored. Madame Belle Cole, whose rich and powerful contralto was much admired, gave a fine rendering of the Scena and Aria "Judith" (Concone), and on the second occasion sang the song of *Ruth*, "Entreat me not to leave thee" (Gounod), with no less success. Mr. Charles Banks (tenor) and Mr. Arthur Oswald (baritone) were both excellent in their ballads and in the concerted music. In company with this talented party of vocalists were Herr Schönberger (pianist) and Mons. Tivadar Nachéz (violinist), whose performances, individually and in duet, stamped them as executants of the first rank. A Broadwood grand pianoforte and the famous "Dolphin" Stradivarius violin were the instruments played on. Mr. H. Lane Wilson was accompanist.

A highly successful series of three Promenade Concerts was organised by Mr. Motherhill, of Belfast, in conjunction with Mr. Gunn, of Dublin, at the Leinster Hall, on the 4th, 5th, and 6th ult., and the combined attractions of popular vocalists and instrumentalists, a military band, and tasteful floral and lighting decorations crowded the house on each occasion. Miss Clara Leighton and Miss Jeanie Rosse were the vocalists, in company with Mr. F. Weston (violoncello) and Mr. A. McCreary (pianist and accompanist).

The Pianoforte Recitals of Master Otto Hegner at the Leinster Hall, on January 28 and the 1st ult., were attended by large and appreciative audiences, and the achievements of the child-pianist were in every mouth. It is unnecessary to particularise the items of the two difficult programmes of pianoforte music which the wonderful boy played from memory with such surprising facility, power, and feeling. Suffice it to say that his audiences, which consisted of a large proportion of musicians, *dilletanti*, and amateur pianists, listened breathlessly and delightedly to every note of compositions, the reading of which by the greatest living pianists was more or less familiar to them, until the fact that it was a child who now played them quite disappeared from view, and comment became as keen as though a *virtuoso* of twenty years' public experience was the subject of their criticism, instead of a little boy of twelve years of age in a velvet knickerbocker suit and lace frills.

The Chamber Music Recitals at the Royal Dublin Society continue to be amongst the most enjoyable of our musical events. On Monday, January 28, the works played were Spohr's Quartet in A minor, for strings (Op. 58, No. 2), Beethoven's Sonata in A major, for pianoforte and violoncello (Op. 63), and Schumann's Quartet in E flat, for pianoforte and strings. On the 4th ult. the above programme was repeated, and on the 11th and 18th ult. the selection was as follows: Mendelssohn's String Quartet in E minor (Op. 44, No. 2), Rubinstein's Sonata for the viola and pianoforte (Op. 49), and Schubert's Trio in B flat, for pianoforte, violin, and violoncello. The executants at the above Recitals were Signor Papini (first violin), Mr. Newman (second violin), Herr Lauer (viola), Herr Rudersdorff (violoncello), and Signor Esposito (pianoforte).

The Dublin Musical Society (reconstituted 1889) has announced Gounod's "Mors et Vita" for its first Concert, and the Dublin University Choral Society has Gade's "Psyche" in rehearsal.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE sixth and last of the series of Orchestral Concerts, under the direction of Mr. Manns, took place on January 28. Mr. Johannes Wolff was solo violinist. Sterndale Bennett's Overture "The Naiads," Scherzo from Beethoven's Ninth Symphony, Ballad, "The Ship o' the Fiend," by Hamish MacCunn, and Schubert's Symphony (C major, No. 10) formed the orchestral pieces, whilst a Concerto

Romantique, by B. Godard (which, by-the-bye, hardly deserves the title of Concerto), and two solos, Svendsen's Romance and Wieniawski's Mazurka, all received excellent treatment at the hands of Mr. Johannes Wolff. Messrs. Paterson and Sons are to be congratulated for having met with a success that permits them to renew the experiment next season. At the close of the Concert Mr. Manns received a perfect ovation.

On January 31 a Chamber Concert was given in Queen Street Hall, by Herr Gallrein (violoncellist), supported by Miss Elise Fröebel (pianoforte), Monsieur Jules Guitton (violin), Mr. H. Meyrick (baritone), and Fräulein Helene Schwarz, from Weimar (soprano).

Under the auspices of the Edinburgh Literary Institute, following the plan adopted for a number of years by the Philosophical Institution, an evening Concert was given, on the 7th ult., in the Synod Hall, which attracted a large audience, Madame Nordica being the vocalist engaged. Herr Waldemar Meyer (violin) and Mr. Townsend, of this city (pianoforte). Madame Nordica's songs, "Polacca," from Thomas's "Mignon," Handel's "Angels ever bright and fair," Scottish songs, and O. Weil's "Autumn and Spring," with violin obligato, delighted the audience. Of the instrumental pieces, the most important were Beethoven's "Kreutzer" Sonata for violin and pianoforte, Bach's "Chaconne," and Weber's "Invitation à la Valse," the two latter admirably rendered by Herr Meyer and Mr. Townsend respectively.

Sir Charles Hallé and his orchestra were engaged as usual for the Reid Festival, and, like last year, a Chamber Concert preceded the two Orchestral. The former took place on the afternoon of the 9th ult., the performers being the principals of the orchestra, besides Sir Charles and Lady Hallé. The programme was as follows: String Quintet, C major (Op. 29), Beethoven; Septet in D minor (Op. 74), Hummel; and a Trio, Schumann's "Märchen Erzählungen" (for pianoforte, violin, and viola); Violin Sonata in D, Handel, exquisitely played by Lady Hallé, and two of Schubert's "Impromptus," by Sir Charles Hallé.

On the evening of Tuesday following, 11th ult., among other orchestral numbers, Beethoven's Overture to "Egmont," Mendelssohn's "Italian" Symphony, and Wagner's "Meistersinger" Overture were given; and Liszt's Rhapsody, No. 2, and Adagio and Rondo from Vieuxtemps's Violin Concerto in E major were played by Lady Hallé. Miss Anna Williams and Mr. W. H. Brereton were the vocalists; the former charmed her audience by her rendering of Beethoven's "Ah! perfido," and Meyerbeer's "Roberto, o tu che adoro," whilst the latter gave as his most important solo "Qui sdegno," from Mozart's "Flauto Magico."

The Reid Concert proper, on the 13th ult., began, as customary, with General Reid's "Introduction, Pastorale, Minuet, and March," after which the orchestra gave Mendelssohn's "Athalie" Overture, Beethoven's Pastoral Symphony, Brahms's Academic Festival Overture, MacKenzie's "La belle Dame sans merci," and Schumann's Concerto in A minor (Op. 54), with Sir Charles Hallé as soloist, and Raff's "Ungarisches," for violin and orchestra, with Lady Hallé as soloist. Miss Anna Williams sang "On mighty pens" (from Haydn's "Creation"), and Recitative and Aria "Tears, idle tears" (by Sir Herbert Oakeley), which were greatly applauded. Mr. Brereton chose "Revenge, Timotheus cries" (Handel) and Gounod's "Vulcan's Song."

The Edinburgh Choral Union gave a successful performance of the "Creation" on the evening of the 16th ult., under the conductorship of Mr. Collinson. The solos were undertaken by Miss Emily Spada (soprano), Mr. Philip Newbury (tenor), and Mr. Glencorse (bass). Mr. Bradley was organist and Mr. Craig pianist.

A Classical Chamber Concert took place on the 19th ult., in which Mr. Della Torre (pianoforte), Mr. Colin McKenzie (violin), and Mr. Grant McNeill (violoncello) took part. Mendelssohn's Trio in D minor, Brahms's Sonata in A major, for pianoforte and violin, and Beethoven's Trio in B flat were played. Further, Mr. Grant McNeill played an Adagio and Allegro by Boccherini, and Mr. Della Torre the Minuet from "Les Etrennes," and two improvisations from "Les Roses et les Epines," by Zarembski.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

AT the Choral and Orchestral Concerts on January 31 were performed Mendelssohn's Ballad "The First Walpurgis Night" and Sullivan's Cantata "The Golden Legend." The principal vocalists were Miss Annie Marriott, Madame Marian McKenzie, and Messrs. Barton McGuckin, George Henschel, and R. Riddell, of the Glasgow Choral Union. The "Walpurgis Night" music is pretty familiar in this district, though it has not often been heard with orchestral accompaniment. It was last given by the Choral Union, in December, 1883, under Mr. Manns. Its performance on the present occasion was, on the whole, satisfactory. The manner in which Sir Arthur Sullivan's exceedingly popular music was rendered was distinctly creditable to all concerned. The choral execution was marked by refinement, breadth, and dignity, while all went with the exactness which is usually a feature of the singing by this Society. Miss Marriott and Madame McKenzie invested their respective parts of *Elsie* and *Ursula* with much interest, while Mr. Henschel made a decided hit in that of *Lucifer*. Mr. McGuckin sang with his usual success. The orchestra executed their share of the performances with their accustomed skill. Mr. J. Bradley conducted.

The season of Concerts came to a close on the night of the 2nd ult., with a *plebiscite* programme, comprising a selection from those pieces performed during the series which had received the highest number of votes. Mr. Hamish MacCunn's Orchestral Ballad "The dowie dens o' Yarrow" headed the poll, an act of courtesy to the composer, as well as a tribute to the ability shown in the music. Schubert's "Unfinished" Symphony in B minor and the "Tannhäuser" Overture were among the other selections voted for and performed.

At the close of the "Golden Legend" Concert, the members of the Choral Union held their annual Conversation and Ball. Mr. James Campbell, of Tullichewan, for so many years closely connected with the Society, who occupied the chair, said he was afraid the balance would not be on the right side this year, but if there was a deficiency it could not be much, while in any case the scheme was certain to go on.

An Orchestral Concert was given in Paisley on the 1st ult. by the Glasgow Choral Union band, Mr. Manns conducting. The Concert formed one of the Paisley Choral Union series, the next Concert of which, a choral one, will comprise Dr. Bridge's "Callirhoë" and H. MacCunn's "Bonnie Kilmeny."

On the 30th ult. the Greenock Choral Union gave a performance of Haydn's "Creation," Miss M. Fenna, Mr. Harper Kearton, and Mr. R. Hilton being the principal vocalists, and there being a contingent from the Glasgow Choral Union orchestra. Mr. Thomas Bates officiated at the organ, and Mr. W. T. Hoeck conducted. The performance was altogether one of unusual excellence.

Chamber music is making but slow progress here. A private Society, the Hillhead Musical Association, has been getting up some Chamber Concerts, at one of which, last month, Sir Charles and Lady Hallé appeared. The Helensburgh Concerts of the same kind have not been financially successful.

The Glasgow Temperance Choral Society, which is under the intelligent care of Mr. W. H. Murray, gave a performance of F. H. Cowen's Cantata "The Rose Maiden," in the Waterloo Rooms, on the 11th ult.

Mr. Henry A. Lambert, to the regret of very many, has resigned the post of Organist and Choirmaster of Park Established Church (Rev. Donald Macleod's), which he has held for the last twenty years, and Mr. Joseph Bradley, of the Glasgow Choral Union, has been appointed in his place.

The annual exhibition of paintings in the Glasgow Art Institute is open at present, and is chiefly referred to here for the reason that excellent instrumental Concerts are being given in the rooms three times weekly. The band numbers fourteen players (all members of the Choral Union orchestra) and is conducted by Mr. W. H. Cole.

Master Otto Hegner gave a Pianoforte Recital in St.

Andrew's Hall, on the 21st ult. There was a moderately large audience.

Handel's Oratorio of "Judas Maccabæus" was performed in the Public Hall, Airdrie, by the Choral Union of that industrious community, on the 21st ult. The choruses were well sung. The soloists were Mesdames A. Paget and Annie Gray, and Messrs. Page and Riley. Mr. D. Johnston conducted. There was a crowded attendance.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE last of the three choral *quasi*-novelties which Sir Charles Hallé announced for this season was given on the 21st ult. Reserving them all for the latter part of the season, Herr Beyschlag was able to secure the greater efficiency of the choir, which is now fitted—especially in its alto and tenor sections—to grapple with large and trying works. Verdi's "Requiem" was performed on January 31, and contrasted strongly with the more thoughtful and less musically sensuous "Rose of Sharon," a work which excited regret that Dr. Mackenzie's latest choral effort, "The Dream of Jubal," could not be included in this winter's scheme. But arrangements had already been made for the presentation of Rubinstein's "Paradise Lost," with which the labours of the choir cease for a time.

Perhaps no thoroughly modern Oratorio, and certainly none of purely continental device, may, at first hearing, win unmitigated approbation from a people so fond as we are of our classic models, and so jealous of any deviation from their lines. Whatever allowance may be claimed for diversities of race, of temperament, and of training, musicians look, in works treating sacred themes, for thorough seriousness of character, and for adequate scholarship subordinated to high purpose. It may not be said that Rubinstein's Op. 54 at all approaches our idea of grand Oratorio in massiveness of workmanship or in depth of dramatic insight; but though it never stirs keen emotion, it rarely lapses into utter feebleness, and it is, for the most part, free from mere trivialities of superficial expression. There is throughout the work a good deal of pleasing tune, and the listener is seldom wearied by the over elaboration of important themes. Only in the chorus closing the second act, "Praise ye the Mighty One," is fugal-writing really attempted, and the result is not entirely successful. Except in the so-called double choruses (of Good and Evil Spirits), the demands upon a choir are by no means excessive; nor is the orchestration unusually laboured or exacting. Of the soloists on the 21st ult., Mr. Lloyd had—as the "Voice"—the greatest opportunity of distinction; the music assigned to *Adam* (Mr. Pierpoint) and *Eva* (Miss Marriott) being of the slightest, and the grumblings of the rebellious *Satan* (Mr. Henschel) naturally not very grateful to singer or listener.

At Sir Charles Hallé's other Concerts we have had the "Eroica" Symphony (an almost perfect performance) Brahms's No. 4 in E minor, the charming *Larghetto* from Spohr's Third Symphony, and other important orchestral works. In addition, Lady Hallé and Signor Piatti have given us Brahms's Concerto (Op. 102) for violin and violoncello, the middle movement of which at once secured the suffrages of the crowd of musicians present, although the other portions were not so readily appreciated. Miss Macintyre won loud plaudits by the vigour of her style and the extraordinary force and fulness of the upper register of her voice; but while admiring her powerful declamation, one could hardly restrain the fear that a caution ought to be mingled with the enthusiastic praise so warmly testified. Mr. Santley, on the 14th ult., summoned all his old admirers and delighted them.

Pianoforte Recitals have been numerous. Sir Charles Hallé's formed the chief attraction at the Concert Hall, although, on the 12th ult., Mr. Max Pauer, in a long and ambitious selection, demonstrated an entire suppleness of finger and wrist, which enables him to execute with force and clearness the most difficult passages.

Mr. de Jong has concluded his series, and only his annual benefit Concert remains. His announcement for next winter seems an acknowledgment that Saturday night

audiences demand the lightness of miscellaneous vocal selections rather than the elaboration of large orchestral compositions. It is a pity, although probably quite true; and it is the more regrettable because of the great improvement of the band during the last two seasons. On the 2nd ult. a young local pianist, Mr. Thorley-Brown, was warmly received, and excited hope of future excellence.

Among the minor undertakings of the month may be mentioned the selection of Part-songs, &c., by Lancashire composers, by Mr. John Towers' choir, and the first public appearance of the newly formed Amateur Beethoven Society. Unquestionably more preliminary discipline for the young band would have been prudent; still, any really earnest attempt to spread among our young fiddlers a taste for high-class orchestral music deserves encouragement, and may lead to important results.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

MR. MAX PAUER gave a Pianoforte Recital in the Music Hall, Surrey Street, on the 7th ult. The young pianist is well and favourably known in the town, having played at the Lectures given by his father, Ernst Pauer, before the Literary and Philosophical Society. The programme was a lengthy one, and included Beethoven's Sonata in A major (Op. 101), Schumann's Etudes Symphoniques (Op. 13), Bach's Chromatic Fantasia and Fugue, and pieces by Chopin, Liszt, Schütt, Jensen, and others. Mr. Pauer's faultless technique and the intelligence displayed throughout his Recital were cordially acknowledged by the representative audience, and at the termination of the arduous programme he was recalled four times, playing in response a Polonaise by Rubinstein.

Madame Minnie Hauk's Concert party appeared in the Albert Hall, on the 13th ult. Owing to the wretched weather the audience was very meagre, and the dingy hall had anything but a cheerful appearance. The well-known *prima donna*, who was a stranger to Sheffield, had nevertheless a cordial reception. The Recitative and Gavotte, "Manon Lescaut," from Massenet's "Manon," was her most successful effort. Madame Belle Cole created a most favourable impression, her rich, powerful voice being heard to especial advantage in Concone's "Judith." Mr. G. Banks made his first appearance in the town, and Mr. Arthur Oswald sang with much success. Mr. Schönberger was the pianist, and played pieces by Liszt and Raff with wonderful execution. M. Tivadar Nachéz played several violin solos, and, with Mr. Schönberger, Schubert's Rondo Brilliant in B minor.

The Mayor has recommenced his admirable series of Saturday Popular Concerts in the Temperance Hall. Under the excellent direction of Mr. Henry Coward the Mayor's generous scheme for popularising good music has achieved a marked success. A capital ballad Concert party from Manchester provided the programme on the 9th ult., and on the 16th ult. Mr. Sinclair Dunn gave a Lecture on "Great British Composers," in the musical illustrations to which he was assisted by Miss Susetta Fenn.

Mr. E. H. Lemare, F.C.O., gave an Organ Recital at the Church Institute Jubilee Soirée held in the Albert Hall, on the 4th ult. Mr. Lemare also opened the new organ at Ranmoor Church, on the 3rd ult., giving a lengthy Recital on the fine instrument built by Messrs. Brindley and Foster.

Much regret is expressed at the announcement that the choral branch of the Brincliffe Musical Society has been abandoned. The orchestral branch gave a very successful Concert on January 29, when Haydn's "Military" Symphony and other pieces were excellently rendered under Mr. Schollhammer.

The members of the Hallamshire Concert Club, which has now reached its fourth season and is exceedingly prosperous, gave its monthly Concert on the 6th ult. A new feature in the shape of classical chamber music was introduced and was so well received that the innovation is to be considerably developed at future Concerts.

The St. Cecilia Musical Society performed the "Creation"

in the Albert Hall, on the 23rd ult. The work, which has recently been given twice by the same Society and also by two other Societies in the town, was rendered by a band and chorus numbering 200 performers, under the direction of Mr. W. Brown. Miss Effie Thomas, Mr. F. S. Gilbert, and Mr. F. W. Dalby were the principals.

On the 26th ult. the Amateur Instrumental Society gave its second Subscription Concert of the current season in the Montgomery Hall. The programme included Schubert's "Unfinished" and Mozart's E flat Symphonies, the Overture to "Der Freischütz," and several other interesting pieces. Mr. H. Coward conducted.

The Dromfield Choral Society gave a performance of "The Messiah," with organ, orchestra, and principals, in the Parish Church, Dromfield, on the 25th ult. Mr. Biggin conducted.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

SINCE the collapse of the Monday Popular Concerts some few seasons ago, Bristol has been without any regular orchestral performances—the only opportunity of hearing orchestral works being afforded by the periodical visits of Sir Charles Hallé and his band. On these occasions—few and far between—the prohibitive prices make it impossible for the majority of amateurs to be present. Thus it was imagined that a real want had been created, and some enthusiasts in Bristol and Clifton took upon themselves to supply this want, and hence, on January 28, the first of a series of six Orchestral and Vocal Concerts was given. The Conductor of the band of about fifty performers, led by Mr. Carrington, is Mr. W. F. Trimmell, a gentleman hitherto unknown as a Conductor of orchestral works. Judging by the two Concerts already given—the second took place on the 11th ult.—it would seem that the management have not set themselves any very high aim, the two programmes consisting mainly of mere trifles, with one or two movements from symphonic works thrown in by way of leaven. Financially, the undertaking has thus far been anything but encouraging, the attendance being the reverse of numerous. The vocalists who have appeared are Miss Spada and Mr. Plunket Greene. The third of the series took place on the 25th ult., when Miss Whitacre was the vocalist.

On the 4th ult. Mr. and Mrs. Viner-Pomeroy, in conjunction with Messrs. Ludwig and Woodward, gave their third Classical Chamber Concert of the season. The two Concert-givers were on this occasion absent, their places being filled respectively by Mrs. J. L. Roeckel and Mr. Waite (violinello). The feature of the evening was the rendering of Beethoven's "Kreutzer" Sonata by Mr. Ludwig and Mrs. Roeckel. The vocalist was Miss Lorenzi, who pleased her audience greatly.

On the 12th ult. Miss Mary Lock's third popular Chamber Concert of the season took place, when concerted numbers (quartets and trios) by Mozart and Mendelssohn were very well rendered by the Concert-giver and Messrs. Hudson (violin), Gardner (viola), and Pavey (violinello). Mr. Wilberforce Franklin, the vocalist, was unfortunately suffering from a severe cold, but judging from the effect he created it is not difficult to prophesy a brilliant future for him as a baritone singer.

On the evening of the 22nd and afternoon of the 23rd ult., two Concerts on festival scale were given by Sir George Edwards, the President of the Bristol Madrigal Society. These Concerts, apart from their intrinsic value, have a distinguishing feature of peculiar interest. They were the first given here on so large a scale at popular prices. Sir Charles Hallé and his band of sixty-five instrumentalists occupied the orchestra; a chorus of nearly 360 voices, specially selected and trained by Mr. D. W. Rootham, the well-known Chorus-master of the Bristol Festival Society, assisted, and the principals engaged were Miss Anna Williams, Mr. Edward Lloyd, and Mr. Santley, with whom were associated two local vocalists, Mrs. Rosa Bailey and Mr. Montague Worlock. The prices ranged from 2s. 6d. to 10s. 6d. Without entering upon the question of musical dissension unfortunately still so rife in the

Western Metropolis, it may be stated that the determination of Sir George Edwards to give these two Concerts was undoubtedly due to one of the charges brought forward against the Festival Committee, of which body Sir George is a member, that the non-success of the last meeting was in a measure owing to the high minimum price of admission—viz., 7s. 6d. A passing remark must be made on the undertaking as a test of the willingness of the class of musical amateurs for whom it was originated, to support high class Concerts when brought within their reach. The results arrived at are somewhat conflicting. On the evening of the 22nd ult., when a programme consisting of David's "Desert," Mendelssohn's "Hear my Prayer," and a miscellaneous selection was given, the attendance was far from satisfactory; on the other hand, the hall, on the afternoon of the 23rd, when Haydn's "Creation" was the chief attraction, was crowded by an enthusiastic audience. Comment on this is not called for here; it suffices to mention the fact. The Ode Symphonique, "The Desert," which was the principal item in the evening's programme, had not been heard here for six years, and to many present it came in the shape of a novelty. It was remarkably well rendered both by chorus and band, whilst Mr. Lloyd sang the exacting tenor music well. Mr. Santley was an efficient Reader. The other larger choral number in the programme was Mendelssohn's "Hear my Prayer," in which Miss Anna Williams sang the solo with marked success. The chorus sang extremely well, and shared the honour of a recall awarded the solo artist at the conclusion of the Motet. Mr. D. W. Rootham conducted the chorus in two of Mendelssohn's part-songs, "The deep repose of night" and "The Lark's Song," the latter of which had to be repeated. The orchestra were heard to particular advantage in Mozart's Symphony in E flat, Beethoven's "Egmont" Overture, Grieg's Melody for strings "Spring," and Weber's "Jubilee" Overture.

As already stated the "Creation" was the principal attraction at the second Concert. It is needless to speak in detail of a work so well known, except to mention that on this occasion it was given entire. The performance exhibited such choral singing as has not been heard in the Colston Hall for some time past, the quality of the soprano and tenor voices calling for special mention. Of the principals, Miss Anna Williams, Mr. Edward Lloyd, and Mr. Santley, it will suffice to say that they sang the music in a style familiar to all frequenters of oratorio performances. Good aid was rendered in the final quartet by Mrs. Bailey and Mr. Worlock. Mendelssohn's setting of "When Israel out of Egypt came," never before heard here, if a performance at the Cathedral with organ accompaniment be excepted, came next. In this short work the chorus singing was so good that no praise is high enough for them or their trainer, Mr. D. W. Rootham. Taken as a whole, the Concerts may fairly be considered an artistic success, and Sir George Edwards has deserved well of those for whom he catered.

The second Concert of the Cheltenham Quartet Society took place on January 28 at the Montpellier Rotunda, before a large audience. The performers were Herr Josef Ludwig, first violin; Mr. G. Collins, second violin; Mr. Richard Blagrove, viola; Mr. W. E. Whitehouse, violoncello, and Mr. Henry Rogers, pianoforte. The programme consisted of Beethoven's Quartet in A major (Op. 13, No. 8); a Trio in F by Niels W. Gade for pianoforte, violin and violoncello; a violoncello solo, and Mendelssohn's Quartet in D major (Op. 44, No. 1). The Beethoven Quartet, with its glorious first movement, its graceful and melodious *Minuet* and *Andante*, and its catchy and brilliant *Finale* was finely given. In Gade's Trio one cannot help being struck with the prominence given throughout to the violoncello, a prominence of which Mr. Whitehouse was not slow to avail himself. He gained a less legitimate triumph in his solo, two short movements by no means interesting in themselves as works of art, but affording a clever player an opportunity of showing off his execution and the tone of his instrument. For this he was rapturously applauded and recalled. Then followed Mendelssohn's Quartet, the first movement of which was not particularly well rendered. The performance of the remaining movements, however, was all that the most fastidious could desire.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, February 14, 1889.

THERE has been plenty of music in this city during the last four weeks, but not quite so much in other parts of the country. Halévy's "La Juive" was revived at the Metropolitan Opera House, on January 21, before a very large and enthusiastic audience. The performance was signalled by the re-appearance of Lilli Lehmann, and by the fact that the lights in the auditorium of the Opera House were kept turned up throughout the evening. This was the result of dissatisfaction among those stockholders who regard the Opera House as a place of social recreation and not as a temple of art. These gentlemen had become weary of sitting in darkness, and the ladies of their families entered a decided protest against a custom which prevented their costumes from being seen. The last straw that broke the camel's back was the initial performance of "Das Rheingold," when the auditorium was veiled in dim religious light throughout the evening. After that the Amusement Committee commanded Director Stanton to turn up the lights. The critics condemned this sacrifice of art to Mammon in such severe terms that the order was speedily modified, so that the lights are now turned up only when they will not materially injure the stage effect. Madame Lehmann returns to us in magnificent voice, and her singing is still marked by the excellence of its Italian method and the intensity of its dramatic feeling.

On January 30 the Paris version of "Tannhäuser" was brought forward, with Lehmann as *Venus*, Bettaque as *Elizabeth*, Fischer as the *Landgrave*, and Grinauer as *Wolfram*. Alvary, who was to have been the *Tannhäuser*, was taken ill and his place was filled without rehearsal by Herr Paul Kalisch, Madame Lehmann's husband. He achieved a very brilliant success and was at once engaged to accompany the organisation on its tour at the close of the season here.

On the 6th inst. "Il Trovatore" was brought out with great success, which gave the Italianissimi an opportunity for some loud rejoicing. One of the daily papers said: "After last evening's performance even the wind whistled."

Michael Banner, one of the leading American violinists and a young artist of much talent, has organised a strong quartet, which has given one tolerably good Concert. New York is overrun with chamber music organisations and there is hardly any hope of success for the new ones. The best we have is the Beethoven String Quartet, led by Gustave Dannreuther, a brother of Edward Dannreuther.

A number of pupils of the National Conservatory of Music appeared at the Lyceum Theatre, on the afternoon of January 30, in a programme made up of Concert selections, and acts from "Dinorah" and "Faust." The exhibition was remarkable only for the utter absence of talent. It is difficult to believe that a practically free Conservatory can be carried on with such poor results.

The feature of the Boston Symphony Orchestra's Concert in this city last evening was the new Pianoforte Concerto in E flat, by Max Vogrich. Vogrich is a Transylvanian, a pupil of Moscheles and Richter. He has been residing in this city since 1885, devoting his time to composition. His Concerto is dedicated to Adele aus der Ohe, and was splendidly played by her. The *Intermezzo*, an original and beautiful movement, is one of the most dignified and artistic pieces of pianoforte writing recently produced here.

Your correspondent neglected to mention in the last letter that a delightful Concert was given on January 11 at the Metropolitan Opera House, by the Metropolitan Club, a choral organisation numbering among its members some of the best professional singers in the city. Among the foremost of them is Mrs. Raymond, known in days gone by to all the operatic world as Annie Louise Carey. At this Concert Cowen's "Song of Thanksgiving" was admirably sung, and was received with great applause.

A well-equipped Spanish Opera Company made its appearance in San Francisco on January 28.

The Boston Quintet had a poor audience in the same city on January 14. At the Tivoli a season of Italian opera, with a company composed of broken-down singers, has, however been prosperous.

Columbus, Ohio, is looking up as a musical town. Rosenthal, the pianist, appeared there lately to a large audience. The two musical organisations known as the Arion and the Orpheus are giving Concerts of choral music, and the Opera Club is giving light operas. The Cecilian Club is about to produce Rossini's "Stabat Mater."

News from Buffalo shows that this musical city is not forgetting its love for art.

From Chicago comes the news that Méhul's "Joseph," a Biblical opera in three acts, has been performed at the Grand Opera House, under Conductor Cintura's direction, by the German Men's Society, numbering sixty voices. The Arion Club also arranged two Concerts at the Academy, consisting of songs of various nations, selected some time ago by the Director. The solo numbers were supplied by the Concert company, consisting of the violin virtuoso, Ovide Musin, Madame Annie Louise Tanner, and Whitney Mockridge. Mr. Frederic Archer was Conductor of the Concerts.

There has been a notable absence of choral performances during the past month. Your correspondent has been able to discover only one that is worthy of mention. This was a performance of Handel's "Messiah," given at Ravenswood, a suburb of Chicago, on January 24. A local chorus sang, together with the following soloists: Mrs. Viola Frost-Mixer, Mr. Charles A. Knorr, Mr. George Gookins, and Miss G. Johnson. An orchestra from Chicago performed the instrumental accompaniments. The house was crowded, and the Oratorio was fairly well given.

At the Metropolitan Opera House last night a testimonial benefit was given to Max Maretzek, the veteran impresario, to celebrate his fiftieth year in the world of music. The house was packed and the entertainment was long and varied. A section of Mr. Daly's company began it at 7.30 with "A Woman's Won't," then Maud Powell played a Violin Mazurka by Zarzycki, Madame Fursch-Madi sang an air from Saint-Saëns's "Samson and Delilah," Rafael Joseffy played Liszt's "Fantaisie Hongroise," Dion Boucicault appeared in "Kerry," Herr Alvary and Herr Sedlmayer gave the Forging Scene from "Siegfried," Signor Del Puente sang the Toreador song from "Carmen," Madame Fursch-Madi came forward again to sing *Donna Anna's* grand aria, and the performance closed with the "Miserere" Scene from "Il Trovatore," sung by Madame Herbert-Foerster and Herr Perotti. Theodore Thomas, Anton Seidl, Frank van der Stucken, Adolf Neuendorff, Walter Damrosch, and Maretzek himself conducted the orchestra at various times during the evening. Maretzek made a neat speech, thanking the artists and the public, and then retired from the public gaze probably for ever.

ON Saturday, the 2nd ult., the remaining portion of the Church of St. Luke, Nightingale Lane, Battersea, consisting of nave and aisles with the lower storey of the tower, was opened for Divine Service. The choir of the church, with about forty of the neighbouring clergy, entered the church singing "We love the place, O God." The service was Smart in G, and the Anthem was "I have surely built Thee an house," by T. Tallis Trimmell. At the service on the Sunday following special features in the music were Offertory Sentences by Dr. Martin and J. C. Field, and after the offertory in the evening Handel's "Hallelujah" Chorus was sung. In continuation of the opening services, on the Wednesday following, a special festival of Battersea Choirs—namely, St. Matthew's, Lavender Hill; St. Mark's, Battersea Rise; St. Luke's, Nightingale Lane; St. John's, Usk Road; St. Peter's, Plough Lane; St. Paul's, New Wandsworth; and St. Mary's by the Park—took place. The Magnificat and Nunc dimittis were sung to Tours's setting in F, and the Anthem was "O Lord our Governour" (Henry Gadsby). After the offertory Handel's "Hallelujah" Chorus was again sung. The final Hymn was "Blessed city, Heavenly Salem," the other Hymns during the service being Sir John Goss's setting of "Praise, my soul, the King of Heaven," and "Christ is the Foundation." Mr. E. P. Atkins, Organist of St. Mark's, Battersea Rise, presided at the organ. The musical arrangements were under the superintendence of Mr. C. Mason Chase, Organist and Choirmaster of St. Luke's.

THE Highbury Philharmonic Society gave its third Concert of the season on Monday, the 11th ult., at the Highbury

Athenæum, Highbury New Park, under the direction of its experienced Conductor, Mr. G. H. Betjemann. The Concert opened with Macfarren's Cantata "May Day," the choruses in which, as well as the part-song "The hunt's up," were well given. The principals were Miss Thornthwaite, Miss Rose Dafforne, and Mr. David Hughes. In conclusion of the first part of the programme Mendelssohn's Violin Concerto was played by Mr. G. H. Betjemann in an excellent and unaffected manner. The orchestral accompaniment was creditably rendered, the assistant Conductor, Mr. David Beardwell, taking the *bâton*. Mendelssohn's well known Symphony in A minor (the "Scotch") was performed by the amateur orchestra in an energetic and painstaking manner. The Spinning Scene from the "Flying Dutchman," with Miss Thornthwaite as *Senta* and Miss Rose Dafforne as *Mary*, including the Spinning Chorus, was very effectively given, and the programme was completed with a selection from "Tannhäuser." This included *Elizabeth's* Prayer (Miss Thornthwaite), *Wolfram's* Song "O star of eve" (Mr. David Hughes), the Pilgrims' Chorus, and the popular March and Chorus "Hail, bright abode."

THE annual general meeting of the members of the Choir Benevolent Fund took place at the Chapter House, St. Paul's Cathedral, on the 7th ult., Mr. W. A. Barrett in the chair. There was an unusually large assembly of the members, who attended to elect a secretary in the place of Mr. Charles Fry. The choice fell upon Mr. W. A. Frost, of St. Paul's Cathedral. The chairman alluded to the recent legal proceedings in the Court of Queen's Bench, when the Society successfully defended, as the ground landlord, an action relating to its rights of one portion of its property, and the Hon. Solicitor, Mr. A. Calkin Lewis, explained the course of the action. The report and financial statement of the Society, showing it to be in a flourishing position, were read and adopted. Several new members of the Committee were elected. The usual list of votes of thanks to those to whom the Society was indebted for valuable services were carried unanimously, and after a vote of thanks to the chairman the meeting terminated.

A CROWDED and well dressed, but decidedly inattentive, audience assembled at the second Concert this season of the Royal Amateur Orchestral Society, at St. James's Hall, on the 2nd ult. This is the oldest of the numerous amateur orchestral societies now in existence, and the playing on the present occasion showed that, under a first-rate Conductor, very excellent results might be obtained. Mr. George Mount is an able musician, but he does not seem to possess the art of so communicating his feeling of the music to his followers that they obey him as it were by instinct. Thus the orchestra remains a fortuitous concourse of atoms, not a single well ordered smoothly working machine. This want of unity was specially observable in Dr. Mackenzie's beautiful "Benedictus" for violins in unison. Highly creditable performances were given of Gounod's Symphony in D (No. 1) and Beethoven's "Leonora" Overture (No. 3). The violin and harp solos of Misses Marianne and Clara Eissler were deservedly well received. Of the vocal music nothing need be said.

"MUSICAL Palæography, a Collection of Photographic Fac-similes of the Principal Manuscripts of Gregorian, Ambrosian, Gallican, and Mozarabic Chant, published by the Benedictine Monks of Solesmes," is the title of the new work to be issued by Messrs. Breitkopf and Härtel of Leipzig. The collection will consist chiefly of Gregorian responsorials, graduals, and antiphonaries, the monuments of the school of St. Gall, and the principal representatives of neumatic manuscripts. The value of this issue can hardly be over-estimated, it will enable the student to study, as though from the original documents, the various forms of ecclesiastical chants. So delicate and so accurate is the photographic process that it is possible to forget that the fac-simile is regarded in studying these plates, and the possibility of error is placed beyond question. It is to be issued to subscribers at the price of £1 per annum, and the completed series will be a most valuable collection of musical historical monuments.

THE fifth of Mr. W. de Manby Sergison's ten winter Concerts was given at his own house, 62, Warwick Square, on the 14th ult. Schubert's Trio in B flat (Op. 99), for pianoforte, violin, and violoncello, was admirably played by Miss Agnes Zimmermann, Mr. Strauss, and Signor Piatti. The solo for violoncello "Kol nidrei," a Hebrew melody arranged by Max Bruch, was given by Signor Piatti with all possible effect. Miss Agnes Zimmermann selected for her solos for pianoforte the Sketch No. 1, in C minor (Schumann), Chanson Triste (Tschaikowsky), and Valse in A flat (Moszkowski). Chopin's Polonaise Brillante for pianoforte and violoncello, given *con amore* by Miss Agnes Zimmermann and Signor Piatti, ended the Concert, which was agreeably varied by some vocal pieces by Miss Eleanor Rees and Mr. J. Robertson. Mr. W. de M. Sergison was the accompanist. The sixth Concert was given on the 21st ult.

IT is not advisable to say very much concerning the recital of Wagner's "Tristan und Isolde" at the Portman Rooms on January 28 and following dates. Mr. Carl Armbruster is an excellent musician and a competent pianist, but if the extreme admirers of the Bayreuth poet-composer find any satisfaction in hearing his most elaborate score reduced to the pianoforte, with second-rate vocalists to interpret the leading characters of the music-drama, they must be an easily pleased as well as a feeble folk. While giving due credit to Miss Pauline Cramer, Mr. W. Nicholl, Miss Marguerite Hoare, and the other members of the cast, it must be said that to those who had heard "Tristan und Isolde" at Bayreuth the performance was inexpressibly painful, while to others it must have been incomprehensible. It is not by such means that the popularisation of Wagner's works will be advanced in this country.

AT the second Concert of the season given by the Woodside Park Musical Society, on the 7th ult., Smart's "Bride of Dunkerron" and a miscellaneous selection were performed. The soloists were Miss Kate Norman, Mr. Percy Palmer, and Mr. R. E. Miles. The Cantata was very carefully rendered and reflected great credit on both chorus and soloists. The accompaniments consisted of a band of strings, led by Mr. E. Halfpenny; harmonium, Mr. C. E. Jolley, Mus. Bac., Oxon.; pianoforte, Mrs. Williams. In the second part violin and violoncello solos were contributed respectively by Mr. G. H. Betjemann and Mr. E. Woolhouse. Amongst the most successful items given by the chorus may be mentioned Eaton Fanning's beautiful part-song "Moonlight." Mr. Alfred J. Dye conducted as usual, and also acted as accompanist in the latter part of the programme.

THE *Nieuws van den Dag*, the leading Dutch daily paper, writes concerning the first Concert given at Amsterdam by Messrs. Oliver King and Theodore Werner, on the 22nd ult., that "Mr. King, whose Sonata for pianoforte and violin, and Légende and Barcarolle for pianoforte solo, were performed, is a writer with well-developed musical talent. This is shown throughout, especially in the opening part of the Sonata. The first theme itself and the working out is worthy of much praise. The second theme of the first part is very charming and cleverly treated. The Légende was equally good, and, like the Sonata, proves the ability of the composer. The works of Mr. King were attentively heard and warmly applauded by the audience. Mr. Werner's violin playing was also greatly admired, especially in Schumann's Fantasia, Wieniawski's Second Concerto, and Spohr's Ninth Concerto."

STEINWAY Hall was well filled on the evening of the 7th ult., the occasion being a Concert given by Mdlle. Jeanne Denys and Miss Ethel Meredyth, one a pleasing vocalist, the other a reciter of considerable talent and promise. Between them, these two clever young ladies could easily have contrived to supply an agreeable musical and dramatic entertainment, but, wisely enough, they elected not to depend solely upon their own unaided efforts. The balance of an attractive programme was contributed by Miss Adèle Myers, Miss Hélène Gingold, Miss Amy Thomas, Signor Luigi Mhanes, Mr. Claude Trevor, Mr. Mowbray Marras, Mr. Stefano Khardys, and Mr. Herbert Thordike—a combination which resulted in a thoroughly enjoyable Concert.

THE Clapham Choral Society (Conductor, Mr. Walter Mackway) gave, on the 11th ult., a performance of "The Golden Legend" at Belmont Hall, Clapham. The principal vocalists were Miss Kate Fusselle, Miss Lucy Etheridge (pupil of Mr. Walter Mackway), Mr. Philip Newbury, and Mr. Charles Copland, all of whom sang their respective parts in an artistic and musicianly manner. The Choir sang the Evening Hymn "O pure in heart" and the Epilogue with true intonation and expression; this result could only be obtained by a well trained body of voices. The Society was unable to give the performance with orchestra, but Mr. Sidney H. Hann and Mr. Alfred Izard accompanied the work on the pianoforte and organ, respectively, with considerable ability.

MESSRS. CHRISTIE, MANSON AND WOODS sold by auction, on the 22nd ult., a number of gold boxes, medals, orders, *bâtons*, silver plate, and jewellery, presented by various Royal and other personages to Michael William Balfe. The set of plate given to him on the occasion of the one hundredth performance of the "Bohemian Girl," the gold and silver medals presented by Louis Philippe and Alexander II., the Cross of the Legion of Honour given by the Emperor Napoleon, the Cross and Star of the Commander of the Order of Charles III. of Spain, with a number of other interesting and valuable relics of the famous composer, including some portraits, and the original autograph score of "Il Talismano" were included in the sale.

A CAPITAL Concert was given at Steinway Hall, on the 22nd ult., by the members of No. 6 (Captain Gerald A. Shoppee's) Company of the St. George's Rifles. A long and diversified programme was carried out to the palpable satisfaction of a large and demonstrative audience. Madame Konss-Baylis worked with untiring energy, sharing both in the vocal and instrumental portions of the Concert. Mr. Reginald Groome sang well, as did Miss Fanny Parfit, R.A.M., while the cornet solos of Bandmaster Fleet were warmly appreciated. Some concerted pieces from Sullivan's comic operas were effectively given, and a number of part songs were creditably rendered by the Male Voice Choir. Mr. Frank Knight was at the pianoforte.

THE suggestion made by Mr. Andrew Lang that an effort should be made to collect the popular songs has, to some extent, been already carried into effect by Mr. W. A. Barrett, and a series of quaint songs, words and music derived chiefly from traditional sources and from the presses of the "Broadside" ballad printers, will shortly be published. Many of the melodies have been the "joy of the streets and fields," and are still to be heard in remote places in town and country on occasions more or less unusual. The music has much that warrants its preservation, and the words tell n homely speech the sentiments and the expressions if the people.

Le Ménestrel, the famous musical journal of Paris, makes a complimentary allusion to Dr. Mackenzie's new work, and corrects a statement of *Le Siècle*, which mistakes Sir Morell Mackenzie with the Principal of the Royal Academy of Music, *à propos* of the performance at Vienna of the Overture to "Twelfth Night," which it distinguishes by a translation of the second Shakespearean title "Ce que vous voudrez"; in turn we may venture to suggest that the title of Dr. A. C. Mackenzie's Cantata is the "Dream of Jubal" ("Le Rêve de Jubal") and not as it is given in *Le Ménestrel*, the "Dram of Jubal."

MADAME MADELINE HARDY gave an excellent Concert at Brixton Hall, on Monday evening, the 18th ult. The soli selected by the Concert-giver were Costa's "I will extol Thee" ("Eli"), Glover's "Will you love me then as now?" and a new song, "Marjorie," by F. Allitsen. The remainder of the programme was performed by Madame Antoinette Sterling, Miss Eleanor Rees, Mr. Orlando Harley, Mr. Henry Yates (who sang in the absence of Mr. Herbert Sims Reeves), Mr. Frederick Bevan, Miss Kate Cheyne (pianoforte), Herr Polonaski (violin), Mr. Bernard Reynolds (violoncello), and Mr. Turle Lee (accompanist).

THE first Invitation Concert of the St. James's Choral Society, Camberwell, was given to a crowded audience on Tuesday evening, the 5th ult., in the New Hall, Knatchbull

Road, when Cowen's "Rose Maiden" was performed, the solos being given by Miss Epps, Mrs. Avery, Mr. Gregory Hast, and Mr. Harris. In the second part the Society was heard to advantage in Faning's "Song of the Vikings" and Garrett's "Good night." The Conductor was Mr. R. Felix Blackbee, and Mr. Alfred Avery accompanied.

A SUCCESSFUL Concert was given by the Thames Valley Orchestral Society on the 7th ult., at the Town Hall, Twickenham, in which vocal and instrumental pieces by Mendelssohn, Bach, Haydn, Gounod, Bishop, and others were given. The following performers took part in the programme: Madame Carrie Blackwell and Mr. D. Price, vocalists; Miss Jessie Hudson, violin; Mr. Clement Hann, violoncello. The orchestra was conducted by Mr. G. F. Huntley, Mus. Bac.

THE St. James's (Clapham) Choral Society gave an evening Concert on Monday, the 18th ult., in the School Room connected with the Church. The principal item in the programme was Van Bree's "St. Cecilia's Day," in which the choruses were praiseworthy although by no means faultlessly sung. The soprano soli were interpreted in a highly creditable manner by Mrs. Boulcott Newth, and Mr. Sidney Hann, A.R.A.M., conducted with good judgment.

A SOCIETY called the Plainsongæ Mediæval Music Society has been formed at 20, Finsbury Circus, in London, for the study of the music of the Middle Ages. After a catalogue of English MSS. has been compiled, it is intended to reproduce those of importance in fac-simile, to publish music which has not before been printed, to arrange for lectures by competent musicians, to correspond with similar societies on the Continent, and in other ways to carry out the objects of the Society.

AN Exercise for the degree of Doctor of Music, composed by Mr. Hill, Mus. Bac., was performed in the Theatre of the University of London, Burlington Gardens, on the 23rd ult. The subject of the words is taken from Dante's "Il Purgatorio." The music contains solos and concerted pieces with orchestral accompaniments and chorus. The Exercise, which was the first of the kind which has been given in the University, was conducted by the composer.

THE Popular Musical Union gave a Ballad Concert at the Holborn Town Hall on Thursday, the 7th ult. The vocalists included Miss Florence Dentry, Miss Montagu-Conyers, Miss Foxcroft (who took the place of Lady Colin Campbell), Mr. Edward Hall, and Mr. Bertram H. Latter. Miss Beatrice Ullithorne gave three violin solos, and Miss Mary Carmichael presided at the pianoforte in an efficient manner.

THE Choir of the Bow and Bromley Institute gave, on the 9th ult., at the Popular Organ Recital, Mendelssohn's "Hear my Prayer" (soloist, Mrs. Henschel) and Mr. Hamish MacCunn's choral Ballad "Lord Ullin's Daughter." The solo violinist was Mr. George Palmer, one of the professors at the Guildhall School of Music; the Organist, Mr. Fountain Meen; and the Conductor, Mr. W. G. McNaught.

THE St. Peter's Choral Society gave a performance of Verdi's opera "Il Trovatore" at St. Peter's Hall, Brockley, on Tuesday, the 5th ult. The soloists were Miss Marianne Fenna, Miss Susetta Fenn, Mr. Charles Chilly, Mr. H. C. Thomas, and Mr. Musgrove Tufnail. The Conductor was Dr. C. J. Frost, F.C.O., and the accompanist was Mr. Battison Haynes.

THE annual meeting of the London College of Music was held at the offices, 54, Great Marlborough Street, on the 19th ult., the Hon. President, W. H. Cummings, Esq., in the chair. There was a large attendance, and the proceedings throughout were marked with great unanimity and cordiality. The report was read by the Hon. Secretary, and was in every respect satisfactory.

A COMPLIMENTARY dinner was given to Mr. L. C. Venables on the 11th ult., by the South London Choral Association, in the Surrey Masonic Hall, Camberwell, on the occasion of his entering upon the twenty-first year of his performance of the duties of Conductor and Principal of the Association. Mr. H. Knight officiated as Chairman.

MR. W. S. HOYTE (assisted by Mr. Carrodus) will give a Pianoforte Recital to the students at the Guildhall School of Music, on Thursday, the 7th inst., at 7 p.m. The programme will include a Sonata of Rubinstein's, for pianoforte and violin, and selections from the works of Chopin, Sterndale Bennett, Schumann, &c.

THE Finsbury Choral Association gave, at their Concert, on the 14th ult., a capital performance of Costa's "Eli." Mrs. Hutchinson, Miss Hilda Wilson, Mr. Charles Chilly, and Mr. Bridson were the soloists. There was a crowded and demonstrative audience.

MR. WALTER PARRATT, Mus. Bac., Organist at St. George's Chapel, Windsor, will give a Recital on Thursday, the 7th inst., on the organ at Westminster Chapel, James Street, Buckingham Gate, which has recently been cleaned and restored.

IN addition to Lectures on Harmony to his regular class, Sir Herbert Oakeley is this winter giving a course open to the whole University and others. On the 21st ult. the subject was "The Madrigalian Period in England," with six choral illustrations.

MR. HENRY GADSBY'S music to the "Alcestis" of Euripides will be performed on Monday, the 4th inst., at All Saints' Hall, Kensington Park Road, W., by the choir of All Saints', Kensington Park, accompanied by the composer, and conducted by Mr. Ernest Lake.

MR. CARRODUS gave a Violin Recital at the Hampstead Conservatoire Hall, on Monday, the 18th ult., his masterly playing giving unbounded satisfaction to the audience. On the 25th ult. he began a series of Chamber Concerts in the same Concert room.

MR. CHARLES SALAMAN will celebrate his seventy-fifth birthday, on the 3rd inst., by the publication of a new song, "Heart to heart," for a tenor or baritone voice, the words of which have been written by his son, Malcolm C. Salaman.

A NEW Society, the Wind Instrument Chamber Music Society, has been formed under the most favourable circumstances, and will give three Concerts during the season. The first will take place on the 22nd inst.

MR. BARTON MCGUCKIN has signed with the Carl Rosa Opera Company for a continuation of his engagement as principal tenor for the season 1889-90.

REVIEWS.

Musical Instruments and their Homes. By Mary E. Brown and William Adams Brown.

[New York: Dodd, Mead and Co.]

THIS interesting book will doubtless be much valued by students of musical history and collectors of instruments. It is handsomely printed in a quarto size, and the text is illustrated by 270 pictures of instruments drawn in pen and ink by William Adams Brown, one of the Editors of the work. The title-page informs us that the whole of the instruments are in the possession of Mrs. J. Crosby Brown, of New York. It is further understood that it is the desire of the owner to make the collection as complete as possible, and to present it entire to the New York Metropolitan Museum of Arts. The pictures of the instruments give a fairly good idea of their shapes, forms, and character, even though the style of the drawing does not permit of the reproduction of all the artistic peculiarities the originals may possess. In this respect the beautiful and elegant book on musical instruments published a year ago by Messrs. Black, of Edinburgh, with chromo-lithographic pictures of existing instruments drawn by Mr. Gibb and described by Mr. A. J. Hipkins, still stands unrivalled as a model. It is not necessary to pursue any further comparison between the books, as there is much in the present work which is worthy of special comment. Every contribution intended to enlarge existing knowledge on a particular subject, if earnestly and honestly undertaken, should be judged upon its own merits. The application of the old proverb on comparisons is not more generally pertinent than in the matter of music, or more

particularly needless in the present case. The book has evidently been compiled with particular care, the best known authorities have been consulted, and a mass of information has been brought together which it would be impossible to find elsewhere in so convenient a form.

The book is divided into eighteen chapters. The first two treat of Chinese music and musical instruments, and give a few notes concerning the traditional history of the art, the peculiarities of notation and time, with a description of the names, shapes, construction, and purposes of the several instruments. Then follow three chapters concerning Japan and the Corea, and after these two chapters on India. The individuality of Hindu music, the twenty-two *Srutis*, or sub-divisions of the octave, which minute divisions make the music of this and of other Eastern nations so unintelligible, because so undefinable to European ears, are touched upon. The *Rabab*, the *Ravanastron*, the parents or prototypes of the violin, with other instruments of string, wind, or percussion, and their uses in religious and social life are clearly described, as are also the music and instruments of Siam and Burmah.

In speaking of the music of the Arabs and others in Arabia, Syria, and North Africa, the influence of the art on European music is pointed out, the special study of the various instruments made by the authors confirming the opinions of those who assert that more than one of the instruments in use in Europe were derived from an Eastern ancestry. The cultivation of music among the Persians and Turks, the savage music of Africa, the instruments of the African tribes, of North, South, Central America and Oceania, are described in an able manner. It is curious to note that among the least civilised tribes the musical faculty among the people finds its expression in the performance upon instruments, which are chiefly if not wholly rhythmical; or at all events, those machines whose construction admits of the performance of a tune, such as flutes or whistles, are so far limited in extent as to be more capable of marking a measure than of producing a melody. Drums, rattles, tappers, and notched sticks are more numerous than the stringed or wind instruments. The most curious among the many is the love flute of the Maories, which, according to tradition, utters a distinct and irresistible speech.

There are numbers of curious facts in the pages of this excellent work which are of inestimable value to the musical historian. The pleasant yet simple and straightforward way in which they are laid before the reader may be counted as not the least valuable feature of the book. It may be added that there is a copious list of authorities, books of travel, histories of music, and dissertations on various musical subjects which are referred to, or have been made use of in the course of the work, and there is also a most exhaustive index which renders reference to the contents an easy task.

It is not difficult to see that the duty of compilation has been a labour of love, and it is out of respect for this character that the style in which the drawings have been made demands and obtains justification. What is now wanted is a collection of the melodies popular among the peoples with whom the instruments herein described originated, or are in constant use. It would complete the idea which prompted the production of this most estimable account of "Musical Instruments and their Homes." This, it is rumoured, will be supplied before very long, as an important work on the subject, from the pen of the late Carl Engel, is in the press.

Twelve Studies on Style and Technique. For the Piano-forte. In Two Books. By Walter Macfarren.

[Edwin Ashdown.]

THE composer of these Studies has fairly earned his right to be heard as an authority upon the true intent of Exercises, both for the mind and fingers; and it is because we are disposed to regard the work before us as the result of a ripened judgment upon this essential subject that we have no doubt of its securing a large amount of attention. From so practised a pen it is scarcely necessary to say that we have good music as well as useful work; but a point most important to be dwelt upon is that every piece has a definite object, and that, consequently, no mere brilliant passages obstruct the general design. The Scale and

Arpeggio Studies are especially good, and one on Octaves must be particularly commended. There are also several which will demand the utmost care in phrasing; and indeed, as we have already hinted, not one can be hastily scampered through with any benefit to the pupil. We recollect that Sterndale Bennett made it a rule not to finger any of his music, because he said that he had no right to force his system upon other pianists. With this rule we are by no means disposed to agree, even in ordinary piano-forte music; but in Exercises we contend that the author's fingering is most essential, for the passages and the method of executing them spring up simultaneously in the mind of the composer, and his design is therefore only incompletely carried out when the performer adopts a system of his own. No doubt Mr. Macfarren is of this opinion, for the fingering is most carefully marked throughout; and as in no place is a choice of methods given, there can be no question that those who use the Studies should also use the system of playing them so decisively indicated by the author.

Musical Notes. An Annual Critical Record of Important Musical Events for 1888. By Hermann Klein.

[Novello, Ewer and Co.]

THE change of publisher of this interesting Annual (the third year of publication) has brought with it a series of modifications in the plan and arrangement which are distinctly to its advantage. Many of these alterations doubtless were suggested by the author, as each succeeding year has shown his desire to make the book as perfect as possible. As it now appears, it is not only a trustworthy record of the musical occurrences of the year, but it is written in so genial and appreciative a style, that it may be read for its literary as well as for its chronological value. Not the least interesting feature of the book is the comprehensive index, which guides the reader at once to all the events of importance which have taken place during the year 1888. The improvement in the general appearance of the Annual, both as regards printing and binding, is specially noticeable.

Original Compositions for the Organ. No. 110. *Three Offertories.* By Hamilton Clarke.

[Novello, Ewer and Co.]

IN these pieces Mr. Hamilton Clarke has been careful to keep within the capacity of moderate players. They are for the soft stops of the organ, but are very bright and melodious, and indeed No. 1 might be regarded by some as too light for use as a church voluntary. We give our preference to No. 2, but all three are attractive, especially to those who prefer tunefulness to the display of contrapuntal ingenuity.

FOREIGN NOTES.

THE Bayreuth Festspiele are to take place between July 21 and August 18. It is said that there will be nine performances of "Parsifal," four of "Tristan und Isolde," and five of "Die Meistersinger von Nürnberg." "Parsifal" will be given on Sundays and Thursdays, "Tristan und Isolde" on the four Mondays, and "Die Meistersinger" on the four Wednesdays and on Saturday, August 17.

The Tenth Silesian Music Festival is to take place from June 2 to 4 next at Görlitz, under the direction of Capellmeister Ludwig Deppe. The following works will be included in the performances—viz., Bach's Magnificat, a portion of the music to Wagner's "Parsifal," an Oratorio, "Christophorus," by Rheinberger; Mozart's seldom heard Concerto for violin and viola, with string orchestra, and Beethoven's Ninth Symphony.

The annual music festival of the Allgemeine Deutsche Musik-Verein will be held this year at Wiesbaden between June 27 and 30.

A new "patriotic" opera, entitled "Der alte Dessauer," the libretto by Paul Kurth, the music by Otto Neitzel, has just been first produced at Wiesbaden, with good success.

After a special performance of Wagner's "Götterdämmerung" at Berlin, in the presence of the German Emperor, the latter bestowed the title of "Kammer-Sängerin" upon Frau Rosa Sucher, the gifted interpreter of Wagnerian parts and wife of the Conductor at the Berlin Opera.

Max Bruch has completed his new dramatic Cantata "The Fiery Cross," which was to be produced on the 26th of last month by the "Orchester-Verein" of Breslau.

Madame Materna is to appear next month in Paris at one of M. Lamoureux's Concerts, when she will sing portions from "Tannhäuser" and "Götterdämmerung," as well as the famous "Liebestod" from "Tristan und Isolde." The appearance of the lady will doubtless mark an event in the annals of these Concerts.

Theodor Wachtel, who up to his twenty-fourth year plied a cabriolet in the streets of Hamburg, will during the present month celebrate the fortieth anniversary of his *début* in the operatic world. The once famous tenor is now living at Wiesbaden, and is said to retain much of that wonderful "natural" voice which only lacked the artistic training of its possessor to render it unequalled.

A new Te Deum by Dr. Franz Wüllner has just been first performed at a Gürzenich Concert at Cologne, and created a deep impression.

Signor Sylva, the new tenor at the Royal Opera of Berlin, has signed a contract with the Intendant-General engaging himself to sing at that establishment during four months every year, at a salary of 25,000 marks.

Mr. Franz Rummel, the well-known and esteemed pianist, has been playing with great success in Bonn, Dresden, Wiesbaden, and other smaller towns, and quite lately in Vienna and Brunn. His chamber music Concerts were much appreciated in Berlin, for at each one he brought out a novelty. He has commenced an extensive tour, playing at Frankfurt-am-Main (the Museum Concert), Cassel, Magdeburg, Wiesbaden, Neuwied, &c., and during this month is engaged for a *tournée* in Scandinavia.

Rubinstein's opera "The Merchant of Kalischnikoff" has again been prohibited at St. Petersburg after two highly successful performances. The opera, which was first produced here ten years ago, was forbidden on account of the scenes representing the service and singing of the Orthodox Greek Church.

Herr Stradal, a Viennese pianist and pupil of Franz Liszt, has, it is stated, received from the Countess Louisa Erdödy the MS. of a hitherto unknown Hungarian Rhapsody by the late pianist-composer, which he is preparing shortly to play in public.

A new ballet, "The Sleeping Beauty," the music by Tchaikowsky, will shortly be brought out at the Imperial Opera of St. Petersburg.

The official Musical Society of Russia, of which Anton Rubinstein is the director, has just been presented by the Czar with the Old Grand Theatre at St. Petersburg, together with a money grant for the purpose of utilising the handsome building as a Conservatoire and Concert-hall.

First performances of Wagner's "Das Rheingold" and "Die Walküre" were given last month, at the Hungarian Theatre at Budapest, and enthusiastically received, the leading artists being nearly all natives of Hungary. Herr Mahler was the Conductor.

An "adapted" version of Messrs. Gilbert and Sullivan's new opera is being played at the Carl Theater of Vienna, under the title of "Capitän Wilson," and is making good houses.

The English pianist, Miss Florence May, has been staying in Vienna, and has been unusually fortunate in forming a large circle of influential friends during the six weeks of her visit to that city. The English artist has been received with uniform kindness by many of the leading musicians, including Brahms, under whom she formerly studied, and it is understood that she will return to Vienna next year to give the Recital which was to have taken place on the 2nd ult., and which had to be abandoned on account of the death of the Crown Prince Rudolf.

A new opera by Antonin Dvořák, entitled "The Jacobin," the libretto by Madame Cervinka Rieger, was produced for the first time, on the 12th ult., at the National Theatre of Prague, and met with an enthusiastic reception.

Twenty-one performances of Gluck's "Orfeo" have lately been given at the Costanzi Theatre of Rome. In consequence of this success, another of the great reformer's works is to be revived here, the choice lying between "Armida" and "Iphigénie en Tauride."

Ponchielli's opera "Gioconda" will shortly be produced, for the first time, at the Royal Opera of Berlin.

An opera, entitled "Simeta," the joint work of the brothers Antonio and Gaetano Cipollini, is to be one of the principal novelties this season at La Scala of Milan.

A dramatic Oratorio, entitled "Franciscus," by the young Flemish composer, Eugène Tinel, recently produced for the first time at Brussels, met with extraordinary success, and the performance has already been four times repeated. M. Tinel has been a pupil of the Brussels Conservatoire.

On the 11th ult. an excellent Concert was given at Valenciennes, in which two juvenile players, Mdles. Céline and Adeline Blès, natives of the town, and at one time pupils of Messrs. Pollitzer and White, in London, were among the performers. They were most successful in their efforts, and awakened much enthusiasm. Céline played De Beriot's seventh "Air varié" for violin, and two pieces by M. Colyns, Professor at the Conservatoire of Brussels, with much brilliancy. Adeline, who is spoken of as a pianist of whom high hopes are entertained, performed several pieces in a most skilful manner.

We hear that in San Francisco great service is being rendered to music by the establishment of a permanent orchestra for the interpretation of classical works, mainly through the energy and enterprise of Mr. J. H. Rosewald, a leading professor and soloist in that city, who is also a most able Conductor.

The *Bayreuther Blätter* publishes in a recent issue the complete sketch of the scenes of a five-act opera, entitled "Die Sarazenin," upon which Wagner was for some time engaged soon after the completion of "Rienzi."

The *Deutsche Rundschau* has just published, for the first time, a number of letters written by Mendelssohn to Aloys Fuchs. The publication is accompanied by an interesting commentary from the pen of Dr. Hanslick, the eminent Viennese critic.

The bronze statue of Jean Jacques Rousseau, near the *façade* of the Paris Panthéon, was unveiled on the 3rd ult., amidst appropriate ceremonies, including the performance, by the Galin-Paris Choral Society, of fragments from the great philosopher's opera "Le Devin du village," and of De Gosséc's "Ode to Liberty." The statue is said to be highly characteristic and animated.

Franz Büchner, the much esteemed Conductor of the well-known Büchner orchestra, of Leipzig, died on the 4th ult., aged fifty-eight.

Aloise Klein, for some years organist at Rouen Cathedral, and composer of some meritorious pianoforte pieces, died at Strasburg at the early age of thirty-nine.

F. A. Roitzsch, the well-known musical *savant* and critical editor of some of J. S. Bach's works, died on the 4th ult., at Leipzig, aged eighty-three.

The death is also announced at Budapest, at the age of seventy-five, of Franz Bunko, the Nestor of gipsy musicians, and, in the opinion of Dr. Joachim, the most remarkable violin player of his nationality.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

EBOR.—E flat in Ait. The highest note she attempts now is A natural.

EDMOND.—The best way would be to consult a physician who would diagnose the case. It would be difficult to offer general advice for a particular case.

E. G. W. R. (PETERBORO').—We shall always be glad to insert notices of interesting musical events, provided that they are sent in good time.

FLORENCE E. J.—The Waltz is neither by Schubert nor Beethoven, but by Reissiger.

J. J. LEES.—There are nominally twenty-six, but according to many theorists these are only indicative of so many variations of pitch of two scales only, major and minor.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—Sir Charles Hallé and his famous orchestra visited here on the 11th ult. for the first time. The Concert was almost entirely orchestral, there being but one vocalist. The band gave splendid renderings of the C minor Symphony of Beethoven, Wagner's *Tannhäuser* Overture, and some smaller works by Delibes, Schubert, and Weber. Sir Charles Hallé played Mendelssohn's G minor Concerto, for pianoforte and orchestra, and two characteristic pieces by Grieg. Miss Florence Christie sang Gluck's "Che farò" and Pissuti's "Heaven and earth."

BANCHORY, N.B.—An Organ Recital was given in the Parish Church, on the 2nd ult., by Mr. H. C. Tonking. His programme, consisting of compositions by Best, Haydn, Meyerbeer, and Rossini was peculiar in its interest, including four Marches in different styles—viz., Festive, Solemn, and Wedding marches, and a Fantasia, all by Mr. W. T. Best; also the Schiller March, by Meyerbeer.

BEDFORD.—At the Moravian Church an Organ Recital was given by Master Herbert England, pupil of Dr. Spark, on Thursday, the 21st ult., when he performed a Grand Concertstück for the organ, composed for the Leeds Musical Festival by Dr. Spark, with pieces by W. H. Richmond, W. Blakeley, R.A.M., Bach, Salomé, Batiste, Bache, Guilman, and Mendelssohn.

BELPER.—On Thursday, the 21st ult., the annual Band Concert was given in the Public Hall. Miss Jacques, Miss Donnelly, Mr. R. L. Green, and Master Swift were the principal vocalists. Mr. Knight and Mr. W. W. Windle performed a duet for bassoon and pianoforte, Mr. W. W. Windle was Conductor.

BOURNEMOUTH.—Miss Ethel and Mr. Harold Bauer gave a Concert of Chamber Music at the Mont Doré Hotel Winter Garden, on Wednesday, the 6th ult. The programme included Beethoven's String Quartet (Op. 18) in G; Gavotte for string quartet, by Bazzini (first time); Bach's Trio for pianoforte and two violins; violin solos by Wieniawski and Sarasate, exquisitely played by Mr. Harold Bauer, who also performed on the pianoforte Chopin's Scherzo in B minor (Op. 20). Miss Ethel Bauer played Mendelssohn's Prelude and Fugue (Op. 35) in E minor in an artistic style. The vocalist was Mr. Frangeone Davies. The accompaniments were admirably played by Miss Bauer.

BRIGHTON.—A very successful entertainment was given at the Princes' Hall, on the 12th ult., for the benefit of the poor of St. Bartholomew's parish. An Operetta by Miss Harriet Young was performed, the characters being taken by Mlle. Alphonsine Douilly and Mr. D. Price. In the second part *A Morning Call* was given. Miss Florence Henderson gave a Pianoforte Recital, comprising works as widely differing in style as Bach's "Italian" Concerto, the so-called "Moonlight" Sonata of Beethoven, Chopin's A major Polonaise, and Liszt's Fantasias. The young lady, who has appeared with success at the Crystal Palace, has a sympathetic and elastic touch, and showed her acquaintance with the conventional readings of the works above mentioned, wisely declining any strain after novelty of interpretation, which in young hands is apt to degenerate into crudeness. Her most successful number was Liszt's transcription of the Skating music in *Le Prophète*. A numerous audience remained to the end, and listened with profound attention, but only favoured with an encore one number, a pleasing little Impromptu in G major, by Edward Cutler, which occurred near the end of the programme.

BURNLEY.—Mr. Spencer having brought together a band of about thirty local performers, gave a Concert in the Mechanics' Institution, on the 16th ult. They played some well-known Overtures, and accompanied Mr. Lonsdale in Mendelssohn's Rondo Brillante. Misses Wilkinson and Horner, and Messrs. Coppock and Ingham contributed vocal solos. A chorus of fifty girls sang Crowe's vocal Waltz "Fairie Voices." The band was a little deficient in refinement, but as there is some good material in it, it will no doubt in time improve. On the 19th ult. an Organ Recital and Sacred Concert was given in Brunswick Chapel. Mr. Pollard played some selections from the works of Guilman, Grison, Salomé, &c., in his usual good style, and vocal solos were contributed by Misses Nutter and Robins, and Messrs. Baldwin and F. Pollard. The Chapel Choir, augmented for the occasion, sang some well-known Anthems in a praiseworthy manner under the direction of Mr. F. Pollard.

CARLETON.—A Concert was given at the Drill Hall, on January 31. The chief piece was Macfarren's *May Day*, which was well performed. There was a band and chorus, and the Conductor was Mr. E. Dean. The chief performers were Miss Libbie Williams, Miss Mitchell, Messrs. Newman, Jakeway, Willey, Morgan, and the Rev. A. W. Evans.

CHELMSFORD.—The new Oratorio *The Captives of Babylon*, by Mr. Geo. Shinn, Mus. Bac., Cantab., was performed by the Borough of Chelmsford Choral and Instrumental Society in the Corn Exchange, on Wednesday evening, January 30. The solos were given by the Misses Leah Marchant and Annie Wilson, and Messrs. Edward Smith and Robert Poole. Mr. E. Gosling was the Conductor. The chorus and band numbered upwards of 100.

CHICHESTER.—On Tuesday, the 19th ult., the Chichester Glee Union, which consists of Messrs. J. Crouch, W. Evan Cox, G. Fielder, and Seymour Kelly, gave a Concert in the Assembly Rooms. They were assisted by Miss M. Chamberlain, Mr. F. J. Read, Mus. Bac., Organist of the Cathedral, and Mr. H. P. Allen, F.C.O., Assistant Organist. The programme contained seven Part-songs, which were all admirably rendered without accompaniment.

COLCHESTER.—On Thursday evening, January 31, the Musical Society gave their sessional Concert at the Drill Hall, Stanwell Street. Coleridge's *Rime of the Ancient Mariner*, as set to music by I. F. Barnett, was the Cantata given. The chorus singing throughout was most creditable. The soloists were Miss May Hallam, Miss

Helen Saunders, Mr. Harry Stubbs, and Mr. Musgrove Tufnail. The second part of the programme was of a miscellaneous character. Mr. James Dace was the Conductor. Mr. W. C. Everett accompanied on the pianoforte, and Mr. T. Bentley Turner on the American organ.

COGGESHALL.—The Philharmonic Society gave a performance of Mendelssohn's Oratorio *Elijah*, with full orchestral accompaniments, on Tuesday evening, the 19th ult., at the large room, Stoneham Street. The vocal soloists were Miss Annie R. Mann, Miss Mary Barnard, Mr. Fred. Sanger, and Mr. F. J. Motum. The band and chorus numbered nearly eighty performers. The Conductor was Mr. Edwin Potter. The Concert was in every way a success, and will be remembered as one of the best ever heard in Coggeshall.

DARLASTON.—Mr. J. Shakespeare Robinson gave a very successful Concert of miscellaneous music in the Town Hall, on the 4th ult. The vocalists were Miss Lillian Mills, Miss Florence Bourne, Mr. Robinson and Mr. Robert Grice. Mr. Thomas Cotterell was the pianist.

DARLINGTON.—Messrs. Dittmar gave their annual Concert in the Mechanics' Hall, on the 13th ult. The performance opened with a new Sonata in C minor, for pianoforte and violin, by Grieg. In the hands of two such performers as Messrs. Dittmar it received full justice. An interesting feature of the evening was the famous Concerto in G minor, by Max Bruch, played by Herr Heinrich Dittmar. Herr Jean Dittmar ably sustained his part at the pianoforte, but he was heard at his best in the Ballade in A flat, by Chopin, and the Spinning Song, by Raff. Miss Nelson was the vocalist, and Mr. T. Henderson was the accompanist.

DUNDEE.—The anniversary of Burns' birth was duly celebrated on the 4th ult. by a Concert of national music given by the Glasgow Select Choir. The following evening the Concert party headed by Madame Marie Roze gave a Ballad Concert. The amateur Opera Company performed Wallace's *Maritana* in Her Majesty's Theatre, from the 6th to the 9th ult. inclusive. This is the third appearance of the Company since its formation and each occasion has been marked by decided improvement in every respect. The chorus acquitted themselves most admirably, and, with the exception of Miss Louise Lyle and Mr. Durward Lely, the rôles of the principal characters were assigned to members of the Company, Miss Steel, in particular, excelling as *Maritana*. The orchestra was largely augmented for the performances, and the whole was under the direction of Mr. Hirst. The third of Messrs. Paterson's Chamber Concerts took place on Tuesday evening, the 12th ult. The audience was unusually large. The vocalists were Miss Resch Petersen and Mr. Durward Lely. The programme included Mendelssohn's Sonata in B flat, for violoncello and pianoforte, and two compositions of Oliver King, for pianoforte alone. A Chamber Concert was given by Mr. W. P. Fleming on Friday, the 15th ult. The Concert-giver was assisted by Mr. A. M. Stooles and Mr. Carl D. Hamilton. Mendelssohn's D minor and Beethoven's E flat Trios were performed. Mrs. A. C. Haden was the vocalist.

EALING.—The last of the Ealing Popular Concerts took place on Saturday, the 9th ult., in the Lyric Hall. The principal piece in the programme was Mendelssohn's *Hear my Prayer*, by a band and chorus of eighty performers, the solo being most artistically rendered by Mrs. Dyke, who also sang the air "Ombra mai fu," by Handel. Mr. Herbert Thorndike and Mr. William Nicholl also assisted. Mr. Alfred Izard was the pianist. Selections were also given by the band, the most noteworthy being the Saraband from *Almira* (Handel) and the March from *Tannhäuser*. Herr Karl Henkel was the leader and Mr. Harold Savery the Conductor.

ELLAND.—A Concert was given here on Tuesday, the 19th ult., by Mr. A. M. Shaw, an amateur of no ordinary power, but totally blind. He was assisted by his friend, Mr. Wolstenholme, Mus. Bac., Oxon., who is also blind. Mr. Wolstenholme gave with great skill Mendelssohn's Fantasia in F sharp minor, Raff's Valse Brillante in E flat, and Weber's Galop di Bravura. Mr. Shaw played an Impromptu in F sharp minor, composed by Wolstenholme; Chopin's Impromptu in C sharp minor, and Thalberg's "Home, sweet home." A note on the programme stated that Mr. Wolstenholme was highly commended by Sir F. A. Gore Ouseley on taking his degree at Oxford, and received the warm congratulations of the Examiners on his excellent contrapuntal ability. Both these gentlemen were for many years students at the "Blind College for the Sons of Gentlemen" at Powley, near Worcester. Mr. Wolstenholme is now Organist of St. Paul's, Blackburn. They both took the Warrington Scholarship for Music at the Blind College.

GLOUCESTER.—The Choral Society's second Concert took place on the 19th ult., in the Shire Hall. The programme included Mendelssohn's *Lobgesang*. The band was complete and, supplemented by the large organ, admirably sustained the important instrumental portions of the work. The solos were sung by Madame Clare Wright and Mr. W. Nicholl, Miss L. Franklin Higgs assisting in the one duet where a second soprano is required. Mr. C. Lee Williams was the Conductor. The chorus sang throughout the evening with vigour and accuracy. Mr. James Capener filled the post of Organist, and also made an efficient and careful accompanist for the songs in the second part of the Concert. Dr. C. Hubert Parry's Ode, *Blest pair of Sirens*, opened the second part. A miscellaneous selection concluded the Concert.

HOLLINWOOD.—The Vocal Society gave the third Concert of the season in the Institute, on Monday evening, the 19th ult. The programme consisted of a miscellaneous selection and Mendelssohn's *Hymn of Praise*. The chief vocalists were Miss Jackson, Miss Gee, Miss Hurst, Miss Bamford, Mrs. Whittaker, Mr. C. Blacow, Mr. Beswick, Mr. C. Mercer, and Mr. Waite. Pianoforte, Miss A. Dumville; harmonium, Mr. S. Whittaker; director, Mr. W. Dumville.

HUDDERSFIELD.—After the usual Christmas interval the announcement that Madame Minnie Hauk and her Concert party would appear on January 29 filled the large Town Hall with a "popular" audience, who were evidently well satisfied with the musical fare provided for the occasion. The gifted *prima donna* was in good voice, and displayed her flexible organ to advantage in *morceaux* eminently suited to her piquant and vivacious style. The Echo Song from *Mignon* and

Bizet's "Habanera" proved extremely acceptable; both were of course encored, and in the latter instance the fair vocalist (whose talents are nothing if not versatile) sat down to the pianoforte and accompanied herself in "Way down upon the Suwanee River." Madame Belle Cole, Mr. Charles Banks, and Mr. Arthur Oswald were all successful in their respective selections, which were mostly of the popular order. Welcome variety was afforded to the programme by the instrumental performances of M. Tivadar Nachéz and Herr Schönberger. Mr. H. Lane Wilson was an admirable accompanist.—On the 13th ult. a novelty was offered to the patrons of the Subscription Concerts in the shape of a "Grand Welsh Night." A prominent feature of the evening's entertainment consisted in the performance, by five talented players, of various solos and concerted pieces for the harp. Mr. French Davis contributed two of the former, and the great skill and taste which he displayed were testified to by hearty applause. The concerted numbers were also well rendered and duly appreciated.—The Arvonian Male Voice Choir, of fifty selected voices, gave, under the intelligent Conductorship of Dr. Roland Rogers (Organist of Bangor Cathedral), a selection of glees and part-songs in a style which left little to be desired. Sullivan's "The long day closes" and Hatton's popular "When evening's twilight" were noticeable for delicacy and refined phrasing, and Dr. J. C. Bridge's clever "Greek war song" took the audience by storm, by reason of the spirit and dash infused into the performance. Mr. Theodore Lawson, a pupil of Dr. Joachim, gave three violin solos—viz., a Romance and Russian dance by Wieniawski, and Mackenzie's charming "Benedictus," and proved himself to be possessed of considerable executive ability and a sweet tone. Dr. Rogers contributed two solos on the organ, Mendelssohn's "Military Band" Overture and the March from *Tannhäuser*, and also joined Mr. Lawson in a performance of Schumann's "Fantasiestücke."—The Huddersfield Choral Society proposes giving three Concerts during the season 1886-90. The works to be performed are Handel's *Acis and Galatea*, Mendelssohn's *Hymn of Praise*, *The Messiah*, and Sullivan's *Martyr of Antioch*.

ILFORD.—The Vocal Union gave the second Concert of its fourth season in the Reading Room, on the 14th ult. The programme included Sir Arthur Sullivan's Festival Te Deum, J. Barnby's *Rehearsal*, and Beethoven's "Prometheus" Overture. The band practising in connection with the Vocal Union, augmented for the occasion, played the accompaniments, and also gave a very satisfactory performance of the Overture. The soloists were Miss Kate Nicholls, Mr. W. H. Pocklington, and Mr. Stanley Smith. The chorus singing was remarkably good. Mr. A. Storr conducted as usual.

KETERING.—A Choral Concert was given by the Kettering Choral Society, on the 18th ult., in the Victoria Hall. Stanford's Ballad of *The Revenge* was the chief piece of the evening. The chorus, which numbered about 100 strong, sang with great effect. Miss Clara Field sang the solos in "Hear my prayer," and Mr. H. Bailey, a native of Kettering, was very much applauded for his efforts. Miss M. F. Howard, an excellent pianist, played Beethoven's No. 5 Concerto, entirely from memory, in capital style, and was well accompanied by the band, which was conducted by Mr. H. G. Gotch. Mr. Addison Adcock played some violoncello solos and secured a hearty reception. Mr. C. Bourne's selections for the euphonium were encored. Miss Hulse accompanied several of the songs with her usual ability. The Conductor, Mr. H. G. Gotch, performed his duties well.

KINGTON, HEREFORDSHIRE.—The Musical Society gave their first Concert in the Town Hall, on Monday, the 4th ult. The first part of the programme consisted of Sterndale Bennett's *Woman of Samaria*, Mr. Charlesworth, Conductor. The principal vocalists were Madame Minnie Gwynne and Mrs. Charlesworth, Messrs. G. Banks and Alfred Lord, of Hereford Cathedral. The orchestra consisted of the leading members of the Hereford Orchestral Society, under the leadership of Mr. Watkis. The second part consisted of a miscellaneous selection of vocal and instrumental solos, with two Overtures by the band, which were much appreciated.

LEEDS.—The Town Hall Organ Recitals were resumed on Saturday evening, the 9th ult. A selection from the Oratorio *Judith*, by Dr. C. Hubert Parry, was given. Dr. Spark took every possible pains in performing the extracts, which consisted of (1) Instrumental Introduction and part of Chorus "Hail, Moloch, hail"; (2) the dialogue Duet, by the children, "O mother, tell us once again the story of our people"; and (3) Recitative (Judith) "Command the gates of the city to be opened," and Chorus "The God of our fathers give thee favour." Handel's Overture to *Samson*, Beethoven's "Adelaide," a fine new organ piece by Sir Frederick Ouseley, and the Duet from *Le Prophète* were also played.

LINCOLN.—Mr. Barraclough's forty-eighth Concert took place in the Corn Exchange, on the 1st ult. Mesdames Minnie Hauk, Belle Cole, Messrs. C. Banks, Oswald, Tivadar Nachéz (violin), and Schönberger (pianoforte), with Mr. Lane Wilson as accompanist, were the performers. A melancholy interest is attached to this Concert, as it was the last given under the enterprising management of Mr. Barraclough, who was found dead eight days after on his way home from Owmby to Lincoln.

LLANELLY.—On Tuesday evening, January 29, a successful performance of *Samson* was given at Tabernacle Chapel, by a choir under the leadership of Mr. Charles Davies. The soloists were Miss Julia Jones, Miss H. M. Jones, Mr. Lloyd James (of Birmingham), and Mr. Egbert Roberts (London). Mr. Luther Owen presided at the harmonium, and the orchestra was led by Mr. W. Evans (Swansea).

LLANGENNECH.—The Salem Chapel Choir, led by Mr. J. Glynn Thomas, gave an excellent performance of *St. Paul* on the 2nd ult. The chief singers were Misses L. Aubrey and M. J. Protheroe, Madame Martha Harries, Mr. Maldwyn Humphreys, and Mr. Lucas Williams. Accompanists, Mrs. Glyn Thomas and Miss Lizzie Thomas. Leader of the band, Mr. W. F. Hulley, Swansea.

MARKET RASEN.—The eighth annual Concert of the Choral Society took place on the 13th ult., when *Acis and Galatea* was performed. The solos were taken by Miss Vinnie Beaumont, Mr. G. H. Gregory,

and Mr. Walby, all of whom were well received. In the second part "Cera una volta" was brilliantly sung by Miss Beaumont. Mr. Helmsley conducted, and Mr. Ridgway led the band. The several choruses were capably sung by the members of the Society.

MERTHYR.—The question, Where will the National Eisteddfod be held in 1891? is exercising the minds of many persons in Wales—especially in the south. This year the national gathering takes place at Brecon. Two years afterwards it should again be fixed in the south. At the present moment, Swansea and Pontypridd, as well as Merthyr and Dowlais, are in competition, so to say. The honour is desired by each place. It is rumoured that Merthyr is going to try for the Eisteddfod, and as an initial step in the matter the Merthyr Chamber of Trade resolved the other day to send a deputation to the Dowlais Chamber with a view of obtaining their co-operation, so that an amalgamation of local interests should be formed.

MONTROSE.—On Tuesday evening, the 5th ult., the Annual Concert of the Harmonic Union was given in the Assembly Hall. The principal pieces performed by the chorus (which numbered about fifty voices) were Hatton's "Song to Pan," Pinsuti's "Moonlight and Music," Berger's "Oh night, lovely night," Mackenzie's "Hark, 'tis the horn of the hunter," Kreutzer's "Now the curfew," Miss Zimmermann's "Good morning," &c. Miss Brown sang Dempster's "A doubting heart"; the Messrs. Low the duet, "All's well," and Wallace's "Yes, let me like a soldier fall," and Marks' "Sailing." Mr. C. B. Taylor, the Conductor, sang "The Bugler," by Pinsuti, and Mr. Nicol gave "Oh, Alister Macalister." Miss Taylor accompanied throughout.

NORTH BERWICK, N.B.—The North Berwick Musical Society, under the Conductorship of Mr. W. Prendergast, the Episcopal Church Organist, gave its first Concert of the season on Thursday, January 31. The choral numbers included a Glee by the Conductor.

PARKSTONE.—The Memorial Organ, presented to the church by the Rev. S. E. Pontifex in memory of his mother, the late Mrs. Edmund Pontifex, was opened after a Dedication Service on the afternoon of the 7th ult. A Recital was subsequently given by Mr. Whitehead Smith, Organist of Wimborne Minster, and Mr. F. W. Bussey, Organist of the Church. The programme included pieces by Mendelssohn, Handel, L. Wely, Haydn, and Bach. The organ was that which Messrs. Bryceson Brothers (Limited) put up and exhibited in the music department of the Inventions Exhibition at South Kensington in 1885, where it won the gold medal for the development of electricity in the construction of organs, modified to suit the requirements of the church.

PENARTH.—The opening of the organ at the Windsor Road Congregational Church, on the 12th ult., by Mr. S. G. Fifoot, was the occasion of an excellent musical performance. The choir of Charles Street Congregational Church, Cardiff, rendered excellent assistance, and the soloists were Miss Astle, Miss Emily Lewis, Miss Katie Smith, and others.

PENZANCE.—A Concert was given at St. John's Hall on January 30, under the superintendence of Colonel Mapleson. Though the programme consisted mainly of Italian selections, the encores—and there were many—were all English popular songs. On the following evening the same party repeated the Concert at Truro. The soloists were Signor Sindona, Signor Ciampi, Madame Decca, Madame Louise Dotti, and M. Auguste van Biene. Mr. Hillier, acted as Conductor. The same performers gave Concerts at Falmouth and Plymouth, which were musically, if not financially, very successful.—On the 13th ult., at the Bible Christian School Room, Bradbury's Cantata *Esther* was performed. The principal soloists were the Misses Maddern, Read, Mathews, Grey, Wills, Messrs. J. Trebilcock, F. Smith, J. Truscott, and G. Corin. Mr. H. N. White performed the duty of Conductor in an efficient manner, and Mr. Bank presided at the pianoforte.

PLYMOUTH.—A new organ has been placed in the Church of St. Matthias, North Hill. It has been erected by Messrs. Hele and Co., of Plymouth, and was dedicated and used for the first time at a special service on the 7th ult. The cost of the organ has been about £800, and it was opened by Mr. D. J. Wood, Mus. Bac., Organist of Exeter Cathedral. In the afternoon there was a short service, with hymns, when Mr. Wood gave a Recital of selections from the works of Mendelssohn, J. L. Hopkins, Liszt, Beethoven, Handel, and Guilman.

PORTSMOUTH.—The Borough of Portsmouth Philharmonic Society gave their fifteenth Invitation Concert in the Victoria Hall, on the 5th ult., on which occasion Handel's *Messiah* was performed, with Madame Eleanor Farnol, Miss Meredyth Elliott, Mr. Bernard Lane, and Mr. Bantock Pierpoint as principal vocalists. There was a full orchestra, led by Mr. Rawlingston. The Organist was Mr. Frank H. Simms, and the Conductor was Mr. J. W. D. Pillow. The performance was in every respect most successful.

PRESCOT.—On Monday evening, the 4th ult., Mr. Kempton, the Organist of the Parish Church, gave his first Concert in the Assembly Room. He was assisted by Mr. Edward Grime, whose vocalisation was excellently shown in the song "The mighty deep" (Jude), in which he was accompanied by the composer. Mr. W. H. Jude played Rubinstein's Fantasia on the pianoforte, gave good help in the accompaniments, and delighted the audience with his songs.

PRESTON.—Mr. J. Stubbs, the newly appointed Organist and Choir-master of St. James's Church, gave an Organ Recital on Sunday, the 3rd ult., after evening service. The programme consisted of Marche Romane (Gounod), Toccata et Fuga, in D minor (Bach), Nocturne in B flat (Field), Concertstück (Spark), and "Hallelujah" Chorus (Handel).

RUSHDEN.—On Thursday evening, the 7th ult., Mr. J. E. Smith gave his fourteenth annual Concert in the New Hall. The principals were Miss Clara Dowle, Miss Florence Tirrell, Miss Eliza Thomas, Mr. George Banks, Miss Adela Duckham (solo violinist), Mr. Julian Egerton (solo clarinet), Mr. Smith (accompanist). Miss Adela Duckham exhibited good qualities in her violin solos, and Mr. Julian Egerton's clarinet playing was one of the most enjoyable features of the Concert.

ST. GERMANS.—The Church Choir performed Mr. R. Forsey Brion's Cantata *Marathon*, at the Town Hall, on the 14th ult. The soloists were Miss E. S. Geake, Messrs. S. W. Williams and J. O. Garland. Mr. F. S. Hawke was the Conductor. The second part of the programme was of a miscellaneous nature, the solo parts being sustained by Misses Porter, Mitchell, Scantlebury, Blanche Lampard, E. S. and K. Geake, G. Pick, Messrs. G. Dawe, J. Pearce, J. Gourd, and J. Garland. Mr. John Hele accompanied several of the songs and rendered valuable assistance at the organ during the Cantata.

ST. JUST.—On January 31 the members of the Choral Society gave Stainer's Cantata *The Daughter of Jairs*, Mr. H. J. B. Walters, Organist of the Parish Church, acting as Conductor. The soloists were Miss A. H. Thomas, Mr. R. S. Symons, and Mr. J. Trebilcock. The instrumental parts were played by a small band who, with the chorus, numbered about fifty performers. Mr. Walters presided at the harmonium and Miss Boyens at the pianoforte. The second part of the programme consisted of selections by the band, and part-songs, &c., by members of the Society.

SANDOWN, I.W.—Mr. S. J. C. Cecil, with his choir and orchestral band, gave a Concert in the Town Hall, on the 12th ult. Mendelssohn's *Hymn of Praise*, with a miscellaneous selection of a varied character, formed the programme. Some professional talent was secured, and Miss Marie Ridgway, Mrs. Wooldridge, Mrs. Munns, and Mr. Hayden were the chief soloists.

SHERBORNE.—The Philharmonic Society gave its first Concert on Thursday, the 14th ult., in the Assembly Room, Digby Hotel. Dr. Bridge's *Callirhoe*, and a miscellaneous selection was performed by Mrs. Glover-Eaton, Mrs. Baxter, Mrs. Gwyther, Miss Holme, Mr. and Mrs. Regan, Mr. Morgan, and the Choir. Mr. Louis N. Parker was the Conductor.

SOUTHAMPTON.—An Evening Concert, in aid of the Widows and Orphans' Fund of the London and South-Western Railway, was given in the Hartley Hall on the 14th ult. The programme was miscellaneous, and was supported by the following performers: Miss May Hallam, Miss Meredith Elliott, Mr. T. W. Page, Mr. D. Price, Mr. Charles Fletcher (solo violin), Madame Fletcher and Mr. G. E. Ivimey (accompanists). The band of the Royal Marine Light Infantry, under the conductorship of Band-Sergeant D. Batson, performed a selection of pieces during the evening.

STOKE-UPON-TRENT.—At the final meeting of the guarantors and others connected with the recent Musical Festival in North Staffordshire, held at Stoke-upon-Trent on the 11th ult., it was announced that after paying all expenses a balance of £200 was left in hand. It was agreed that £134 10s. of this sum should be divided among the medical charities of the district, and that the balance should be banked as a reserve fund. The meeting was unanimous in agreement that festivals should be held in the district triennially, but that in order to avoid clashing with the Birmingham and Wolverhampton meetings, it was decided that the next festival should take place in the autumn of 1890. If the guarantee fund then to be raised warrants the step, a two days' festival will be arranged for. It is reported that a new work from the pen of Dr. Swinnerton Heap will be produced.

STONEHAVEN.—The Choral Union gave an interesting Concert in the Town Hall on Thursday, the 14th ult., including Macfarren's *May Day*, with Part-songs by Bishop, Smart, and Sullivan, and a miscellaneous selection. The vocalists were Misses Sangster and Bowie of Glasgow, and Mr. H. T. Jewson of Aberdeen. Mr. H. C. Tonking was the violinist, and gave a Romance by Mr. W. H. Lanyon, Organist of the East Parish Church, Aberdeen, the latter playing Gottschalk's "Tremolo" for his pianoforte solo. The chorus was assisted by an efficient band from the Aberdeen Choral Union orchestra, ably conducted by Mr. James Wood.

SUNDERLAND.—A capital performance of Sir Arthur Sullivan's *Golden Legend* was given in the Victoria Hall, on January 29, by the Philharmonic Society, under the direction of Mr. N. Kilburn, Mus. Bac. The soloists were Mrs. Hutchinson, Miss Hope Glenn, Mr. Henry Piercy, and Mr. Watkin Mills, whilst the band and chorus numbered 250, with Mr. W. Lax as leader and Miss Pearson as Organist. Mr. Kilburn was fortunate in having a capital band, and as the choruses were exceedingly well rendered no point of any importance was overlooked. It is creditable, therefore, to all concerned that the work was so admirably rendered. The soloists discharged their duties in a most satisfactory manner.

TAVISTOCK.—On the 14th ult. the Choral Society gave Handel's *Alexander's Feast*, at the Town Hall. The principal vocalists were Miss Lavinia Lampen, the Rev. N. M. Morgan-Brown, and the Rev. R. S. K. Blucke. The instrumentalists included Mr. John Pardey (Plymouth), Miss E. Sims, and Mr. A. W. Russe. The second part of the programme consisted of vocal and instrumental selections.

THURSO, N.B.—On Thursday evening, the 14th ult., the Musical Association, under the leadership of Mr. Sydney Townshend, gave a very successful rendering of Mr. Frederic Cowen's beautiful Cantata, *The Rose Maiden*, in the Town Hall. The solos were sung by Mrs. Torrance, Misses Paterson and Sutherland, Messrs. Kinnear, Bruce, and Duthie, all of whom sustained their respective parts most ably. The choir, thirty in number, sang well, especially in the Chorus "Tis thy wedding morning." Miss Lippe accompanied on the pianoforte with good taste.

TRURO.—On Tuesday, the 12th ult., the Philharmonic Society gave a Concert, consisting chiefly of selections from Gounod's *Faust*, in the Concert Hall. The principal soloists were Miss Julia Jones (London), Mr. T. Kempton (London), and Mr. George Heard (Truro). Mr. Sinclair was the Conductor, and Mr. Nicholson and Mrs. Williams presided at the organ and pianoforte respectively.

YEovil.—A Concert of Sacred Music was given in the Congregational Church, on Tuesday evening, the 12th ult., on the occasion of the re-opening of the organ, which has been re-built and enlarged by Messrs. Norman Brothers and Beard, of Norwich. Mr. Frank Clements conducted the choir, which consisted of sixty voices, the solos being entrusted to Mr. F. Dawkes, of Wells Cathedral. Mr. T. J. Dudeney, Organist of St. John's, Taunton, presided at the organ.

YORK.—On the 4th ult. Herr Heinrich Dittmar, with the co-operation of Miss Nelson and Mr. E. W. Naylor, gave a Concert in the

Grand Saloon of the Exhibition. Herr Dittmar himself was the most prominent performer, his manipulation of the violin attesting a mastery of that instrument and an uncommon command of its resources.

ORGAN APPOINTMENTS.—Mr. J. Edmund Jaques, Organist and Choirmaster to Knox Church, St. Thomas, Ontario, Canada.—Mr. F. L. Barton, Organist and Choirmaster to St. John's Church, Windermere.—Mr. Wilfrid Davies, A.C.O., to West Hackney Parish Church.—Mr. F. Slade Oliver, Organist and Choirmaster to Trinity Church, Williamsport, Pa., U.S.A.—Mr. William Downes, Organist and Choirmaster, Swillington St. Mary's Church, Leeds.

CHOIR APPOINTMENTS.—Mr. Edmund K. Alderson (Tenor Soloist), to St. Stephen's Church, South Kensington.—Mr. J. Dawson (Alto), to Chester Cathedral.—Mr. Edward Booth (Tenor), to St. Alban's, Holborn.—Mr. F. E. Fellows (2nd Alto), to St. Mary's, Stoke Newington.

DEATH.

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AN

ANNUAL CRITICAL RECORD

OF

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DAILY NEWS.

Various apparently slight, though really important, alterations have this year been made, in order to increase the utility of a work which, so far as England is concerned, is of its sort unique. The index, which, in a work of reference, is by no means the least prominent feature, has, for example, been considerably enlarged and amplified, so that even by itself it affords a bird's-eye view of all the important events that have happened in the London world of music during the past year. An ingenious system of cross-reference is likewise now adopted, novelties and special revivals are placed under separate heads, operatic and other *débuts* are duly noted, an obituary is added, and the various orchestral, chamber, choral, and other concerts, operatic performances, and festivals, are grouped under their various titles, the works produced being also referred to under the names of the several composers.

THE GLOBE.

Mr. Hermann Klein's invaluable Manual is published this year by Messrs. Novello, Ewer and Co., who send it forth in a neat and substantial binding. The "Notes" themselves are as accurate in statement, sound in judgment, and excellent in arrangement as they have always been, while the addition of a full index to the events narrated is a very considerable gain. This, the third issue of the Annual, will be welcomed by all who desire to preserve a readable as well as a useful record of the music of 1888.

SUNDAY TIMES.

Messrs. Novello, Ewer and Co. are now the publishers, and they have issued this elegant little volume in a manner worthy of its now recognised importance as a valuable contribution to the literature of music. In a fluent, bright, and eminently readable style, Mr. Klein reviews month by month all the noteworthy musical events of the past year. No student of musical history should fail to add it to his library. Mr. Klein may be commended for his simple but copious index, on turning to which the reader may at once see the year's work of any one composer, what noteworthy concerts have taken place, which towns have enjoyed the distinction of musical festivals, and what notable musicians died during 1888. Nothing, indeed, of musical importance is missed in this usefully compiled and brightly-written book.

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As an exceptional case, this movement absolutely gains by the change to which it has been subjected, the impassioned religious melody acquiring force by being played in chorus, and added beauty by a rich accompaniment of strings, horns, and wood-wind. The audience at once pronounced the piece a success, and the composer bowed his thanks for sustained applause from his place in the gallery.

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Dr. Mackenzie's "Benedictus" was originally written for violin, with pianoforte accompaniment. Since then the author has appreciated the capabilities of the music in an orchestral sense, and after several attempts—this composer, like Mendelssohn, never being satisfied at the offset—has written his score for a small orchestra. . . . So charming did this piece prove that the applause was unanimous, and was maintained until the composer had appeared at the end gallery and bowed his acknowledgment.

DAILY NEWS.

The remaining novelty was a brief but charming "Benedictus," originally written by Dr. A. C. Mackenzie, as one of a set of violin pieces which Lady Hallé last summer introduced to London. The pianoforte accompaniment has, however, now been scored for wind orchestra by the composer, and the solo is given to all the violins of the orchestra.

MORNING POST.

There are beautiful harmonies accompanying the phases of melody, and the whole piece, which is replete with dignity and distinguished by originality, forms a most grateful addition to orchestral *répertoires*.

DAILY CHRONICLE.

The clever musician has since scored it for a small orchestra, assigning the violin solo to the whole of the violins, and providing work for the other strings, flutes, clarinets, bassoons, and horns, in which form it is likely to obtain as much popularity on the platform as the first setting in the salon. It is a beautiful, quietly flowing melody, with such an elegant accompaniment as only a composer of genuine taste and sympathetic nature, having a perfect knowledge of the means of the instruments he introduces, could place upon paper.

THE OBSERVER.

The two leading themes are in themselves beautiful, and their scenic beauty is enhanced by exquisite orchestration, in which the wind instruments above-named, in conjunction with the violas, violoncellos, and double-basses, are happily employed. . . . This "Benedictus" is likely to become popular throughout the musical world.

THE GLOBE.

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SUNDAY TIMES.

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THE TIMES.

"The Lay of the Last Minstrel" fully confirms the impression conveyed in the young composer's previous works of vigour, originality, and power of vivid, picturesque instrumentation. . . . At the conclusion of the cantata the young composer was heartily applauded, and appeared upon the platform to receive well-merited congratulations.

DAILY TELEGRAPH.

In the respects just pointed out Mr. MacCunn's new cantata is youthful music, fresh, free, independent, and what it is because it would be so, not because certain exterior principles and theories would so have it. . . . It is in the dramatic situations, moreover, that Mr. MacCunn exhibits his instinctive perception of the treatment best befitting his theme. A careful examination of the cantata demonstrates that in this respect he is very rarely at fault. . . . We cannot ignore the fact that the composer goes straight to the root of the matter, and places his music in accord with the spirit of the text it illustrates. His pictorial power and truth are, in this respect, remarkable.

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DAILY NEWS.

"The Lay of the Last Minstrel" is not only by far the most important work which Mr. MacCunn has down to date given us, but that as the seventh published effort of so youthful a composer it is one of the most remarkable examples that contemporary British music can afford of the early development of natural genius in a branch of the arts in which precocity is by no means rare.

DAILY CHRONICLE.

Throughout he displays his mastery of instrumental effect, both as an adjunct to the voices and as forming a distinctive background to the musical picture. The orchestration is, in fact, remarkably graphic and bold, without violating canons that until recent years have been universally respected. The choruses, too, are in capital keeping with the theme, being sturdy in tone and impetuous in style. . . . Taken as a whole, "The Lay of the last Minstrel," whilst the most important of Mr. MacCunn's

works hitherto submitted, may certainly be considered his best in the artistic sense. It is attractive both to hearers and to executants, and its future popularity is scarcely to be doubted.

SUNDAY TIMES.

Mr. Hamish MacCunn once more makes manifest the marked peculiarities of style and powerful grasp of his subject that have characterised his previous works. . . . The orchestra, as a matter of course, plays a highly important part, and the masterly skill with which it is written for throughout again excites mingled admiration and wonder at the command of orchestral resource possessed by this young musician of one-and-twenty. In his vocal writing, despite some occasional awkward passages in the declamatory solos, he is equally happy, and the varieties of rhythm which he employs become the more remarkable when it is remembered that the metre of Scott's verse is the same almost throughout.

WEEKLY DISPATCH.

The reputation of Mr. Hamish MacCunn will be materially enhanced by his Glasgow cantata, "The Lay of the Last Minstrel." . . . Mr. Hamish MacCunn is intensely national in his style, but he has not availed himself at all of the rich stores of Scottish melody. His music is full of Scottish progressions and accents, but it is his own, and it appeals with irresistible force to all listeners by reason of its freshness and surging vigour. . . . Did space permit, I might justly enlarge upon this remarkable work, but it must suffice for the present to say that "The Lay of the Last Minstrel" made a profound impression upon yesterday's audience.

THE GLOBE.

The opening male voice chorus, "Nine-and-twenty knights of fame," is characteristically spirited; the choral recitative which follows is also highly dramatic, and even more so the choruses "The clattering hoofs," "The monk returned to his cell," "Our slogan," and "'Tis done! 'tis done! that fatal blow!" It is a special feature in most of the choruses that the voices are frequently silenced, to permit the introduction of brief orchestral interludes, appropriate to the sentiment of the moment, and many of these passages are remarkably expressive and beautiful. . . . The cantata, as a whole, is a very gratifying exhibition of British talent, and leads us to hope for still greater successes from the same source.

ST. JAMES'S GAZETTE.

Mr. Hamish MacCunn's cantata on the subject of "The Lay of the Last Minstrel" produced a most favourable impression when on Saturday afternoon it was performed at the Crystal Palace. . . . The work as a whole was thoroughly successful.

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 2. That the signature be repeated at the head of each page at least;
 3. That the intended "Tempo" be clearly indicated;
 4. That the words be written out in full on a fly leaf at the beginning; and
 5. That not more than one Composition be submitted by each competitor, which must not be in the Composer's autograph.
- The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before October 1, 1889, each Composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark.

The Award of the Judges will be made known at the meeting of the Society in December, 1889.

J. EDWARD STREET, Hon. Secretary.

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TUESDAY EVENING, APRIL 9, 1889.

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DR. H. WALMSLEY LITTLE has REMOVED to "Huntsville," Palace Road, Tulse Hill Park, S.W., where all communications regarding engagements, lessons (Theory by post), should be addressed.

WANTED, Two SOLO BOY SOPRANOS, and one TENOR. Apply, by letter, with testimonials, to Rev. Walter Wragge, St. Jude's Vicarage, Commercial Street, E. Must be good readers.

SOPRANO WANTED, for Presbyterian Church, Hampstead. Two services Sunday; week night practice. Salary, £10 per annum. Must be communicant. Apply, by letter, to T. Cuthbertson, 5, Netherhall Garden, N.W.

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CHOIRBOYS WANTED, for St. Stephen's, South Kensington. Liberal salaries, or school fees paid. Sundays, festivals, and practices. Apply to the Organist.

WANTED, two CHOIRBOYS, for City Church. Must have good Voices and read Music fairly well. Stipend, £10. Letters, Choragus, Messrs. Novello, 80 & 81, Queen Street, E.C.

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TENOR REQUIRED, for a Church at Hammer-smith. Anthems every Sunday. Practice on Friday. £5 per annum allowed for expenses. Apply, Choirmaster, 13, Applegarth Road, West Kensington Park, W.

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BASS VOICE WANTED, for the Choir of St. Gabriel's, Pimlico. Two services on Sunday and weekly practice. Salary, £15. Must be communicant of the Church of England. Apply to Arthur H. Peppin, 23, Winchester Street, S.W.

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BASS VOCALIST.—WANTED, in a Congregational Church in North London, a LEADING BASS and SOLOIST. Salary, £12. Address, stating experience, to "Basso," care of Mr. G. Hersey, 120, Highbury Hill, N.

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THE SOCIETY OF ARTS' PRACTICAL EXAMINATION IN VOCAL AND INSTRUMENTAL MUSIC will be held this year at the Society's House during the week commencing on MONDAY, May 20. Full particulars can be obtained from the Secretary.

By order, H. TRUEMAN WOOD, M.A., Secretary.
Society's House, John Street, Adelphi, London, W.C.

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Local Representatives required for Vacancies. Apply to Secretary.

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E. J. HOLLAND, Chairman.

COLLEGE OF ORGANISTS,

HART STREET, BLOOMSBURY, W.C.

THE LIBRARY will be OPEN on TUESDAY from 7 to 10 p.m.			
April	2 ..	..	A Lecture will be given at 8 on "Sight Singing" by Mr. F. W. Wareham.
"	12 ..	..	Examination at 11 a.m. for Sir John Goss Scholarship, tenable for three years, at the Royal Academy of Music, and open to all Choirboys up to the age of 18. All the R.A.M. fees will be paid out of the Scholarship Fund. Full particulars on application.
"	29 ..	..	Annual College Dinner. Sir John Stainer, the President of the College, will preside upon this occasion.
May	7 ..	..	Lecture.
June	4 ..	..	Lecture.
July	16 ..	..	F.C.O. Examination (Paper Work).
"	17, 18 ..	..	F.C.O. Examination (Organ Playing).
"	19 ..	..	Diploma Distribution.
"	23 ..	..	A.C.O. Examination (Paper Work).
"	24, 25 ..	..	A.C.O. Examination (Organ Playing).
"	26 ..	..	Diploma Distribution.
"	30 ..	..	Annual General Meeting.

N.B.—All letters and communications are to be addressed to the new offices of the College, Bloomsbury Mansion, Hart Street, New Oxford Street, London, W.C. The Library, which has been greatly enlarged, is on the ground floor, and the examinations, lectures, and meetings will be held in the large hall on the first floor.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1889.

DECLAMATION AND MUSIC.

As was to be expected, the production of "The Dream of Jubal" gave rise to various opinions upon the union of recitation and music which it so signally illustrates. This was also to be desired, for whatsoever turns men's thoughts towards new or undeveloped forms of art is a cause of good, even if the process stop short at reflection. In the present case, at any rate, the idea of *mêlo-drame* (we use the French word to avoid confusion with the more general meaning of the English term *melo-drama*) has been presented to the public mind in a striking form, and the consequent discussion can hardly be unproductive of benefit. So far as some written opinions upon the matter go, we are sorry to say that the word "discussion" cannot be applied to them. The public have been told, in a lofty, off-hand fashion, which, to those with knowledge of circumstances, is infinitely amusing, that *mêlo-drame* has never succeeded yet, and certainly has not succeeded now. In the mind of the writers this pronouncement is no doubt looked upon as settling the question, further consideration of which would be a waste of time. We venture to think differently, and our present purpose is to set before the reader some facts upon the subject, which it is desirable he should know.

The invention of *mêlo-drame*—that is to say, a union of music and the speaking voice—has been claimed for Germany, but if dates may be trusted, it was a Frenchman who first carried the idea through an experimental stage. This Frenchman was no other than Jean Jacques Rousseau, in whom *mêlo-drame* may boast a distinguished source. At Lyons, in 1772, Rousseau produced a dramatic piece, entitled "Pygmalion," having, as an altogether novel feature, spoken dialogue, interspersed with music, which, we should add, was composed by Coignet, and not by the author of the words. "Pygmalion" proved a great success with the public, but the critics assailed it, and when the work appealed to the judgment of Paris in 1775, La Harpe and others protested that there were grave objections to this new-fangled union of music and speech. We may, perhaps, be allowed to congratulate the assailants of the "Dream of Jubal" on their character as legitimate descendants and representatives of the obstructives who flourished across the channel more than a century ago. This, however, by the way. There are no means of ascertaining whether Rousseau's experiment in the South of France was known in Germany soon enough to have influenced Brandes, who, in the following year, adapted Gerstenberg's Cantata "Ariadne" as a *mêlo-drame*, for the use of his wife who could act well, but was unable to sing. Nothing in the circumstances of the case makes it impossible for Brandes to have taken the hint from Rousseau, but the point is not of importance, and we pass it by. Brandes, having completed his adaptation, engaged Schweitzer to write the music; owing, however, to other duties, that composer was unable to finish the work before Brandes left Weimar, where he then resided, for Gotha. This was in 1775, the very year in which Rousseau's "Pygmalion" exercised the quidnuncs of the French capital. At Gotha, Brandes placed "Ariadne" in the hands of Georg Benda, who achieved his task to general satisfaction, and with Benda's music the *mêlo-drame* was produced. We may pause here to correct a mistake frequently made

by writers upon this subject, who credit Benda with the invention of *mêlo-drame*. It is clear that he has no right to the honour. Putting Rousseau aside altogether, there remains Brandes, under whose direction Benda worked, and to whom, as far as Germany is concerned, belongs the credit of originating the new musico-dramatic form.

"Ariadne" turned out to be an immense success. Otto Jahn speaks of the sensation it made as "extraordinary," and, according to Felix Clément, the work was speedily brought out at Leipzig, and, in 1781, played in Paris to a French version of the text by Dubois. Of course so great a "hit" brought up other dramatists eager to give it successors. Among them was Gotter, who wrote a *mêlo-drame* entitled "Medea" for Mrs. Brandes' rival, Mrs. Seyler, Benda again supplying music. In this also the public delighted. On the other hand, the critics held aloof, suspicious and grumbling. They objected to the principle, and their utterances may still be read by those who care to soil clean hands with the dust of a century. Like Herder, who showed that "music and declamation met at every point, but could not unite," they proved to their own satisfaction that a successful *mêlo-drame* could not possibly exist in the face of prohibitive theories. So it has been said by French military writers that, according to all the rules of war, the English were defeated at Waterloo, and ought to have accepted the situation. But the English, notoriously an unperceptive people, did not appreciate the situation. They fought on with results which, however irregular, were certainly decisive. In like manner the German public failed to see that "Ariadne" and "Medea" had no right to be in existence. "They were not," says one historian, "to be reasoned out of their enthusiasm, which was shared even by many connoisseurs." Wherefore, *mêlo-drame* took root in Germany, and flourished amain.

Critics who, *à propos* of the "Dream of Jubal," said that the union of music and speech never had succeeded, will find it necessary to explain away the foregoing facts, if they desire to establish their position.

Among the converts to *mêlo-drame*, shortly after its first appearance, was Wolfgang Amadeus Mozart. The circumstances are interesting enough to be set out in some detail. On his way to Salzburg from Paris, in 1778, Mozart halted at Mannheim, and found that city anxiously engaged in considering how its prosperity could be maintained despite the removal of the Electoral Court to Munich. One scheme was to establish there a theatre devoted to national drama. This was carried out, under the management of Heribert von Dalberg, the enterprise being in full operation when Mozart arrived. Curiously enough, the company then in possession of the theatre was presided over by Seyler, husband of the actress for whom Gotter and Benda wrote "Medea." "Medea" was played at Mannheim by the Seylers, and thus came under Mozart's notice. It is certain, because we have the master's word for it, that he had thought of writing *mêlo-drame* music before being invited to do so by the manager, Von Dalberg. On November 12, 1778, he wrote as follows to Leopold Mozart, in Salzburg:—

"I have a chance of earning forty louis d'or here. I should be obliged to stay six weeks, or, at the longest, two months. The Seyler *troupe* are here; no doubt you know them by reputation. Herr Dalberg is manager, and refuses to let me go until I have written a duo-drama for him. I have made no objection, for I have always wished to write a drama of this kind. I do not remember if I told you something about these duo-dramas when I was here before. I have been present at the performance of one of them

twice with the greatest pleasure. In fact, I never was more surprised, for I had always imagined such a piece would have no effect. You know that the performers do not sing, but declaim, and the music is like an *obbligato* recitative. Sometimes speaking is interposed with first-rate effect. What I saw was 'Medea,' by Benda. He wrote another, 'Ariadne on Naxos'; both excellent. . . . I like these two works so much that I carry them about with me. Now you may imagine my joy at having to do just what I wished. Do you know what I should like? To have recitatives of this kind in opera, and only sometimes when the words are readily expressible in music, to have them sung."

After reading the foregoing it is impossible to question Mozart's view as to the feasibility of accompanying spoken words with orchestral music. But, soon afterwards, he gave a more practical proof of the opinion he had formed. Mozart lent a willing ear to the suggestion of his friend Von Gemmingen that he should remain in Mannheim and set music to a duo-drama on the subject of Semiramis. There was also a suggested opera, "Cora," which the manager, Von Dalberg, had written and wished the young master to compose, but with this we need not further concern ourselves. In proposing to extend his stay in the Electoral ex-capital, however, Mozart reckoned without that well-meaning but extremely meddling and peremptory person, his father. "Come home at once," wrote Leopold Mozart, in effect, "I care nothing for your possible earning of forty louis d'or. You are wanted here to help me pay my debts. That done, do as you please."* Mozart, who loved his father, at once prepared to obey and to take a reluctant leave of the town in which he had been so happy. But he did not forget the *mélo-drame*. Writing to Von Dalberg before starting, he said:—

"To please Herr Gemmingen and myself I am writing the first act of the *melo-dramatic* opera (that I was commissioned to write), but now do so *gratis*; I shall take it with me and finish it at home. You see how strong my inclination must be for this kind of composition."

On his way, *via* Munich, Mozart wrote again, mentioning "Semiramis," of which his head seems to have been quite full:—

"With regard to the *mono-drame*, or *duo-drame*, a voice part is by no means necessary, as not a single note is sung, but entirely spoken; in short, it is a recitative with instruments, only the actor speaks the words instead of singing them. If you were to hear it, even with the piano, it could not fail to please you; but, properly performed, you would be quite transported. I can answer for this, but it requires a good actor or actress."

The following note from Otto Jahn's biography of the master conveys all that is further known of the interesting work upon which Mozart entered with such zest:—

"Gemmingen's 'Semiramis' was not, as far as I am aware, printed, and I know nothing further of Mozart's composition. We find on page 137 of the *Theatre Kalender* for 1779: 'Mozart . . . Kapellmeister zu Salzburg, setzt an "Semiramis," einem musikalischen Drama des Frh. von Gemmingen,' which must be a private communication. In following years it is regularly included among Mozart's finished compositions, but I have found no notice of its performance, nor any other mention of it except

that Gerber includes it among Leopold Mozart's posthumous works, with 'Bastein and Bastienne' and the 'Verstellte Gärtnerin.' I mention this only to illustrate the fact that many of Mozart's earlier works were ascribed to L. Mozart after his death. But 'Semiramis' was undoubtedly Mozart's own composition. How it happened that it did not remain in his hands, and pass into André's possession with his papers, I cannot explain."

Without stopping to bewail the loss of "Semiramis," we hasten to anticipate a possible assumption. It may be said that Mozart found the idea of *mélo-drame* unworkable after the glamour of its novelty had passed away. It is as well to crush this notion in the bud by stating that the master employed *mélo-drame* in his Opera "Zaide," composed at Salzburg in 1780. True, we have it here as episodic matter in a work otherwise of ordinary construction, but the fact of its existence at all proves that Mozart still adhered to the principle of the thing. In "Zaide," two important soliloquies are treated on the "Semiramis" plan. "Benda's composition," writes Otto Jahn, "has evidently been taken as a model, the music in short periods, often only in detached chords, follows each turn of the monologue, and seeks to give expression to the highest shades of sentiment." Jahn goes on to criticise the method unfavourably, and especially to make a remark which has, within the last few weeks, found a faithful echo: "The main point, however, cannot be denied, which is that the words and the music are not here (in *mélo-drame*) so blended that each part is richly repaid for what it sacrifices by its union with the other, but that each is continually asserting itself in opposition to the other, so that both are, in fact, the losers." This, however, is exactly what we do deny. The matter is one of feeling, not of fact, and anybody who is conscious of harmony between music and words in good *mélo-drame* is entitled to declare himself as confidently as Jahn gives his impression, and with as much authority. But what do we find Jahn himself saying in another place: "It (*mélo-drame*) was nevertheless often introduced into operas—and partially, also, into plays—with very good effect." Obligated to admit this, he proceeds to minimise its significance: "But the effect relies chiefly either on the material impressions of sound or upon the delicate and intellectual treatment of the musical interludes, suggesting familiar ideas, sentiments, or fancies which exist in the minds of the speakers, though they are incapable of expression in speech. These are certainly admirable points in their place, but they can scarcely serve as organising principles in a work of art; the *melo-drama* must be content to take its place as a subordinate and connecting member, if it is to have its true effect." We are satisfied, in reply, to allow the qualification expressed in the closing sentence, for the sake of the admission that in *mélo-drame* there are such "admirable points" as those indicated in the remarks preceding.

So far we have shown, from indisputable record, that the union of music and speech had a distinguished origin, illustrious advocates, and great popular success. Now let us look at its further history.

We find Beethoven employing it under circumstances which are themselves evidence that he held the method in high esteem. In the very crisis of "Fidelio," when *Leonora* and the Jailer descend to *Florestan's* dungeon for the purpose of digging his grave, the impressive opening of that intensely dramatic scene is *mélo-drame*, and who shall say that there the spoken dialogue and the accompanying music do not blend into a consistent whole? Beethoven knew very well what he was about and perceived that the effect would benefit by throwing the influence of music around the realism of speech.

* Here are the elder Mozart's exact (translated) words: "I am not in a position to pay my debts, which now amount in all to one thousand florins, unless you lighten the payment by the receipt of your salary. . . . I should like, if it is the will of God, to live a few years more, and to pay my debts, and then you may, if you choose, run your head against the wall at once."

In "Egmont" the master followed the same course, with results known to every student of his works. Weber, on his part, employed *mêlo-drame* in the Wolf's Glen scene of "Der Freyschütz," while Mendelssohn's use of it in the music to "A Midsummer Night's Dream," in "Antigone," "Œdipus," and "Athalie" proves, on that composer's part, a thorough acceptance of the device. Similar instances might be cited at great length, not only in the case of German composers, but also those of France, who now make *mêlo-drame* a prominent feature of *opéra comique*—a course conspicuously followed by Mr. Massenet in "Manon." On the dramatic stage, *mêlo-drame* is so common as to be hardly taken for a special feature, and no manager would think of putting a serious or classical play upon the stage without calling in the aid of music at every crisis of the story.

We have now set forth the facts connected with the subject, and contend that they give the conjunctions of speech and music a distinct, acknowledged, and successful place among the composite forms of art. Passing from the region of facts into that of opinion, where every man has a right to think and speak as he pleases, the only appeal is to reason. It may at once be granted that the working of *mêlo-drame* presents difficulties not easily vanquished. The application of music to speech requires extraordinary skill and judgment; while upon the declaimer of the words devolves a task onerous in the very nature of the case, and made more so by varying acoustical conditions necessarily affecting what must needs be delicate management of the voice. All this we freely concede, admitting further that the circumstances under which, and the extent to which, *mêlo-drame* may be employed are matters for grave consideration. But recognition of difficulties and off-hand condemnation alike of principle and practice are distinct things, the second, we venture to say, being unworthy of a critical mind, especially when both principle and practice have the sanction of illustrious names and a record of popular success.

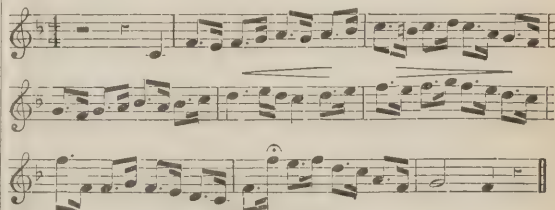
As far as the "Dream of Jubal" is concerned, we are not called upon to speak at length. That work, in which *mêlo-drame* is carried beyond the farthest point heretofore reached, must stand or fall upon its own merits as an individual example. Our main purpose has been to vindicate the leading principle of its construction, and to guard it from being prejudiced by an indiscriminate condemnation based upon ignorance or perversion of facts.

IRISH HUMOROUS SONGS.

ONE of the undoubted grievances of which Irishmen may legitimately complain is the public illustration through the medium of actors and singers of what purports to be representative of their character and their art. There is no more painful ordeal to me than to have to sit through a performance in which the stage Irishman takes part—a monstrosity who bears about as much relation to the real article as brother Jonathan of *Punch's* cartoons to a modern Bostonian. English people on or off the stage are not much given, so far as I am aware, to imitations of their Scotch brethren. Would that they would grant us a similar immunity! I am not prepared to argue that the Irish brogue is beautiful, but this I assert, without fear of contradiction, that it is exceedingly difficult to mimic, and that if English actors knew how distressing their efforts were to Irish ears they would mercifully abstain from such performances. The worst offences of all, however, are perpetrated by those who ought to know better. The most misleading pictures of Irish life are to be found in the pages of Irish writers, and the most vulgar and

distorted travesties of Irish humorous songs emanate from the pens of those who, Irish by birth, have entirely lost all touch—whether by absence from their native country or association with essentially un-Irish elements—with the true popular sentiment of the soil. A few years ago Irish novels and Irish songs were a drug in the market. Now the market is deluged with them. Englishmen, in their heroic efforts to learn everything about Ireland—without going there—are to be found greedily swallowing a great deal of what may be said to be doctored to suit the English palate. Now, if we are to take the authority of a well-known evening paper, the true way to the heart of the great public is through the music-halls. And thus we find, as we might expect, in the burlesques and variety entertainments at the present day, a large pseudo-Irish element as represented by the songs of Mr. Robert Martin—"Ballyhooly," "Killaloe," and so forth, ditties not devoid of a certain rough, knockabout Donnybrook humour, but which in their essence both as regards sentiment and tunes are of the 'Arry 'Arryish. Such a verdict will be regarded as little short of blasphemy by the readers of the *Sporting Times*, but it will be endorsed by every Irishman who cares about Irish music or Irish humour as represented by Lover, Lever, Gerald Griffin, or Sheridan Lefanu. The tendency which is here observable is just the same as that which is to be found operating in other and more important departments. Out of inability to coin new and good tunes, the modern humorous (?) song-writer de-composes the old material and produces a sort of *pasticcio*, in which the meagreness of his own invention is eked out by scraps and tags of earlier ballads. Take, for example, the following air, familiar in the mouths of Irish street ballad singers since the famine times, in connection with the words "My name is Bridget Leary, from a spot called Tipperary":—

No. 1.



I was strumming this air on the pianoforte the other day when a young undergraduate, learned in all the lore of pantomime and burlesque, said "That's 'Enniscorthy,' isn't it?" and, when I demurred, adduced proof positive, in the shape of the song itself. The phrase contained in the last bar but one is not particularly refined, but it may be said to furnish the modern refinement known as "Enniscorthy" with body and bones.

To quit the subject of this conscious or unconscious assimilation of old material for a brief consideration of the old material itself, I would point out that in the airs and words of genuine Irish humorous songs, the note of vulgarity is generally conspicuous by its absence. Contrast, for example, the bastard modern product—tune and words—of "The Tipperary Christening," with that delightful classic "Lanigan's Ball." This is sung to several airs, but undoubtedly the most characteristic is the following—

No. 2.





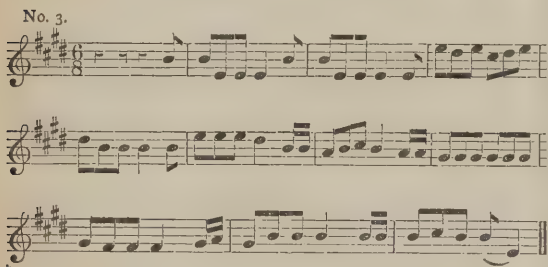
We may be pardoned for quoting the first verse—

In the town of Athy one Jeremy Lanigan
 Battered away till he hadn't a pound:
 His father he died and made him a man again,
 Left him a farm and three acres of ground.
 He gave a grand party to friends and relations
 Who didn't forsake him when sent to the wall:
 And if ye'll just listen, I'll make your eyes glisten,
 Wid the rows and the ructions of Lanigan's Ball.

It is obvious that for English audiences one should read in the fourth line "a *cow* and three acres of ground." "Lanigan's Ball" is full from end to end of the spirit of fun and frolic, and it contains a splendid specimen of the *Taurus Hibernicus* in the lines which tell how, on the fainting of Miss Kerrigan—

Her lover, Ned Morgan, so pow'rful and able,
 When he saw his dear colleen stretched out by the wall,
 He tore the left leg from under the table
 And smashed all the china at Lanigan's Ball.

Another typical example of genuine Irish humour is to be found in the "Kerry Recruit." To this again several tunes have been attached. The following has the advantage over rival versions in that it is the one familiar in the "Kingdom of Kerry," as that district is affectionately known to dwellers therein—



My belief is that this air is a modified form of something much more characteristically Irish. As it stands it is much on a par with the extremely naïve tunes which Lover invented or adapted to his songs, and which were a sort of compromise between the songs of the peasantry and the taste of the drawing-room. In the sixth and seventh bars of the foregoing illustration there is an exceedingly suspicious resemblance to a phrase in "Villikins and his Dinah." And here I may remark that the Irish peasantry are curiously uncritical in the matter of music, being apparently unable to discriminate between their often really beautiful native airs and the tawdry music-hall tunes, which gradually filter their way down into the remotest corners of the kingdom. They pick up the latter readily enough, and it is truly incongruous to hear some such ditty as the "Grecian Bend" sung at a festive gathering in the richest Munster dialect. But whatever may be the merits of the music of the "Kerry Recruit," the words are delightful. For it is in this song that there occurs that wonderful description of a man-of-war from the landsman's point of view—

Three sh_ticks in the middle, and on 'em a sheet,
 And she walks in the wather widout any feet.

In another passage the hero relates the queries put to him by his military superiors, together with his own answers, in the following characteristic style—

Then up comes the captain, a man of great fame,
 He axed me my country, I tould him my name;
 I ups with my story, and tould him again,
 That my father and mother were two Kerry men.

reminding one of the historic story of the answers given by the foreign recruit to Frederick the Great.

I have spoken above of Lover's songs in a tone of semi-disparagement as regards the airs to which they are adapted. But the words are the very incarnation of genial vagabondism—of the reckless happy-go-lucky spirit of Irish life. Was there ever such an irresistible scoundrel as that depicted in Paddy's Pastoral?—

As Molly t'other day, sir,
 Was makin' of the hay, sir,
 I axed her for to be my bride,
 But Molly she began to chide.
 Says she, "You are too young, dear Pat."
 Says I, "My jew'l, I'll mend of that!"
 Says she, "You are too poor, beside":
 So to convince her then I tried
 That wealth is an invition
 That the wise should never mintion:
 For flesh is grass and flowers will fade,
 And 'tis better be married than die an ould maid!

And accordingly Pat reads his sweetheart a most inimitable lesson from the example set by the birds and flowers—

The purty little sparrows
 Have neither spades nor harrows;
 No foolish pride their feelings hurts;
 They ate the flax and wear no shirts.

* * * * *
 They have no care nor flusterin'
 Wid diggin' or industerin'.

The bees too, "who sip the sweets, my sowl, Though 'tis not from a sugar-bowl," furnish him with another parallel which he turns to excellent account. And here finally he sums up his philosophy in a style worthy of Villon—

Here's a health to you, my darlin',
 Though I'm not worth a farthing;
 I'll pledge my coat to drink your health,
 And then I'll envy no man's wealth;
 For when I'm drunk I think I'm rich—
 I've a feather bed in every ditch!
 I dhrame of you, my heart's delight,
 And how could I pass a pleasant night?
 For wealth is an invition
 Which the wise should never mintion;
 For flesh is grass and flowers will fade,
 And 'tis better be married than die an ould maid!

Lever's "Widow Malone" is too well known to need quotation, and the same remark applies to "Kitty of Coleraine." But readers of THE MUSICAL TIMES may be unfamiliar with one of the most wildly humorous effusions of the Irish muse—"Purty Molly Brallaghan," from which I take the last verse—

O, the left side of my carcase is as wake as water-gruel, ma'am,
 The devil a bit upon my bones since Molly's proved so cruel, ma'am,
 I wish I had a carabine, I'd go and fight a duel, ma'am:
 Sure it's better far to kill myself than stay here to die.
 I'm hot and determined as a live salamander, ma'am—
 Won't you come to my wake, when I go my long meander,* ma'am?
 O, I'll feel myself as valiant as the famous Alexander, ma'am,
 When I hear yez cryin' round me, "Arrah, why did ye die?"

That English audiences are capable of appreciating genuine Irish lyrical humour is amply proved by the success of a song like "Father O'Flynn." The air is a Kerry jig-tune and the words are so popular in Ireland that they have been translated into a metrical Celtic version. This makes it all the more unsatisfactory that the spurious article should be palmed off as an authentic representation of Irish sentiment. What that sentiment really is, on its humorous side, I have roughly endeavoured to show in the foregoing illustrations.

C. L. G.

* A florid and characteristic Irish synonym for going on one's last journey.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (*continued from page 141*).

LAST month we followed the course of the "Royal Academy of Music" to its end in 1728, but before dealing with Handel's next step, it is desirable to cast a glance back and note two events, which happened while the nobility's great operatic enterprise was languishing to its fall. One was the death of the master's old friend and patron, George I., and the accession of the Prince whose daughters Handel had for some time taught. Nothing was lost to the composer by a change of masters. Indeed, with the new King came a solid gain in the form of an annuity of £200, bestowed upon him as musicmaster to the Princesses. Handel now enjoyed three such annuities, and with £600 a year for life was secure against poverty, if not actually provided with wealth. For the coronation of George II. Handel composed the Anthem best known by the opening words of its first section, "Zadok the Priest." Amateurs are aware that the work is in four divisions, the last three being respectively called "Let thy hand be strengthened," "The King shall rejoice," and "My heart is inditing." It is not worth while to ask whether in these works Handel rose to the height of a great occasion. We all know and admit that he did. The second event to which reference has been made was the production of the "Beggar's Opera" (January 29, 1727), with a success so enormous as to have a most unfavourable effect upon that tottering fabric the Royal Academy of Music, and to establish a long-abiding influence upon the lyric stage in this country. The vulgarity of the "Beggar's Opera" must be admitted, together with the charm of the old melodies pressed into its service; but its repellent characteristics only the more accentuate its significance as a protest against the artificialities of Italian opera, where the voice of nature was seldom heard and sympathy with humanity rarely excited.

The "Beggar's Opera" was in full possession of the town when Handel found himself surrounded by the ruins of the enterprise with which he had so long been connected. It was no easy matter to determine his next step, but the composer does not appear to have hesitated. He had a dauntless soul, as we shall see more and more in the course of this life-story. What though the world ran after Gay's vulgar play and its beautiful music? What though Italian opera had just suffered a crushing blow! He, George Frederic Handel, would "face the fight," and, almost unaided, submit to the ordeal of battle. For this purpose he entered into a partnership with Heidegger, the lessee of the Opera House, and started for Italy to engage singers. This was in the summer of 1728—a date which marks the beginning of one of the fiercest struggles that ever an indomitable spirit waged against personal enemies and unkind fortune.

Handel's movements in his search for artists can be followed, but enough if we say that, after visiting the principal cities of Italy, he engaged Bernacchi, a male soprano, the tenor, Fabri, and his wife, Signora Strada, Merighi, Bertoldi, and a German baritone, Reimschneider, whom he discovered in Hamburg. Having accomplished his business, the master had regard to the claims of family affection, and travelled to his old home at Halle, using all speed because of grave news concerning his venerable mother, now close upon her eightieth year. He found that beloved relative totally blind, and in so weak a state that the end could not be far off. Readers can picture to themselves the chastened joy of that meeting between the affectionate son and her

who had loved him so wisely and so well. They can imagine, also, the pathos of a parting which both must have known was final as regards this world. But why dwell upon such incidents, since they largely make up the story of every life?

With Handel at Halle and Bach at Leipzig, the question arises once more—Why did they not meet? By way of answer, we give the following quotation from Spitta's biography of the great Cantor:—

"On the second occasion, in June, 1729, Bach, who was prevented by illness from travelling himself, sent his eldest son from Leipzig to Halle with an invitation to Handel, who was staying there on his way from Italy. Handel regretted his inability to accept it, and it seems most probable that the time he had left was, in fact, too short. It may, however, be confidently denied that it is in any way very regrettable, in the interests of art, that these two men should thus have failed to meet. It would have been interesting, no doubt, and a desire to hear them compete is said to have been very prevalent among the lovers of music in Leipzig. But the whole object of their meeting would have been merged in this, and would have ended, very certainly, without any decision being arrived at on the vexed question, from the dissimilarity of their outward circumstances. On the other hand, the judgment goes against Handel, without any bias being given by our appreciation of Bach's artistic greatness; for in 1719, when Handel spent eight months in Germany, he certainly might have found time for making a visit which might have originated with him more properly than with Bach, who was occupied with his official duties. Added to this, he resided in Dresden and Halle, places where Bach's importance as an artist was fresh in the minds of living witnesses, and he must there have heard the most splendid reports of the great composer who was working in his immediate neighbourhood. No facts have come to light that prove him to have taken any interest in Bach's works; Bach, on the contrary, not only proposed more than once to make Handel's personal acquaintance, but bore emphatic witness to the value he attributed to his works."

We are not going to follow Spitta in criticising Handel to Bach's advantage. The point to be observed is that these men were entirely different in nature and circumstances: the one living a dull round of restricted life in a small city, the other dwelling emphatically in the world, and taking no small part of it into the scope of his labours. Anxious, busy, and hurried, Handel may be pardoned if, during his visits to Germany, he put off the making of formal calls till a future time, which never came.

Handel was back in London by July 2, 1729, when the following appeared in the *Daily Courant*:—

"Mr. Handel, who is just returned from Italy, has contracted with the following persons to perform in the Italian operas: Signor Bernacchi, who is esteemed the best singer in Italy. Signora Merighi, a woman of a very fine presence, an excellent actress, and a very good singer, with a counter-tenor voice. Signora Strada, who hath a very fine treble voice, a person of singular merit. Signor Annibale Pio Fabri, a most excellent tenor, and a fine voice. His wife, who performs a man's part exceedingly well. Signora Bertoldi, who has a very fine treble voice; she is also a very genteel actress both in men and women's parts. A bass voice from Hamburgh, there being none worth engaging in Italy."

This paragraph has a strong flavour of the *réclame* about it, and was evidently "communicated" to the *Courant* by Handel or his partner, Heidegger. The company reached London at the end of September,

and, on December 2, the Opera House once more opened its doors to let in success, if haply it would come. Amid the bustle of preparation, Handel had found time to write a new work, "Lothario," and with this the managers first wooed their public. Burney states: "The score was not finished till November 16, according to Handel's own record (on the MS.) so that it was transcribed, got by heart, rehearsed, and brought on the stage, in the fortnight." With all respect to Burney, this does not follow, and, probably, only the last act had to be prepared within the time he names. The Doctor gives a long analysis of "Lothario," and sums up thus: "Upon the whole, though this has many agreeable songs, it abounds with fewer airs on great and masterly subjects than many of his preceding operas, and whether oppressed by opposition and less supported by his singers than formerly, his invention seems to have been less fertile than usual, to which the success of the songs seems to have been proportioned, as no one of them appears to have ever been in general favour throughout the nation." Nevertheless, "Lothario" was performed ten times between the date of its production and January 13, 1730, when "Julius Cæsar" was revived, pending the readiness of a new opera, "Parthenope."

It was in connection with "Parthenope" that Handel accepted the famous John Walsh as his sole publisher. The master and Walsh first did opera business together with "Rinaldo" (1711), between which year and 1720 Walsh was superseded by Cluer and, after him, Meares. Handel went back to Walsh in 1722, left him again for Cluer in 1724, and then, in 1730, finally returned to his first love. We quite agree with Schœlcher that it is a pity he ever broke with Cluer, who was not only a publisher but an artist. His "Julius Cæsar," now before us, is a charming octavo, worthy to be prized as a volume of highest merit in engraving and general get up. Cluer, it may be added, did his own engraving; in what style let the frontispiece of "Julius Cæsar" tell.

"Parthenope," which Burney places "among the best of Handel's dramatic productions," was finished on February 12, 1730, and produced on the 24th of the same month. It attained but seven representations, and, after one performance of "Julius Cæsar," apparently by royal order, was succeeded by "Ormisda," regarding which we read in Burney: "Whether a *pasticcio*, or by whom composed, does not appear by the book of the words, public papers, or by any other record that I have been able to find." This piece and "Ptolemy" ran out the season, which closed on June 13, 1731.

Handel was not satisfied with the result of the first series of performances, and he determined to strengthen his company in view of a second campaign. To this end the master worked through the British Minister at the Court of the Duke of Tuscany. He, Francis Colman by name, is known to bibliographers as the author of the "Opera Register," and to students of dramatic history as the father of George Colman, the dramatist. The correspondence of the Colmans has been published, and in it appear two letters* addressed by Handel to Francis. The first letter, written in French, is given below according to Schœlcher's translation:—

"London, 18 of June, 1730.

"Sir,—Since I last had the honour of writing to you, means have been found to re-engage Signora Merighi, and, as she has a contralto voice, it would now suit us if the woman to be engaged in Italy were a soprano.

I am also writing by this post to Mr. Swiney* to the same effect, recommending him, at the same time, that the woman whom he may propose to you shall be able to play a man's part as well as a woman's. It is probable that you may not yet have engaged a contralto woman, but in case you have done so, we must be satisfied and not engage any other.

"I take the liberty of asking you again to make no mention in the contracts of the first, second, or third parts, because that hampers us in the choice of the drama, and, moreover, is otherwise a cause of great inconvenience. We hope, also, to obtain, through your assistance, a man and a woman for next season, which begins in the month of October in the current year, and finishes in the month of July, 1731, and we are impatiently expecting some news about it, in order to inform the Court.† It only remains for me," &c. Swiney seems to have been the active agent in making engagements. He wrote to Colman from Bologna:—

"I find that Senesino, or Carestini, are (*sic*) desired at 1,200 guineas each, if they are to be had. I am sure that Carestini is engaged at Milan, and has been so for many months past, and I hear that Senesino is engaged for the ensuing Carnival at Rome. If we can get neither Senesino nor Carestini, then Mr. Handel desires to have a man soprano and a woman contralto, and that the price for both must not exceed 1,000 or 1,100 guineas; and that the persons must set out for London at the latter end of August or beginning of September, and that no engagement must be made with one without a certainty of getting the other."

Handel's second letter, dated October 27, runs as follows:—

"Sir,—I had the honour of receiving your letter on the 22nd of last month, by which I perceive the reasons that have led you to engage Signor Senesino for 1,400 guineas, to which we agree; and I tender you my very humble thanks for the trouble which you have kindly taken in the matter. The aforesaid Signor Senesino arrived here twelve days ago, and I did not fail, on the presentation of your letter, to pay him, on account of his salary, the hundred guineas which you promised him. As for Signorina Pisani, we have not yet heard her, and as the season is much advanced, and the operas will soon begin, we will dispense for this year with another woman from Italy, having already cast the operas for the company we now have.

"I am, nevertheless, very much obliged to you for having thought of Signora Madalena Pieri, in case we should absolutely require another woman to act the part of a man; but we shall content ourselves with five personages, having actually found enough to supply the rest.

"It is to your generous assistance that the Court and the Nobility will partly owe the satisfaction of having now a company to their taste, and it only remains for me," &c.

The season began on November 3, when "Scipio" was revived, with Senesino in the cast. Other operas followed till Handel brought out a novelty, "Poro"—of which work Burney remarks: "though it contains but a few airs in a great and elaborate style, was so dramatic and pleasing that it ran fifteen nights successively in the spring season, and was again brought on the stage in the autumn, when it sustained four representations more." After "Poro" came

* The original of the second letter was bought for £12 by the Sacred Harmonic Society in 1856, and is, or was, in its library, now transferred to the Royal College of Music.

* Owen Swiney, a famous man in his day, had been manager of the Haymarket Theatre. He was, in 1730, travelling through Italy with Lord Boyne and Mr. Walpole. Swiney was just the man to assist Handel, having been himself an opera manager, in which character he lost everything (1711) and fled to the Continent, where he remained twenty years.—*Vide* Colley Cibber's "Apology."

† There can hardly be a doubt that the British Minister employed himself in this matter at the instance of the King.

revivals of "Rodelinda" and "Rinaldo," which ran out the first half of the season.

Handel sustained a heavy loss while all this work was being done at the opera. His mother died, December 27, 1730, a very little while before she would have completed her eightieth year. She was buried, we learn from Chrysander, January 2, 1731, being laid beside the remains of her fine old husband, Surgeon George; both resting from their labours, yet living in the memory of their illustrious son. Handel's duties kept him from the death-bed and the grave side, but his filial and pious emotions with reference to the event fully appear in two letters to his brother-in-law, which, fortunately, have been preserved. The first, written in German, is translated as below in Mr. Rockstro's biography:—

"Sir, and most honoured Brother,—I have duly received your honoured letter of January 6, and learned from it the care you have taken to commit the remains of my late mother to the earth, conformably to her will. I cannot yet restrain my tears. But it has pleased the Most High to enable me to submit, with Christian calmness, to His holy will. Your thoughtfulness will never pass from my remembrance until, after this life, we are once more united, which may the All-good God, in His mercy, grant us.

"The innumerable obligations under which my honoured brother has laid me by the continual solicitude and care with which he has always tended my late dear mother cannot be acknowledged with words alone, but with dutiful recognition.

"I hope my honoured brother received my last letter, written in answer to his own of December 28, with the enclosure for Herr Consistorial—Rath Frank, and my cousin, Deacon Taust. I also expect with impatience his honoured answer, including notice of expenses incurred, and also the printed funeral oration and verses. I am greatly obliged for the poem last sent me, and shall guard it as a treasured memorial. Let me also, in the last place, condole most heartily with my honoured brother and his wife on the loss they have sustained in the death of their brother-in-law. Their Christian calmness strengthens me much. May the Most High grant to all of us our faithful desires. To His Almighty keeping I recommend my honoured brother, and all his amiable family, and remain, with earnest devotion, my honoured brother's most humble and obedient servant,—GEORGE FRIDERIC HANDEL."

The second letter, written in French six months later, is translated thus:—

"Sir, and most honoured Brother,—I see, by the letter you did me the honour to write to me on the 12th of July (N.S.), in response to my former communication, and by the specification enclosed therein, how careful were your arrangements on the occasion of the interment of my dearest mother. I am also deeply obliged to you for the copies of the funeral oration which you have sent me, and to which you were pleased to join one made for my late father. (A part of the letter is here missing.) I shall understand later how to acquit myself of part of the obligation I owe you. Meanwhile, I entrust you to pay my respects and compliments to Madame, your dear wife, to my dear god-daughter, and the rest of your dear family, and to believe, with regard to yourself, that I am, with devoted affection, Sir, and most honoured brother, yours" (signature missing).

These letters are of extreme interest. They show what a tender and loving heart beat in the bosom of this strong and rugged man, and how closely he, the mighty genius of music, is allied to all of us in the bonds of a common humanity.

They live, they speak, they breathe what love inspires,
Warm from the soul, and faithful to its fires.

We need not dwell upon the opera season of 1732. It was made memorable by the production of "Ezio" and "Sosarme," the first of which had a "run" of five nights, the second of ten. These works and revivals kept the house open, with no great financial success, till an event happened which not only, in its ultimate results, changed the course of Handel's artistic career, but had a far-reaching and still potent influence upon music. There are few more conspicuous illustrations of man's servitude to circumstances than the turning of Handel from a composer of opera to a composer of oratorio. Whether the change would ever have come from within is a question about which we can only speculate. As a matter of fact, it came from without, and had its origin chiefly in unscrupulous actions which compelled the master to strike out a new course in sheer self-defence. We, looking back over a hundred and fifty years, can see the entire operation, and note an adaptation of means to an end which almost suggests a Providential design. But Handel was led on, step by step, and, when he took the first, could have had no idea of the goal towards which he tended. The original move was made by Mr. Bernard Gates, at that time master of the children of the Chapel Royal, and living in St. James's Street, Westminster, the boys, no doubt, boarding and lodging under his roof. Gates seems to have felt a strong admiration for Handel, and, in a happy moment, there came to him the idea of celebrating the master's forty-second birthday by giving a private performance, in dramatic form, of "Esther," which, all these years, had been lying neglected at Cannons. After due preparation, and the fitting up of a room in Mr. Gates's house, the performance took place, with John Randall, Samuel Howard, and John Beard—all more or less famous afterwards—in the cast. A certain Philharmonic Society supplied an orchestra of amateurs, the Gentlemen of the Chapel Royal assisting to make up a chorus. With these means the performance passed off well, giving much satisfaction to the invited guests, who noised their pleasure abroad, and excited in others a desire for the same gratification. Consequently, "Esther" was played a second and third time, under the same conditions, but with the *locale* changed from Mr. Gates's house to the Crown and Anchor Tavern in the Strand. On one of these occasions, it is said, Handel attended, moved by no other feeling, perhaps, than curiosity, and, we may be sure, without the slightest presentiment of what was to follow. The composer, delighted with the performance, spoke of it to his pupil, the Princess Royal, who suggested that the Oratorio should be given at the opera house. But the Bishop of London refused his consent to the appearance of the children in such a place, and the idea fell through. Indeed, it is probable that nothing more would have been heard of "Esther" but for the action of an unscrupulous speculator, whose mode of proceeding and its immediate consequences may well be reserved for future discussion.

(To be continued).

In the last number of THE MUSICAL TIMES it was stated that Mr. W. A. Barrett is about to publish a series of the "Quaint Songs" which were once popular in the streets and fields. The effort to rescue these simple productions from oblivion is one which is worthy of support from all musicians who can find a warm corner in their hearts for these unaffected treasures of the people. There are few who have not been struck with the melodious beauty of the songs, even though they have often been associated with words whose imagery is wild and far-fetched, and whose

forms of expression show that the border line, which separates the sublime from the ridiculous, is often so narrow as to be almost invisible. Still, in the peculiarities of diction may often be traced the evidences of some beauty of thought or of idea. In some cases where the ballads have been printed, a collation of copies often leads to a restoration of the original ideas and thoughts, which have become corrupted by oral transmission. In many cases the songs have been preserved by tradition, the son singing the song for the performance of which his father before him was famous. These ditties were at all times difficult to collect, as they were only heard at rustic gatherings, harvest homes, sheep-shearings, and Christmas revels. Now that the rustic mind delights in parading the flaunting shoddy of the music-hall in preference to its own substantial if less gaudy homespun, the difficulties are increased. It is impossible, therefore, unaided, for one collector to gather together materials that have yet some existence though they are widely scattered. Those of our readers who have knowledge of the existence of these old delights in their own neighbourhood, and have sympathy with the object, may read Mr. Barrett's request in another column, and by sending their contributions to him may help him to make his collection as valuable as it promises to be interesting.

THAT an outburst of loyalty, properly organised, and occurring at the right time and place, is generally duly acknowledged cannot be for a moment doubted, but that spontaneous loyalty is dangerous, and may prove expensive, has been shown by an incident which recently took place at Berlin. It appears that on the occasion of the Kaiser's birthday the first person of his Majesty's subjects to congratulate him was the driver of a postal cart, who, on passing the Kaiser's bedroom window, played on his horn the melody of the well-known song of the poet to his coat, "Schier dreissig Jahre bist du alt," "Just thirty years old art thou." Assuredly no more appropriate air could have been selected, and we might reasonably imagine that the enthusiastic serenader would have been applauded, if not rewarded; but, unfortunately, in the exuberance of his spirits, he forgot that he was "on duty," and as the "song of the poet to his coat" was not in the list of music "prescribed" when officially engaged, he was fined three marks (3s.). Luckily the Kaiser, hearing of the occurrence, sent for the culprit, and presented him with a hundred mark note (£5), thus not only reimbursing him for his loss, but tacitly admitting that justice could sometimes be tempered with mercy. We, of course, cannot say what the "prescribed music" for the driver of a mail cart who desires to give vent to his loyalty in memory of the Kaiser's birthday may include; but had the man been less impulsive, something perhaps might have been found sufficiently in consonance with his feelings to be performed without question. At all events, the lesson will not be lost upon him; and in the future he will doubtless content himself with silently blessing the Kaiser as he passes his bedroom window, and reserving the musical expression of his joy until he is "off duty."

THE REV. R. GREGORY, one of the Canons of St. Paul's, at a recent meeting of Convocation expressed himself anxious for Parliament to extend the powers of Deans and Chapters, so that they may prevent Vicars Choral from singing solos; and discharge them after they have spent the best years of their lives in the service of the Church, if in the opinion of these authorities they are unfitted for their duties. The Dean of Lincoln wisely pointed out an omission in

Mr. Gregory's proposal, observing that the reform to be effectual should be thorough, and that the whole of the members of the Cathedral body, clerical and lay, should be included in any scheme for alteration. "All should be tarred with the same brush," a homely but apposite simile.

THE list of services in the Church of St. Clement, Chicago, for the Festival of the Saint to whom the Church is dedicated, and for the season of Christmas, shows that the music of our English Church composers—Goss, Dykes, Stainer, Walmisley, Hopkins, Garrett, Tours, Sullivan, together with the Christmas carols now so popular—are highly appreciated there. The general character of the services and anthems selected for use tells of the maintenance of principles of the highest order in the conduct of reverent forms of worship.

FACTS, RUMOURS, AND REMARKS.

MAX O'RELL has called attention to our unique national practice of giving foreigners who come to this country the titular appellation which belongs to them in their native land. He says: "In France we call every man *Monsieur*, no matter what his nationality may be. Not so the Englishman. He does not apply his word *Mister* to strangers; he believes he does honour to the French, the Germans, and the Italians by giving them the titles of *Monsieur*, *Herr*, *Signor*. In an account of a Concert you will read such paragraphs as the following: 'The trio was admirably played by Herr Joachim, Signor Piatti, and M. d'Almaine.'" This is true as a rule, but of late a change has begun. At least one daily paper puts an English handle to the names of musical artists, save those of a few ladies, and the practice is spreading on all sides. Let us hope that soon there will not be a single English performer wearing a foreign designation. Were Mrs. Patey and Mrs. Antoinette Sterling to set the example in this respect, others would soon follow, and we should no longer see every Academy girl dubbing herself Madame as soon as she marries.

THE authorities of St. Stephen's, Poplar, wishing to be served at the organ for nothing, issued an announcement to that effect, and laid down conditions which afford a curious insight into the state of the market as regards one branch of the musical profession. It might have been thought that the advertisers were prepared gratefully to accept any amateur who, otherwise eligible, could get through the service decently. But the St. Stephen's people knew better. They looked for a rush of candidates, and determined to proceed to selection just as though they were offering £150 per year. A correspondent informs us as to the test imposed upon aspirants to this honorary office. They were to engage, if elected, to serve for a year certain; to play (before Mr. E. H. Turpin as judge) a piece of their own choice, to play a chant, "to give out and play one-verse of a hymn" (*sic*), to extemporise on a suggested theme, and to pass a short test for sight-reading. We know not which to wonder at the more, the impudence of the church authorities or the abasement of those aspirants for a profitless post who accepted such terms.

MRS. FURSCH-MADI has been drawn into the American conflict over Wagner and German opera. Being on the side of the Philistines and opposed to the chosen people, she has singled out Mrs. Lilli Lehmann as her special antagonist, and by latest

advices the two championesses are still foot to foot. "Meanwhile," remarks a transatlantic paper, "the friends of Mr. Siedl, who is considered the Wagner standard-bearer in this country, have come forward and wine and dined the eminent Conductor at the Hotel Brunswick, where enthusiastic and fiery speeches were made by the advanced thinkers on musical affairs, . . . condemning every person who does not swear by Wagner and his works." All this time, according to Mrs. Lehmann, Italian opera is dead—but "Il Trovatore" draws the largest audiences to the Metropolitan Opera House!!

THERE is, somewhere in the United States, a place called Muscatine, and Muscatine has a journal, the *Daily News*, which boasts a musical critic entitled to "come up higher" forthwith. Hear him on the subject of a performance of "St. Paul":—"For two hours we rise and fall to the grand cadences of chorus and orchestra, sometimes lying under beautiful twilight skies, listening to the soft chorals that sound as if coming from unseen shores; again we are at the mercy of the tempestuous chorus, with its weird fugues, when wind and wave could not commingle in wilder harmonies; and now, out of the tempest, arises a recitation as from the very soul of the storm, or perhaps the voice of prayer, and we are scarcely under its spell ere again caught up in the whirlwind of some mighty chorus." And all this about staid "St. Paul"!

THOSE interested in the origin of popular old songs will read with pleasure the following quotation from the *Cleveland and Chicago Musical World*:—"Sing a song of sixpence" is as old as the sixteenth century. 'Three blind mice' is found in a music-book dated 1609; 'The frog and the mouse' was known in 1580. 'Three children sliding on the ice' dates from 1659. 'London Bridge is broken down' is of unfathomed antiquity. 'Girls and boys, come out to play,' is certainly as old as the reign of Charles II., as is also 'Lucy Locket lost her pocket,' to the tune of which the American song of 'Yankee Doodle' was written. 'Pussy cat, pussy cat, where have you been?' is of the age of Queen Bess. 'Little Jack Horner' is older than the seventeenth century. 'The old woman tossed in a blanket' is of the reign of James II., to which monarch it is supposed to allude."

WE give the subjoined extract from the *New York Musical Courier* by way of showing the effect of hot partisanship upon language: "The stupidity of the anti-Wagnerites cannot better be illustrated than by pointing out to them the interesting but absolute fact that they are about thirty years behind the age. . . . They are calling Wagner immoral, so once did fools speak of Shakespeare. They say Wagner is all science, no heart. So brayed asses in days of yore at the great Ludwig van Beethoven." By the way, our contemporary's fondness for strong words has brought it into trouble, and, at the instance of a Mr. Schwab, one of the editors has been shown the inside of the Tombs, on a charge of criminal libel. The "asses" are probably rejoicing in their brutish way.

THE Leeds Festival Committee have issued their "programme of chief works" for the forthcoming celebration. Here it is. Wednesday: morning, Berlioz's "Faust"; evening, Corder's "Sword of Argantyr" and Act III. of "Tannhäuser." Thursday: morning, Parry's setting of Pope's "Ode to St. Cecilia," and Beethoven's Choral Symphony; evening,

Creser's "Sacrifice of Freia," Spohr's Symphony, "Consecration of Sound," and Mendelssohn's Violin Concerto. Friday: morning, Schubert's Mass in E flat and Handel's "Acis and Galatea"; evening, Mendelssohn's music to "A Midsummer Night's Dream" and a "short new work" by Arthur Sullivan. Saturday: morning, Brahms's "Requiem" and Mendelssohn's "Lobgesang"; evening, "The Golden Legend."

ANOTHER horror! There is a lady in Rochester, N.Y., who professes to be a musical medium, under the control of an old Italian master named Ingrello. He must be a very old master indeed, and, in point of fact, antecedent to the dawn of history. But that is a detail. Miss Billings (related perhaps to Josh of that ilk) takes her seat at the pianoforte, and, after a few nervous movements of her head, passes into a trance, during which she plays and sings with the greatest ease and skill the most beautiful and difficult songs. She sings in five different languages, none of which—and this is convenient—does she understand, and she performs well upon various instruments without having learned. The pre-historic Ingrello might easily extend his connection in this country.

THE old battle between critics and the criticised has been raging in New York with reference to an operetta called "Said Pacha." Some of the leading journalists were hard upon the work and its composer, and now they are accused of favouring a rival interest. One of them, moreover, is to be sued for libel, and, when in the witness box, will be requested to point out the cribs from Sullivan and Strauss with which he credited the composer. What vanity and vexation of spirit is all this! The fact is that people with thin skins and no patience should not exercise their artistic talents in public. Artists are always called upon to endure and wait. The process may be troublesome, but it is generally healthy. That is the best gold which has been purified in the fire.

WHEN at the dinner of the Royal Society of Musicians, on the 12th ult., the chairman (Mr. Lawson, M.P.) said that "the uncertainty of the profession was great, the improvidence even greater," and yet that the Society was "not sufficiently encouraged," there were few amongst the young musicians present who did not feel how powerful was this appeal to join so excellent an Institution, not only on their own account, but for the sake of their brother artists who might be compelled to come upon its funds. That the many other forcible points in Mr. Lawson's admirable speech were thoroughly appreciated was decisively proved by the unusually large amount of subscriptions collected.

It has been the custom at Lyons for operatic *débütants* to appear three times, and, after the third performance, to receive from the audience the cheers or hisses which retain or dismiss them. This somewhat crude process has sometimes led to disturbance, in several cases the police commissary having been called in to give an opinion as between the "Ayes" and "Noes." The Municipal Council have not ventured to abolish a privilege so essentially democratic. They have, however, made up their minds to regulate the procedure, and for the future the fate of *débütants* is to be decided by ballot, the audience being supplied with tickets, which they may put into an urn on passing out.

MR. SMALLEY has been writing to the *New York Tribune* that which reads very like nonsense. Referring to the London Symphony Concerts, he told his readers: "Mr. Henschel's series of Orchestral Concerts has again proved *caviare* to the general, and even to the select, scientific interests in music being here confined to a small minority." What in the world does this gentleman mean by scientific interests in music? Are there such interests in music? And, if so, what had Mr. Henschel's Concerts to do with them? But perhaps Mr. Smalley meant to say that only a minority of Londoners possess a taste for high-class orchestral works.

MR. CHEVALIER, writing in *Le Ménestrel* concerning the American *débutante* Miss Eames, credits her with a powerful pair of eyes. After noting her assurance and confidence, he says, "Her fine eyes persistently put to you this question, 'Shall I not be a great artist one day?' and the blue optics insist with so much force that it is impossible to answer 'No!'" Mr. Chevalier seems to be a susceptible man, and we hardly know how to take his further testimony: "Miss Eames has everything necessary for a great career. Nilsson did not begin better." Yet Nilsson had very remarkable eyes.

WHAT is this we hear from Bayreuth? They are going to perform in the Town Theatre (not Wagner's) Lortzing's "Hans Sachs, or the Mastersingers!" It is bad enough to play any opera not signed R. W. in Bayreuth, but to produce one on a subject which Wagner himself has treated seems malicious as well as impious. Lortzing's work, we may add, was first produced at Leipzig in 1840, several years before Wagner took up the same theme. It had an instant success and was played all over Germany; of late, however, it has not often been heard.

MADAME ALBANI is having a "real good time" in America, but her popularity brings drawbacks. She seems to have been pestered with requests to sing for charitable purposes in this and that church, and the only course was to take shelter behind her agent. Here is a part of a letter to a Quebec organist: "Je suis désolée de ne pouvoir chanter chez vous demain. J'aurais dû, avant de consentir, consulter M. Thomas, qui est chargé de nos Concerts." Madame Albani should have that form of reply stereotyped.

OUR American cousins will not allow it to be said that they are outdone in anything. The *Boston Herald* recently pointed out that Patti was singing for 3,500 dollars a night in London, and added, "her highest price yet." Upon this a New York journal remarks: "It may be the highest price yet in London, but she has received 5,000 dollars a night in New York and Boston." We do not dispute it, cheerfully allowing that in this form of the race of folly the Americans are an easy first.

ANECDOTES of Madame Albani have been going through Canada on the wings of the newspapers, and some of them are very "fetching." Here is one:—When the Canadian Premier, Sir John Macdonald, met the artist at a London social function, he requested her to sing something. Madame Albani responded that it was not her custom to "oblige" on such occasions, but she would make an exception in favour of *son chef*. She then sang "O Canada, mon pays, mes amours." A case of fine tact.

DR. GOWER, who lately left England to take the post of Organist at St. John's Cathedral, Denver, appears to be a great success in that beautiful city of the Far West. His seventeen Organ Recitals this winter have been attended by 20,000 people, who boast that he has no superior in the country. Dr. Gower is fortunate in his charming "location" under the shadow of the Rocky Mountains, in his admirable instrument and first-rate musical service; also, let us add, in his enlightened and liberal chief, Dean Hart.

THERE is complaint in New York about the monotony of newspaper notices when German opera is the theme, and a suspicion seems to be abroad that the printers keep constantly "set up" such expressions as "Herr This displayed a faulty intonation," and "Frau That was out of tune the entire evening." The sameness may be wearisome, but if the critics tell the truth there should be no objection to stereotyping.

As a Radical Club band was recently marching to headquarters, playing "God save Ireland," two men, exclaiming "We will teach you to play that tune," made an attack upon the drummer and a banner-bearer, for which they were each fined twenty shillings and costs. It afterwards appeared that they had actually mistaken the air for another which was obnoxious to them. A little acquaintance with music should, in certain cases, precede a resort to fisticuffs.

THE French have as much difficulty in finding—by public competition—a composer for the Exhibition inaugural Cantata as we have in discovering a Mendelssohn scholar. A large number of musicians tried their hand at the libretto, but on examination it was found that not one had done anything worthy. An award was therefore refused. The competitors on their part plead that the words are barren of inspiration.

ACCORDING to an American journal, Mr. Frederic Archer has removed from New York to Milwaukee, where he finds a more general musical intelligence than in the East. He is further made responsible for the assertion that "the ripe musical knowledge of the people in Manitoba is simply amazing." "The march of empire," it has been said, "is for ever westward."

COMPETITORS for musical prizes, take warning by the following: The Quartet Society of Milan lately offered a reward for the best Orchestral Symphony, and received seventeen MSS. Of these only one was considered worthy, and that was disqualified through the carelessness of the composer, who appended to it his name instead of a motto. He will know better next time.

THE Germans object to a good deal that is French, but not to the French lyric stage. During a fortnight just passed three Gallic operas were performed in Berlin, two in Cassel, one in Darmstadt, five in Frankfort, four in Hamburg, three in Leipzig, two in Mannheim, and one in Schwerin. Here is a cheap and bloodless "revanche" for our sensitive neighbours.

MODERN progress in the art of putting things was well exemplified the other day by a writer who, discussing possible changes in a certain choir, remarked: "It is doubtful whether any new garments will be engaged to dust the seats at present."

THE following appears in an American journal: *Prima Donna* (proudly): "If that is the Prince at the door, tell him that the Queen of the opera stage has no desire to associate with mere princes." Maid: "It is not the Prince, madame, it is a soap manufacturer." *Prima Donna*: "Oh! admit him." The bearing of this, as Jack Bunsby was wont to observe, lies "in the application on't."

MR. OTTO SINGER, writing on the Philosophy of Music, begins thus: "Hanslick considers as non-æsthetic (inartistic) all emotions expressing subjective feeling of the composer, preceding the musical formation and reflected in the listener as physical nervous irritation, subjective emotion and moral effect, following the musical impression." The reader will now put the paper down and think it out.

It is a transatlantic poet who thus begins a poem on the late Jenny Lind:—

Whence com'st thou, Jenny Lind?
Looking thus, unkind'd, unkinde,
With the crowd of common natures—

and goes on to ask—

By what mortal nomenclature
Shall we call thee, glorious creature?

WE heartily wish that those who devote themselves to literature would either learn some smattering of music or refrain from speaking of it technically. Even in so clever a novel as Mrs. Alexander's "Which shall it be?" we read that a pianist "played a long piece with no particular tune, but a great many flats and sharps in it."

It may be presumed that the proprietor of the "Country Hotel," who advertises for a "Young lady pianist and vocalist willing to assist in bar," intends to convey to his customers that if they particularly wish the music and refreshments to be supplied by the same "Young lady," all orders must be given before the Concert begins.

A LEADING American contemporary, noticing Raff's Symphony "Lenore," observes: "In the fifteen years which have elapsed since Raff composed this Symphony, he has done nothing so utterly banal and vulgar as this march movement." Raff having been dead nearly seven years, this is a rash statement. How can the writer know?

THE tenor Wachtel has been celebrating his "jubilee." He is now sixty-five years old, and, in his period of decline, may boast of two things—first, that he climbed from the box of a hackney carriage to the operatic stage; next, that he sang the principal part in "Le Postillon de Lonjumeau" one thousand times.

It is a good idea to purchase the house in which Beethoven was born, at Bonn, restore it, as far as possible, to its original condition, and use it as a Beethoven museum. Something has been said to the effect that Professor Herkomer will help on this consummation, in June next, by contributing a performance of his new pictorial music-play.

MR. CAVAILLÉ-COLL is placing in the church of St. Gervais, Rouen, an organ, constructed, it is said, on an absolutely new mechanical system, which has given the most satisfactory results. Technical details are not at present forthcoming.

ALBONI, whose name now belongs to ancient operatic history, must be wonderfully well preserved. She celebrated her sixty-fifth birthday on the 10th ult., and sang several airs to her friends with a full resonant voice, displaying what the *Ménestrel* calls "son organe si chaud et toujours si souple, et son style admirable."

MADAME ALBANI'S Concert in Boston (Mass.) was a great success. After singing "Ah! fors è lui," she was recalled again and again, and, says the *Morning Journal*, "received several handsome floral tributes, occasioning on her part so many entrances to remove them that she was quite out of breath as she responded with 'Home, sweet home.'"

ADMIRERS of Dr. Mackenzie will be glad to know that arrangements are being made for the performance of his latest work, "The Dream of Jubal," at the Cincinnati Musical Festival next year. Also that the important Oratorio begun by him for the last Birmingham Festival will, in all probability, be completed for the next.

"ANOTHER Daniel come to judgment!" Scene: A Court of justice. Defendant (charged with annoying the neighbourhood by pianoforte playing), "Can't I do within my four walls what I please?" The Bench: "Oh, yes, but if you leave the windows open the fourth wall is lacking." Verdict for complainants.

HERE is something bitter from the *Boston Transcript*: "One of the benevolent Society fads is to give concerts for the benefit of the starving dogs of London. Very likely concerts for the starving poor of London will come round in time." Neat; but the insinuation is quite untrue.

SOME American papers are getting great amusement out of the fact that one of the most "savage" of Wagnerian partisans in New York is engaged at a boiler factory. He does not at all agree with those of his fellow citizens who object to be deafened by excess of noise.

So Tamberlik has followed the great tenors of the past along the way of all flesh. He died suddenly on the 13th ult., in Paris, where his last public appearance was made twelve years ago. Musical history will not place him in the front rank, but will record against his name that he had a good C sharp in *alt*.

AN idea for Mr. Mapleson comes from Russia, where an enterprising *impresario* is fitting up a floating theatre for use on the Volga. Cannot our own resourceful manager do the same here? He might then play English opera off Limehouse, and Wagnerian music-drama at Chelsea.

HISTORY is sometimes written after the following manner: "Mendelssohn was very commonly called Mendelssohn-Bartholdy, his wife being of the Bartholdy banker's family, of Frankfurt"! Poor Uncle Bartholdy, this is fame!

MANAGERS out in the wild West have to be careful how they treat their artists. In Silver City lately, one Miss Ada Hume, *alias* the Territorial Nightingale, had a difficulty with her chief, a certain Jack Brown. The coroner held an inquest on Brown.

SOME of the foreign journals are sarcastic about Madame Patti's "farewells." The *Gazzetta Musicale* of Milan, after announcing the artist's intention again to bid adieu, makes the terse comment "Da capo al segno."

AN advertisement recently appeared calling for an organist willing to "play for the love of Jesus." It is creditable to the religious character of organists in general that there were over forty applicants for the place on those terms.

WHEN another edition of Mr. Naumann's "History of Music" is called for, it might be as well, in the interest of political geography, to correct the following: "The Americans came not only from the United States, but from California."

THE musical critic of the *Hampstead Advertiser* needs to be informed that the composition "You stole my love," which he terms a "quaint old madrigal," is a part-song composed by Mr. Walter Macfarren, and that it was published about twenty years ago.

THE Americans would never accept such a time-wasting name as the Wind Instrument Chamber Music Society. They have a similar institution in New York, and call it the Reed Club.

NEWS for Mr. Arthur Chappell. We hear from Parma of a string quintet by Bottesini, "which is destined to evoke the applause of all who love good music." It should be heard here.

WE read of a certain organist that, as well as being a good musician, he has agreeable manners and "conversational perquisites." An explanation wanted.

THERE was an advertisement recently for a church tenor "of good moral character." The advertiser did not go so far as to stipulate for religion.

THE death of Felice Varesi is announced. Born in 1813, he rose to eminence as a baritone.

ROYAL CHORAL SOCIETY.

ON Ash Wednesday, the 6th ult., Gounod's "Redemption" was performed in the Albert Hall in place of "The Messiah," which for many years was given on the first day of Lent. No one will complain of the change, as Handel's masterpiece was performed on New Year's Day and will be again heard on Good Friday. A large audience assembled to hear the sacred trilogy, thus testifying to the abiding popularity of the work, as the cast of soloists was by no means so strong as those to which the public has been accustomed at the Albert Hall. The best was Mr. Watkin Mills, who sang the music allotted to the representative of *The Redeemer* with the deep expression and earnestness it demands. Miss Robertson's voice is scarcely powerful enough to fill such a large building, and the lovely air with chorus "From Thy love as a Father" did not therefore create quite its usual effect, though she sang with taste. Mr. Charles Banks and Mr. R. Hilton were the Narrators. Mr. Barnby's splendid body of singers were in their finest form, and pure intonation was maintained even in the trying passages in diminished sevenths in the "Lamentations." Mr. Barnby took the "March to Calvary" at a somewhat slower pace than usual, greatly to the enhancement of its dignity and impressiveness.

NOVELLO'S ORATORIO CONCERTS.

THE "Dream of Jubal," the new work written by Mr. Joseph Bennett and Dr. A. C. Mackenzie, was performed with great success on February 26, at St. James's Hall. Though written for a special occasion—the Jubilee of the Liverpool Philharmonic Society, recently celebrated—it will, certainly, be brought into general use by our musical societies in town and country, as it presents features of novelty as well as merits of a sound and an enduring nature. In selecting the Scriptural character, *Jubal*, as the subject of his poem, Mr. Joseph Bennett displayed more than ordinary courage, since so little is known of our musical ancestor, all that is recorded being that "He was the father of all such as handle the harp and pipe" (Gen. iv. 21). But, relying upon the rich resources of imagination, the librettist accepted this bare statement of the Bible historian as a foundation upon which to rest a structure of fancy. In the story *Jubal* is discovered as he, on a morning in spring-time, is leaving his tent. Wandering on, he half-unconsciously touches the strings of his chorded-shell, at the sounds whereof Nature is hushed into silence. But as the music of man ceases Nature raises a song such as to lead *Jubal* to deplore the poverty of art as exemplified by his own feeble strains. Whilst in this desponding mood a deep sleep falls upon him, and he dreams a dream, wherein an Angel comes to reveal to the disconsolate father of music the after development of the art. Within the lines of this poetic framework are to be found in profusion thoughts tender, pure, and noble, expressed in language at once appropriate and elevated. That the author of the words has held his fancy under due restraint is apparent by the exclusion of all materials irrelevant, and therefore unacceptable to the composer of the music. Indeed, the *collaborateurs*, Mr. Bennett and Dr. Mackenzie, have in this instance evinced such unity of purpose as to realise the principle so strenuously advocated by the advanced school, that music should spring from none other than a poetic basis. Whether the ideas and sayings of the poet were so suggestive and fruitful as to call forth full response from the musician, or whether the latter has to an unusual degree the capacity of assimilating the notions presented him, is a question which needs no answer in the presence of a work in which perfect agreement is everywhere exemplified.

Though accompanied recitation is no novelty, inasmuch as Mendelssohn and others have largely made use of the device when illustrating spoken words, yet it has never been so fully developed as it is now by Dr. Mackenzie. The lyrical numbers, distinct from each other in every respect, are united by blank verse of a nature which demanded special treatment. To this fact we are indebted for music of a very interesting and singularly attractive order. An instrumental movement of a pastoral character commences the work. The voice of the declaimer is attended in every change of thought and circumstance by themes which seem to flow spontaneously from the spoken word. As the celestial visitant is about to reveal to the eyes of *Jubal* the interior of a vast cathedral, with its white robed choristers, a well-known passage from Handel's "Hallelujah" Chorus suggests the thought that "He shall reign for ever and ever." The Reciter pauses, and now breaks forth from the united orchestra in strains of ecstasy, "Gloria in excelsis Deo." Perhaps Dr. Mackenzie has never reached a higher level of art than that attained in this magnificent composition, wherein modern modes of expression are allied to that solemnity of utterance heard in the past. Now the hearer is told how that the Angel, waving his golden palm-branch, calls before the dreamer, in place of the lofty edifice, a lowly dwelling darkened by the overshadowing wings of the Angel of Death. In describing the sorrow of that home a *fughetta* is utilised; the subject is to the listener affecting, and the treatment throughout impressive. The air, in which words of consolation are embodied, is written for the soprano voice, and leads eventually to a passage of triumph as the singer proclaims victory over death and the grave. A very different view now meets the gaze of the dreamer, for, at the summons of the Angel, the street of a vast city is seen filled by an immense multitude awaiting the return home of a conquering army. With consummate

skill the animation witnessed is musically illustrated. The bustle of citizens hurrying to take possession of places of advantage, the gradual approach of the victors headed by their leader clearing a way through the seething currents of humanity, the passage of the mighty host through the city, all this in forcible colours is set forth in this admirable tone-picture. The Triumphal March and Chorus will doubtless be classed amongst the most popular numbers of the work. Resuming the story the Reciter dwells lovingly upon a simple cheerful scene which the Angel is spreading before the enraptured eye of the dreamer. The orchestral accompaniments again, by happily-chosen devices, suggest to the mind of the auditor rural delights, nor is the pleasure lessened when the harvesters, after partaking of their noon-day meal, place a half-reluctant youth in their midst to sing a ditty in praise of the sickle. Dr. Mackenzie, dealing with the rustic subject in a natural and jovial manner, has here given us a thoroughly characteristic song. These sights depart to give place, so willed the Angel, to a scene of deep solemnity. The city street, lately thronged with a rejoicing crowd, is now occupied by a grief-stricken multitude, assembled to pay tributes of sorrow as the lifeless body of a beloved chief is borne through their midst to its last resting-place amongst the honoured dead. There is deep pathos in the themes of the Funeral March and Chorus, the tender melodies and solemn harmonies affect the listener to an unwonted degree. The Angel, vouchsafing no other scene, ends his mission by bidding ministrants to regale the ear of *Jubal* with a Song of Love. Awakening out of sleep, *Jubal* decks with flowers his chorded-shell, and, standing before the altar, dedicates the "wondrous gift" to the service of God.

Under the direction of the composer, Dr. Mackenzie, the "Dream of Jubal" was performed in a manner reflecting honour on all concerned. At the outset the choir asserted its strength in the "Gloria in excelsis Deo." Every section of this extended and complicated piece was given with unwavering accuracy and never-failing power, while the delivery of the chorus attached to the Funeral March was marked by true intonation and good phrasing; and in the *Finale*, "O music, voice inspired of all our joy," the choristers sang with amazing vigour. The instrumentalists, led by Mr. Carrodus, interpreted the orchestral score with great ability. Mr. Edward Lloyd's splendid tones lent charm to the rustic ditty, "The Song of the Sickle," which he rendered in a style that gave prominence to the quaint rhythm of the piece. The audience strongly wished to have it repeated, but the composer and the executant were content to bow again and again. The soprano solo, "The Lord is good," was sung in a very intelligent manner by Miss Macintyre, whom indisposition alone prevented from making as great a success as at Liverpool in the same part; while Miss Lizzie Neal and Mr. Andrew Black assisted in the concerted music. To Mr. Charles Fry was assigned most important duties, since he was held responsible for the whole of Mr. Joseph Bennett's blank verse, which he declaimed with a keen appreciation of the ever varying beauty of the superb lines, never mistaking their true significance nor failing in the expression demanded. At the termination of the "Dream of Jubal" Dr. Mackenzie received an ovation.

The new Cantata was preceded by Mr. Saint-Saëns's Psalm, "The heavens declare"—a work introduced to metropolitan notice some time ago, and then, as now, accepted as one of its versatile composer's best efforts in a school and in a style with regard to which his compatriots have made few successes. The French master's solid and musicianly piece was well received, the favourite numbers being, again, the male-voice quartet "Right are the statutes" and the quintet "More to be desired are they." The vocalists taking part in this work were Miss Liza Lehmann (who was heartily applauded after her solo), Miss Monteith, Mr. Lloyd, Messrs. Andrew Black, D. Hughes, Lucas Williams, and L. Huxtable.

Determined upon holding out the interest of novelty to the public, the directors of these Concerts followed up their production of Dr. Mackenzie's "Dream of Jubal" by presenting, on the 19th ult., Mr. Dudley Buck's Cantata the "Light of Asia." Thanks to his very successful song "When

the heart is young," amateurs have long had a nodding acquaintance with Mr. Buck, but not till the occasion of this performance did the American composer appear in his true proportions as a writer of works large in dimensions and ambitious in character. We in this country ought to know more of American music, albeit, as yet, there is nothing distinctive about it, and perchance, knowledge of the "Light of Asia" will shortly be followed by acquaintance with other examples of the fact that all our cousins across the water are not given up to the pursuit of grossly material interests, such as making "corners" and syndicates.

The "Light of Asia," composed in 1886, is founded upon Sir Edwin Arnold's well-known poem of the same name, extracts from which form the libretto. We do not wonder that Mr. Buck was attracted by the beautiful story of the "great renunciation," or that the poetry, about which there is a touch of Eastern imagination and colouring, made him willing to run the risk of dealing with a narrative in blank verse. Libretti of this sort are always difficult. They handicap the composer by monotony of rhythm, while whatever dramatic qualities they possess are encumbered with the forms and manner of a story told in the third person. Happily, the "Light of Asia" is better suited for musical treatment than most of its kind. The situations are striking, and the dialogue quoted by the Narrator is abundant enough for a measure of dramatic impersonation and characterisation. By taking full advantage of these aids, and by interpolating lyrical passages from other of Sir Edwin Arnold's Indian works, Mr. Buck largely overcame the difficulties of the course he had marked out, and secured a book in which the interest of the story is rivalled only by the beauty of its language.

In the general plan of his music, Mr. Buck has followed orthodox models, his only concession to "advanced" practices being a liberal and, as many think, inordinate use of representative themes, more especially of two, standing, one for the idea of Buddha, the other for the sympathy and love out of which the whole story springs. These are rarely absent long together, and their almost continuous employment in primitive form becomes, we are bound to say, a little wearisome ere the end is reached. Otherwise we have in the "Light of Asia" a Cantata built upon the lines of kindred works by Schumann, Mendelssohn, and their contemporaries, under whose artistic influence Mr. Buck received his training at Leipzig. In further examining the Cantata it quickly appears that attention is claimed chiefly by the choruses and the orchestral music. The book afforded scarcely any opportunity for pure lyrics in the form of airs (though there is one developed duet), and the solos are chiefly continuations of the narrative treated in declamatory style. This difficulty Mr. Buck has to a large extent overcome by the special propriety of the declamatory phrases, the use, wherever possible, of pleasing *cantabile*, and interesting employment of the orchestra, which forms a distinct source of charm. Nevertheless, the principal attraction of the work lies in its concerted numbers, which are numerous, effective, and, at the same time, easy enough for a recommendation of the Cantata to choral societies all the country over. In the structure of the choruses there is very little contrapuntal elaboration. Here and there a point of imitation and a fughetto or two satisfy the composer in this respect, he preferring to get his effects through harmony and colour. To this end he often writes in simplest fashion for the voices, avoiding rather than seeking the conspicuous freedom of modern treatment, without, however, being archaic, and employing the orchestra, with judgment and conspicuous success, as the source of aught else necessary to complete the design. Some of the choruses are masterpieces of their unpretending kind. We refer especially to the Spring-song, "O come and see the pleasure of the Spring," the beautiful march and chorus "Now flock Kapilavastu's maidens," the bright Wedding hymn, "Enter, thrice happy," and the dreamy, voluptuous "Softly the Indian night," in which poetry and music are wedded on terms of perfect equality. These numbers, and others that might be named, carry on the interest of the Cantata, which we may accept as in all respects fitted for wide and general use amongst us with advantage to the public taste.

The performance, conducted ably and with painstaking care by Dr. Mackenzie, brought all the merits of the work to light. Both orchestra and chorus were equal to the demands upon them, while the soloists, Madame Nordica, Mr. Lloyd, and Mr. Andrew Black, did exceptionally good service, the last-named artist making clear his pretensions to rank among the most rising baritones of the day. Although the "Light of Asia" did not startle its audience, it held their attention to the end—a feat which, accomplished by legitimate means, is in these days equivalent almost to a triumph.

PHILHARMONIC SOCIETY.

THIS venerable institution entered upon its seventy-seventh season on the 14th ult., and made a remarkably good beginning; the public attending in number sufficient to exhaust the capacity of St. James's Hall, while the performance, conducted by Dr. Mackenzie in the absence of Mr. Cowen, was altogether worthy of the Society's renown. The hero of the evening was unquestionably Mr. Grieg, the heroine being Mr. Grieg's wife, who sang, in her own unique and most artistic fashion, a selection from her husband's songs, he accompanying with such delicacy and poetic feeling as drew almost an unfair measure of attention to the pianoforte. The Norwegian master further conducted a performance of his Suite in four movements, made up from incidental music to Rosen's "Peer Gynt," and called by the name of that drama. Amateurs will have in mind that this Suite was introduced at the London Symphony Concerts last November, but then heard under the disadvantage of no key to the meaning of the music and apart from the composer's supervision. Under Mr. Grieg's direction, helped by general knowledge of the dramatic significance of the various numbers, the work appeared at its best, making a genuine "sensation." The performance was most masterly, the splendid Philharmonic orchestra seconding the Composer-conductor to a marvel. No more striking and picturesque effects have been produced in our concert-rooms for a long time. Miss Geisler-Schubert's execution of Schumann's Pianoforte Concerto proved a sad disappointment of the hopes excited at her previous Recital in Princes' Hall. Owing to the cause, possibly, of indisposition or over-anxiety the pianist did not give a satisfactory reading of the work. It is fair to say, however, that she did better with her great uncle's Impromptu in F minor. The purely orchestral selections at this Concert were Sterndale Bennett's charming Overture "Parisina"—a work memorable, in one sense, as causing the life-long estrangement of its composer and the late Sir Michael Costa; noteworthy, in another and a better sense, for its characteristic elegance and beauty. Beethoven's Fourth Symphony occupied the place of honour, and Dr. Mackenzie's masterly Scottish Rhapsody, entitled "Burns," closed the programme. These works had an adequate rendering, and were loudly applauded.

It may here be added that the Society entered upon its new season with a guarantee fund approaching £2,500. Since this time last year, three members—Mr. H. Baumer, Dr. W. H. Monk, Mr. Sydney Smith, and one female associate—Mrs. Phillips—have passed away.

LONDON SYMPHONY CONCERTS.

MR. HENSCHEL brought his enterprise to a brilliant conclusion on the afternoon of February 27. London amateurs have heard much concerning the merits of Yorkshire singers, especially those of Leeds, but the experiment of bringing a choral force to the metropolis to take part in a Concert at St. James's Hall had not been made until Mr. Henschel boldly undertook it at considerable cost to himself. It should be stated, however, in contradiction of a widely circulated error, that it was a portion of the Leeds Philharmonic Choir, and not the Festival Choir, which took part in the performance above-mentioned, the latter body having no corporate existence apart from its duties at the triennial gatherings, after each of which it is disbanded. This is simply a matter of explanation, not of apology, for

none whatever is needed on behalf of the 164 choraleists who came to London under Mr. Alfred Broughton. The performance of Mendelssohn's "First Walpurgis Night" showed of what mettle they were made, and that of the choral portion of Beethoven's Ninth Symphony was unquestionably the finest ever heard in London. The bright tone of the sopranos was marvellously effective in the sustained high notes, and the volume of sound produced by the forty-two basses was equally remarkable. Another important feature was the splendid attack, the utmost possible effect being given to every entry by the unanimity of the singers. It should be added that Mr. Broughton conducted Mendelssohn's work, and Mr. Henschel the Symphony. The solo parts in the latter were worthily sustained by Miss Fillinger, Miss Lena Little, Mr. Orlando Harley, and Mr. Max Heinrich. We are pleased to learn that there is a prospect of these Concerts being continued, a committee having been formed to raise a guarantee fund to sustain Mr. Henschel against loss. Certain reforms in matters of detail are advisable, of which the committee will doubtless take cognisance.

THE BACH CHOIR.

THIS valuable Association is now in its fourteenth season and happily shows no sign of decay. It has been necessary at times to observe that the master whose name it bears was unduly thrust aside in favour of modern composers, and we can, therefore, unreservedly praise the selection offered at the first Concert this season, held at St. James's Hall, on the 5th ult. Bach occupied the entire evening, the vocal works of the Leipzig Cantor being associated with some of his instrumental pieces, in which the inestimable co-operation of Dr. Joachim was secured. Two of the innumerable Church Cantatas were included. The second in the order of the programme, though the earliest in the period of composition, was "Halt im Gedächtniss," written for the octave of Easter Day, known in the English Liturgy as Low Sunday, probably in the early years of Bach's sojourn in Leipzig. It is a very vigorous example of this period, and contains some of those striking proofs of the master's skill in the dramatic style of which we have so many in the "St. Matthew" and the "St. John" Passions. The most remarkable number is a so-called *Arie*, in which the basses sing the greeting of Christ, "Peace be unto you," in 3-4 measure, while the Church responds appealingly in entirely different music in common time. The tenor air, with accompaniment for oboe d'amore, "My Jesus hath arisen," is in the composer's brightest style, and the opening fugal chorus, with a quaint effect produced by the long sustained note on the word "Hold," is equally worthy of note. Far more remarkable for modern feeling and expression, however, is the other Cantata, "Wachet auf," of which Spitta speaks in eloquent terms. According to this greatest of all authorities on Bach, the work was written for the rarely occurring 27th Sunday after Trinity, in 1731. It is founded on an old German Chorale, of which Mendelssohn makes such effective use in "St. Paul," but Bach's treatment is far more varied and elaborate. There are six numbers in all, three of which consist of a special treatment of the verses in chorale form. The first is given out by the soprano as a *Canto fermo*, while the part-writing for the other voices is florid. The next is allotted to the tenors in unison, while the strings accompany in a theme of great beauty and expressiveness, and the third is harmonised simply for four voices. Between these verses are two duets for soprano and baritone, the first expressing the longing of the Church for the Advent of Christ, the heavenly Bridegroom, and the second, the joy of perfect union. The first of these resembles the air "Have mercy upon me" in the "Matthew" Passion Music, even to the extent of a violin obbligato. The second is charmingly melodious and graceful, justifying Spitta's description of it as a spiritualised love duet. The choir sang efficiently in both Cantatas, and was heard to even greater advantage in the magnificent unaccompanied Motet in eight parts, "Singet dem Herrn." The pure quality of the voices, the steady attack, and the maintenance of the pitch were worthy of much praise. Of Dr. Joachim's rendering of the Violin Concerto in A minor, and the Sonata in G minor, it is only

necessary to say that the great artist has never played more finely. The entire Concert was an artistic success, and much credit is due to Professor Villiers Stanford, who conducted with the utmost tact and judgment.

CRYSTAL PALACE CONCERTS.

QUIETNESS has been the distinguishing feature of these Concerts during the past month, the proportion of novelty in the programmes being surprisingly small for Sydenham. On the 2nd ult. Beethoven's Choral Symphony overshadowed everything else in the scheme. It is worthy of note that the gigantic work was given three days earlier in St. James's Hall, for, although the Ninth Symphony is now heard far more frequently than in former years, two performances in one week is still a rare occurrence. Comparisons, of course, were inevitable, and with regard to the orchestral movements they were all in favour of the Crystal Palace. Mr. Manns's orchestra was evidently on its mettle and it is impossible to imagine a finer interpretation. The choir must be complimented for its good intentions. London amateur singers have not the same physique as their Yorkshire brethren, but, at any rate, they can display earnestness in their work, and this the Crystal Palace Choir did with success in all but a few exceptionally trying passages. Miss Fillunger, Madame Belle Cole, Mr. Charles Chillely, and Mr. Watkin Mills were quite equal to their duties in the solo parts. An interesting feature of the Concert was the performance for the first time of Berlioz's "Marche Funèbre pour la dernière scène d'Hamlet," one of three pieces entitled "Tristia," composed in 1848. The composer was at the time in a melancholy mood, being profoundly affected by the horrors of the French Revolution in that year, and the companion pieces are a "Méditation Religieuse" and "La Mort d'Ophélie." They are described as being for choir with orchestra, but in the Hamlet funeral march the singers have merely to sing "Ah!" six times in the course of the movement. The effect is peculiar and impressive and the music generally is in Berlioz's most original vein. On another occasion, perhaps, Mr. Manns will permit us to hear the other numbers of the set. It should be added that the vocalists above-named contributed well chosen songs, but there was nothing to require individual mention.

Of the next two Concerts there is very little to be said. The programme of the 9th ult. included two works, for the first time at Sydenham—namely, Dr. J. F. Bridge's Overture "La Mort d'Arthur" and Brahms's Symphony (No. 4) in E minor. The former was first performed in Birmingham, next in Bristol, and in London at the Symphony Concerts, and also by the Westminster Orchestral Society. We have dealt fully with the work on the two last-named occasions and have nothing to add to the opinions then recorded. It may be noted that "G" declares that Dr. Bridge has followed Tennyson's poem step by step, and he therefore identifies every phrase as having some poetic significance. If this be so, the composer should abandon once and for all such an artificial method of procedure. With the exception of the beautiful slow movement, the Symphony did not greatly please. For direct inspiration the work is of less value than any of the earlier Symphonies, though it is a monumental example of mere musicianship. Mozart and Beethoven knew how to combine the one with the other; Brahms, less gifted, sometimes succeeds, and sometimes, as in the present instance, fails. Of Madame Néruda's rendering of Beethoven's Violin Concerto it would be difficult to speak too highly. Often as the artist has played the work she has never realised its beauty and power more fully than on this occasion. Mr. Plunket Greene created an extremely favourable impression in an air from Handel's "Berenice" and two of Dr. Villiers Stanford's Collection of old Irish melodies.

With one exception the programme of the 16th consisted of works familiar to musicians as household words. It is certainly unnecessary to criticise Beethoven's Pastoral Symphony or the Overtures to "Oberon" and "Die Meistersinger." Raff's Concerto in D for violoncello (Op. 193) had been played but once before by Signor Piatti thirteen years ago. It is well written for the principal instrument, and, as usual with Raff, the themes are simple

and tuneful, but the writing generally is second-rate. The present executant was Mr. Ernest Gillet, who played remarkably well; tone, phrasing, and intonation being alike satisfactory. Mr. Lloyd sang airs by Gluck and Dvorák in his customary matchless style.

By a curious coincidence—we do not suppose it was anything more—not one of the great masters was represented in the programme of the 23rd ult. Indeed, the whole of the orchestral works belong to the domain of programme music, two of them being novelties. Mr. Prout's new Overture in E, entitled "Rokeby," is, it is true, not to be regarded simply as a musical illustration of Scott's poem; very wisely the composer has thrown his ideas into classical form, and left his hearers to attach any meaning they please to them, or to regard them as "pure" music. We prefer the latter course, and can thus praise the Overture without qualification. Its general character is energetic and almost fierce, but the gentle and tender second subject affords the necessary relief. The scoring is very rich and full, the composer making free use of brass and percussion, as befits his subject. The other novelty was Mr. Saint-Saëns's symphonic poem "Phaëton," a wild, cleverly scored, but vulgar piece, more suited to Promenade Concerts than the Crystal Palace. A splendid performance was given of Raff's "Lenore" Symphony, the beautiful slow movement being especially well played. With regard to the rendering of Liszt's Piano-forte Concerto in A, by Mr. Stavenhagen, no praise could be too high. The enormous difficulties of the work did not seem to affect the young performer in the least, and it is certain that in this class of music, at any rate, Mr. Stavenhagen has no superior.

ROYAL ACADEMY OF MUSIC.

At the Chamber Concert given by the Students of the Royal Academy of Music in St. James's Hall, on the afternoon of the 4th ult., the programme and the performance were alike excellent. The introduction of Wesley's beautiful and devotional Anthem "Blessed be the Lord God" is an indication of the desire of the Principal, Dr. A. C. Mackenzie, to promote as far as possible the study of the masterworks of the composers in a school which is especially English. The choir sang the Anthem well and expressively, as they did also two cleverly-written part-songs by Mr. G. J. Bennett, Mus. Bac., Cantab., a former student of the Academy. The programme also included a song composed by Miss Rose Meyer, written in a style of much originality, and an extremely interesting set of Variations on a theme in F, for pianoforte, violin, viola, and violoncello, the work of Miss Amy Horrocks. The knowledge of the capabilities of the several instruments shown in the work, and the manner in which they are employed, are most creditable to the taste and musicianship of the composer. The vocal solos were very good, and their performance was highly appreciated; Miss Greta Williams, a pupil of Mr. E. Holland, gaining especial favour for her interpretation of Gluck's "Che farò"; and Miss Ethel Barns, a pupil of M. Sainton, by her performance of Ernst's "Elegie," exhibiting considerable ability as a violinist. Dr. A. C. Mackenzie conducted the Concert.

WESTMINSTER ORCHESTRAL SOCIETY.

We have already referred to the interesting scheme put forward by this Society for the present season, and have now to notice briefly the second of the three Concerts of English music, which was given in the Westminster Town Hall on the 13th ult. Apart from the new Symphony by Mr. C. Stewart Macpherson, which gave special importance to the occasion, the scheme was admirable. For example, Dr. A. C. Mackenzie conducted his Violin Concerto, the executant being Miss Winifred Robinson, who gave, on the whole, a highly creditable reading of the work. Mention should also be made of Mr. Walter Macfarren's Pastoral Overture, Miss Ethel Boyce's brilliant March in E, and two new songs by Mr. Ernest Birch. The Symphony of Mr. Macpherson is extremely well-written, though the first, second, and fourth movements are too reminiscent of Wagner to be generally acceptable. The *Scherzo* is superior to the rest of the work in freshness

of thematic material, and the scoring for the wind is excellent. On the whole the Symphony is a work of considerable promise, and the composer may be encouraged to persevere. The playing of the orchestra was a considerable advance on the previous Concert.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE fact should be recorded that in the programmes of the nine Concerts of which we have to make mention this month, there was only one addition to the repertory and not a single work by an English composer. We make this statement in no carping spirit, but merely with the view of calling attention to the indifference of the public with respect to novelties and also to the claims of native art. At some future time it may be different, but at present those who make it their business to show that English music is worth hearing must be satisfied with reaping honour; they will gain no material reward. The latter comes rather to a public caterer who is fortunate enough to secure a musical "lion," as was shown on February 25, when the appearance of Mr. Grieg had the effect of crowding St. James's Hall in all parts. The trifling pieces played by the popular Norwegian composer were not very interesting, but the delightful Sonata in F, for pianoforte and violin (Op. 8), was a welcome item, and Madame Grieg's rendering of five of the *Lieder* was equally appreciated. Dvorák's beautiful and original Quartet in E flat (Op. 51) and Beethoven's Trio in G (Op. 9, No. 2) completed the programme.

The appearance of Madame de Pachmann as pianist was the most interesting feature of the Concert of Saturday, the 2nd ult. She played Raff's Prelude and Fugue (Op. 72)—the first and last movements of a Suite of which the remaining sections are equally worthy of a hearing—and other pieces by Rubinstein and Weber. The concerted works were Brahms's magnificent Sextet in G (Op. 36), Mozart's Duet in G, for violin and viola, and Chopin's Introduction and Polonaise for pianoforte and violoncello. Miss Liza Lehmann sang Dessauer's "Le Retour des Promis" with much charm of style. Attention may be called to an error which always occurs in the analytical programme when a work of Chopin's is performed. It is said that the Polish Songs are published as Op. 47, the number of the Ballade in A flat. That is not so; the Polish Songs are numbered Op. 74.

The re-appearance of Dr. Joachim is still an event of interest, and a large audience assembled on Monday, the 4th ult., to welcome the great Hungarian violinist. The programme on such an occasion would scarcely be complete without a Rasoumowsky Quartet, and the choice this time fell upon the work in E minor (Op. 59, No. 2). Of the rendering it is surely unnecessary to say anything; until Dr. Joachim's powers begin to wane, which happily is not yet, criticism in his case is out of place. For his solo he modestly selected the *Adagio* from Spohr's sixth Concerto and, for an encore, a *Scherzo* by the same composer. Three rather dry studies by Henselt were correctly played by Miss Zimmermann, and Haydn's Quartet in B flat (Op. 64, No. 5) concluded the Concert. Miss Liza Lehmann was again the vocalist, her selections being Gordigiani's lively air "O Santissima Vergine," and two well written songs by Miss Maude White.

On the following Saturday Mr. Grieg again appeared, and every seat in St. James's Hall could have been sold twice over. Every square foot of standing room had its occupant and the room presented a remarkable appearance. To musicians the most interesting item in the programme was the Sonata in G minor (Op. 13), for pianoforte and violin, which was given for the first time at these Concerts. The work, like its companions, is in three movements, all of nearly equal merit and full of Scandinavian character, though rather unsatisfactory as regards development. Each movement is a series of themes, rather than a homogeneous structure. The charm of the melodies themselves, however, affords compensation for this defect, and the Sonata, as played by the composer and Dr. Joachim, excited much enthusiasm. Mr. Grieg also played his clever Suite "Aus Holberg's Zeit," and Madame Grieg was heard in five of the songs, which, as usual, she rendered to perfection. Mozart's Quintet in D commenced the Concert and

Mendelssohn's fragments of a Quartet brought it to a conclusion.

The attendance on the following Monday was almost equally large, the programme being one of the most attractive Mr. Chappell could arrange. The co-operation of Madame Néruda and Dr. Joachim in Bach's double Violin Concerto in D minor naturally interested the public, as it has done on former occasions, and the performance stimulated the audience to such a pitch of enthusiasm that the artists eventually gave way to the demands for an encore, and repeated the beautiful *Largo*, one of the most expressive movements Bach has ever penned. The performance of Schumann's "Faschingschwank aus Wien," by Miss Fanny Davies, was admirable, and deserved all the applause it received. Beethoven's concise but thoroughly characteristic Quartet in F minor (Op. 95) and Mozart's familiar Sonata in A, for pianoforte and violin, completed the instrumental items. Miss Marguerite Hall showed how rapidly she is improving as a vocalist in Gluck's fine air "Divinités du Styx" and songs by Henschel and Brahms.

Little need be said concerning the Concert of Saturday, the 16th ult. The concerted works were Beethoven's Quartet in C minor (Op. 18, No. 4), Schumann's Pianoforte Trio in F (Op. 80), and Spohr's Duo Concertante in A minor, for violin and viola (Op. 67, No. 1), the executants in the last-named work being Messrs. Joachim and Straus. Mlle. Janotha was the pianist, and she has never appeared to greater advantage than in Beethoven's so-called Pastoral Sonata. Why, however, she should have preluded on "Auld Lang Syne," or puzzled the audience by giving Beethoven's Variations on "God save the Queen" as an encore, it is difficult to say. The vocalist was Miss Fillunger, who gave great satisfaction in *Lieder* by Schubert and Brahms.

Almost equally familiar was the programme of Monday, the 18th ult. It is certainly quite unnecessary to inform the readers of THE MUSICAL TIMES of the merits of Mozart's Quintet in G minor, or of Tartini's Sonata, "Il Trillo Del Diavolo," which Dr. Joachim plays once, it not twice, every season. Schumann's Sonata in A minor, for pianoforte and violin (Op. 105), is less familiar, but it is rapidly coming into favour. Though penned at the time when symptoms of mental decay had already appeared, Schumann never wrote more melodious and spontaneous music. The Sonata was beautifully played by Madame de Pachmann and Dr. Joachim. The pianist contented herself with three of Chopin's Etudes, in which she displayed excellent touch and finger work generally. Mr. Santley was encored in Sullivan's song "Thou'rt passing hence," and he also introduced a clever and characteristic "Magyar Song," by Felix Semon.

On the following Saturday Mendelssohn's early Quintet in A (Op. 18) and Beethoven's Sonata in C minor, for pianoforte and violin (Op. 30, No. 2), were the most important works in the scheme. Dr. Joachim played his favourite Schumann transcriptions, "Gartenlied," and "Am Springbrunnen," from the four-hand pieces (Op. 85); and Miss Zimmermann, who is now almost the only leading pianist who plays Sterndale Bennett's music, afforded a lesson to students by her artistic rendering of his Sketches, "The Lake, Millstream, and Fountain." Mr. Santley was the vocalist, and among his selections was an elegant setting of verses, "The Lover's Appeal," from Sir Thomas Wyatt's poems, by Signor Piatti, who has added an obbligato for violoncello. He was afterwards encored in Schumann's "Ich grolle nicht."

A very attractive though brief programme filled St. James's Hall on Monday, the 25th ult. Brahms's Sextet in B flat (Op. 18), the earliest of the composer's works ever introduced at the Popular Concerts, is now one of the most generally appreciated pieces in the repertory. The vigorous *Scherzo* was as usual encored, and the performance generally was as near perfection as possible. Of Beethoven's "Kreutzer" Sonata for pianoforte and violin, nothing need be said except to record a very fine rendering by Miss Fanny Davies and Dr. Joachim. The gifted young pianist had a very easy task in her solo, Mendelssohn's Andante and Variations in E flat (Op. 82). Miss Marguerite Hall rendered songs by Maude White and Kjerulf with success.

WIND INSTRUMENT CONCERTS.

WHILE the popularity of chamber music for pianoforte and strings has vastly increased of late years, the many works written by the great masters for wind instruments are for the most part neglected. With the laudable object of bringing them under notice, an Association has been formed with the title of the Wind Instrument Chamber Music Society. Its aims are not only to give Concerts, but to promote the publication of works and to offer prizes for compositions. Thus a prize is now offered of twenty guineas for a Quintet for flute, oboe, clarinet, bassoon, and horn, and the particulars of the competition will be found in our advertisement columns for March. Three Concerts are to be given this season at the Royal Academy of Music, and the first of these took place on Friday, the 22nd ult. Three works were given—namely, Beethoven's bright and tuneful Quintet in E flat (Op. 16), a charming Quintet, in the same key, by Mozart, and a very piquant and attractive Sonata, bearing the title of "Undine," for pianoforte and flute, by Reinecke. The executants were—flute, Mr. Vivian; oboe, Mr. Malsch; clarinet, Mr. G. A. Clinton; horn, Mr. Borsdorf; bassoon, Mr. T. Wotton; and pianoforte, Mr. Eugene Dubruc; the performances being all that could be desired. Equal praise is due to Mr. Max Heinrich for his expressive rendering of an interesting selection of songs by Mr. Charles H. Lloyd, Kalliwoda, and Brahms. We wish the Society every success in its excellent undertaking.

MR. GRIEG'S RECITAL.

THE favour in which Mr. Grieg and his music are held by the public was never more clearly displayed than on the afternoon of the 20th ult., when, at a few days' notice, an audience almost filling St. James's Hall assembled to listen to a programme consisting of solo pieces and duets from the pen of the Norwegian composer. The most important item was the Sonata in C minor, for pianoforte and violin (Op. 45), which had only been heard once or twice before in London, and not at all at the Popular Concerts. The first movement of the work is satisfactory as to construction, but the themes have scarcely as much spontaneity as is usual with Grieg. The next movement, a Romanza, with an alternative section of a livelier character, is, however, in his best vein, and there is some piquant writing in the *Finale*. The work was beautifully rendered by the composer and Mr. Johannes Wolff, the pure refined style of the violinist being exactly suited to the music. Madame Grieg, with whose skill as a vocalist we are well acquainted, proved herself equally capable as a pianist in the charming Norwegian Dances (Op. 35). These little four-hand pieces are among Grieg's happiest efforts. The composer played his "Suite in the Old Style" and some smaller pieces, and Madame Grieg was twice encored in a selection of the songs.

ROYAL COLLEGE OF MUSIC.

THE final examination for fifteen original open scholarships in the Royal College of Music took place on the 15th and 16th ult.

The total number of candidates applying was 460. Of these 24 were disqualified on various grounds of irregularity, &c., and the remainder were examined at 44 centres on February 20, and reduced to 139; and these were brought to the College itself, for final examination, which terminated on Saturday, the 16th ult.

The candidates for this final examination were divided as follows:—Composition, 3; singing, 34; pianoforte, 46; organ, 7; violin, 27; violoncello, 5; harp, 1; wind instruments, 16.

The following are the names of the successful candidates and of the *proxime accesserunt*:—

Composition.—Scholar—Thomas Chapman (for one year), Loughborough.

Singing.—Scholars—Margaret Purvis, Cardiff; Jeannie Rankin, Manchester; Charlotte Russell, Limerick. Proxime—Eleanor Jenkins, Llanelly; John W. S. Metcalfe, Kendal; H. Maud Michelmores, Dartmouth; Harry C. H. Peacock, Birmingham; Henrietta M. Pears, Tottenham.

Pianoforte.—Scholars—Edith Green, Herne Hill; Hester Sloman, West Norwood; Augusta D. Spiller, Acton. Proxime—Annie Carr, Ealing; Maud L. Evans, West Hampstead; Olive A. B. Harvey, New Bromley; Grace Keeble, Denmark Hill; Matilda Miller, Holloway; Emily C. Smith, Acton.

Violin.—Scholar—Charles L. Jacoby, West Hampstead. Proxime—Maud E. Aldis, Walsall; Jeanette A. Atkinson, Harrow; Jessie Grimson, Ealing; Thomas Parker, Longton; Lilian M. Wright, West Brompton.

Violoncello.—Scholar—Thomas E. Hill, South Kensington. Proxime—Alice Elieson, West Kensington; Ernest A. R. Lane (harp), Bath.

Organ.—Scholar—Percy C. Buck, Stratford. Proxime—Robert F. Ellingford, Poplar; Charles E. Evers, London.

Wind Instruments.—Scholars—John E. Borland (horn), Highbury; Walter H. Cordwell (bassoon), Upper Clapton; Charles Draper (clarinet), Penarth; Lewis G. Horton (oboe), Vauxhall; Oscar Thomas (trumpet), Merthyr Tydfil. Proxime—Charles H. Ellis (trumpet), London; Thomas Ely (clarinet), Pimlico; Walter S. Hinchliffe (oboe), York.

A NEW OPERA BY ANTONIN DVORÁK.

ON February 13 a new opera by Antonin Dvorák, entitled "The Jacobin," was produced for the first time at the National Bohemian Theatre of Prague, and was received with the greatest enthusiasm by the composer's countrymen. In a sympathetic article on the subject from the pen of the well-known Dresden critic, Herr Ludwig Hartmann, contained in a recent issue of the *Neue Zeitschrift für Musik*, the writer says, *inter alia*:—"A musician who, like Dvorák, has already gained so considerable a reputation, must needs possess much strength of character in concentrating his efforts upon a work, the appreciation of which, on account of the language whereto its music is wedded, has to be confined within narrow limits. In this sense, Dvorák, Smetana, Bendl, and Fibich are, indeed, great patriots. They have created a national Bohemian art, and it will not be long before this fact will be more generally comprehended outside their own country. . . . Dvorák's new work 'The Jacobin' may be described as a musical opera. It is true, every opera should be musical. But it may, perhaps, be permissible to distinguish between scenic operas, vocal operas, and musical operas. Every musician will understand what is meant. Thus the charm of Dvorák's new work consists in the exceedingly beautiful orchestration and in the masterly treatment of its forms. 'The Jacobin' is, indeed, a comic opera, with songs, choruses, duets, &c., of a more or less popular type, but they are not rigidly separated from each other, and the work, in its totality, betrays the influence not only of Wagner, but of the new German School generally. Not by any means, however, to the extent of imitation; the national Czech element is much too pronounced for that. But whereas Brahms makes a distinct stand against Wagnerian precepts, his friend Dvorák, in his capacity of dramatic composer, does not disdain to profit by the wealth of characteristic expression and variation of colour for which we are indebted to Wagner. Indeed, in proportion to the importance of its subject, too much has been done, perhaps, for 'The Jacobin' in the way of orchestral effects and polyphonic devices, however masterly. The libretto (from the pen of the daughter of the veteran leader of the Czech party, Rieger) deals with the conflict arising between a Bohemian Conservative nobleman and his son who, whilst residing in the French capital (1793), has been denounced to the father as having joined the 'Jacobins.' The young noble, however, far from having become a revolutionary, succeeds in refuting the false accusations of his enemies, and, returning to his ancestral home, a reconciliation takes place and all ends happily. In view of this peaceful catastrophe, the son's grief, the fury of his enemies, the parental wrath, are here depicted in colours somewhat too sombre, and appertaining more properly to opera seria. Altogether enchanting, inexhaustible in their melodiousness and quaintness of rhythm, however, are the brighter portions of the work, accompanied as they are by the running commentary of an orchestra *à la* 'Meistersinger.' . . . With an almost culpable prudishness the composer—ignoring his

special gift in this direction—has abstained from the use of the national dance-music in his new opera. There can be no doubt, however, that by virtue of his easy command of the voices, the originality of his harmonies, and the masterly treatment of the orchestra, Dvorák must be placed in the front rank of contemporary composers."

MR. MAX PAUER'S RECITAL.

THE Princes' Hall was well filled on the afternoon of the 7th ult., when Mr. Max Pauer gave a Pianoforte Recital. A better programme could not have been framed, every class of pianoforte music being represented. It is therefore almost needless to state that the powers of the young executant were not displayed to equal advantage in every item, for very few pianists are at home in all styles of composition. At present Mr. Max Pauer is most satisfactory in the works of the older masters. He gave a highly commendable rendering of Bach's Chromatic Fantasia and Fugue, and his performance of Beethoven's rarely heard Sonata in F (Op. 54) was an admirable display of technical ability. His playing of Schumann's "Carnaval" cannot be described in such high terms. Except for a certain hardness of touch the manipulation was excellent, but the performer did not seem to enter into the spirit of the music, and the composer's poetical ideas were therefore not fully realised. Mr. Pauer, however, has youth on his side, and there is every probability that with further experience he will improve as an artist. The rest of his programme need not be spoken of in detail. It included Chopin's Ballade (No. 4), a little piece called "The Spinning Wheel," by Mr. J. F. Barnett, and pieces by Schütt, Moszkowski, and Liszt.

PIANOFORTE RECITALS.

MISS DORA BRIGHT may, on the whole, be said to have shown her gifts as an executive artist in a more favourable light at her second Recital (Princes' Hall, February 27) than at her first. The event unluckily clashed with the last Symphony Concert and the *début* of the Leeds choristers, but there was, nevertheless, a fair and certainly appreciative attendance. Miss Bright's most serious essay was the performance of Beethoven's thirty-two Variations in C minor, and of this she acquitted herself in a highly intelligent manner, her rendering lacking neither contrast nor artistic feeling, while her excellent technique stood the player in good stead throughout. Miss Bright also gave a neat rendering of Bach's Fantasia Cromatica and Fugue, while among other works, in which her elastic touch and facile style won special admiration, may be enumerated Sterndale Bennett's Scherzo in E minor (Op. 27), and a graceful Mazurka and Impromptu by Mr. Edward German. Miss Bright continued her exposition of Mr. Walter Macfarren's new Studies, playing Nos. 5, 6, 7, and 8; and she also brought forward her own cleverly written Variations for two pianofortes, on an original theme in G minor by G. A. Macfarren, in the interpretation whereof she was assisted by another talented young Academy student, Miss Ethel Boyce. Mr. David Hughes was the vocalist.

Mr. Walter Macfarren repeated his Recital of ancient and modern pianoforte music at Westminster Town Hall, on Monday afternoon, the 18th ult., interspersing it as before with historical and analytical remarks of a highly interesting and instructive nature. Considering the limits of the space to which Mr. Macfarren was necessarily restricted—his undertaking occupying fewer hours than it fairly might days—his scheme was admirably comprehensive and concise. It ranged from Handel's familiar Air and Variations known as "The Harmonious Blacksmith," and examples from Bach's "Wohltemperirte Clavier" and Clementi's "Gradus ad Parnassum," through such representative writers for the pianoforte as Mozart, Beethoven, Cramer, Weber, Moscheles, Mendelssohn, Chopin, Schumann, and Thalberg, down to our own accomplished composer, Sterndale Bennett, whose ever-welcome sketches, "The Lake," "The Millstream," and "The Fountain," formed a graceful and worthy ending to a series of apt illustrations. To dilate on Mr. Macfarren's performance or the attentive, sympathetic attitude of his auditory would be wholly superfluous.

We had occasion to speak in high terms of Mr. Robert Goldbeck in connection with a Recital which he gave at Steinway Hall last June, and the grounds for that praise were amply renewed on the 19th ult., when Mr. Goldbeck gave a Soirée-Musicale—the old French term has quite fallen into disuse of late—in the same hall. As before, Mr. Goldbeck came forward in the double capacity of composer and executant, and among other things introduced the arrangement for two pianofortes of his second Concerto—the same work, if we are not mistaken, that he played last summer. His wife was his coadjutor in the present instance. Mr. Goldbeck gave a neat, refined performance of Beethoven's Sonata in D minor (Op. 31, No. 2), but his brilliant *mécanisme* had more fitting opportunity for display in Liszt's Rhapsody (No. 13), and the transcription of Mendelssohn's "On wings of music." His playing in these pieces elicited very warm applause. Madame Antoinette Sterling was the vocalist. She sang a couple of *Lieder* by Schubert, and a song of Mr. Goldbeck's, called "One rainy day."

MR. DE MANBY SERGISON'S CONCERTS.

FOR the continuation of his series of winter Concerts after February, Mr. W. de Manby Sergison was driven to a fresh *locale*. Accordingly, on the 5th ult., he gave a *Matinée* in the elegant music-room of the "Meistersingers" Club, generously placed at his disposal by the committee. The principal part of the programme on this occasion was Mendelssohn's Pianoforte Trio in C minor (Op. 66, No. 2), Mr. Sergison taking the leading instrument, and having for coadjutors M. Guillaume Frank and Mr. Charles Ould. The violinist was also heard in a number of shorter pieces—viz., an Elegie and Gavotte of his own, a Mazurka by Wieniawski, and a Berceuse by Gabriel Faure. Mdle. Jeanne Douste executed with her accustomed facility and charm a Study by Chopin, Weber's "Moto perpetuo," and some *morceaux* by Rubinstein and Brahms. The singers of the afternoon were Miss Robertson, Madame de Fonblanque, Miss Hilda Wilson, Madame Berger Henderson (who gave some Hungarian songs), and Mr. Gregory Hast. At the Concert of the 14th ult., given at 14, Eaton Place (by permission of Mr. T. Percival Beckwith), the Hann Quartet took part in an interesting scheme, embracing Schumann's Quartet in A minor (Op. 41, No. 1) and Spohr's Quartet in G minor (Op. 4, No. 1). Both works were executed with admirable intelligence and smoothness of *ensemble*. That popular virtuoso, Mr. Tivadar Nachéz, appeared twice in course of the afternoon, playing first a Prelude by Bach, Schumann's "Träumerei," and a Mazurka by Wieniawski, and later on a couple of characteristic fugitive pieces from his own pen. In each instance his clever playing evoked the heartiest applause. An equal measure of favour was vouchsafed to the pianist, Mr. Alfred Hollins, whose faultless technique and rare artistic sentiment were exhibited to advantage in his own "Rêverie d'Amour," in Sterndale Bennett's sketch "The Fountain," and in an effective Tarantelle by Moszkowski. Madame Belle Cole and Mr. Charles Ackerman were the vocalists. Mr. Sergison, as usual, did the work of accompaniment.

MUSICAL ASSOCIATION.

At the March meeting of this Society Mr. E. J. Payne, M.A., the President of the Cremona Society, lectured on the "Viola da Gamba," and offered some interesting remarks on the history of this instrument, and on the reasons why it had fallen into disuse. He exhibited four very fine specimens by Henry Kay (1611), J. Stainer (1667), J. U. Fischer (1720), and J. F. Guidantus (1728), and, with the assistance of the Misses Beever and Mr. W. E. Currey, performed the following selections:—Sonata for Viola da Gamba senza basso, dedicated to the Countess of Pembroke—Adagio, Menuetto and Trio, Allegro—(Abel); Aria, "Mein gläubiges Herz," with Viola da Gamba obbligato (Bach); Movements from Suites for two Violas da Gamba—(a) "L'Angelique," (b) "La Follette," (c) "La Villageoise" (De Caix); Andante for Baritone or Viola da Gamba (Haydn); Aria, "V'adoro, pupille" ("Giulio Cesare"), with Viola da Gamba obbligato (Handel); Andante and Allegro from Sonata for Harpsichord and Viola da Gamba (Handel).

OBITUARY.

DR. W. H. MONK died at Stoke Newington on the 1st ult., in his 67th year. He was the musical editor of "Hymns Ancient and Modern," to which he contributed many of the most popular melodies. He was also the compiler of the Scotch Church Psalter, and had done good work as a teacher of, and lecturer on, music. Dr. Monk was born in London in 1822, and was a pupil of Hamilton, author of the "Instruction Book," and then of Griesbach. He began his long career as an organist at Eaton Chapel, Pimlico, but after a short time migrated to St. Matthias's, Stoke Newington, of which Church he was organist for thirty-seven years. He established here a daily choral service. Dr. Monk was at one time Professor of Music to the School for the Indigent Blind, and director of the choir at King's College. His degree of Mus. Doc. was conferred upon him *honoris causâ* by Durham University.

The death of SYDNEY SMITH, the pianist and composer of popular pieces for the pianoforte, is also announced. He was born at Dorchester on July 14, 1839, and studied at the Conservatoire at Leipzig. His compositions were peculiar, and fitted the requirements of that class of pupils and teachers who were anxious to obtain and to impart a large amount of brilliancy of effect with the least possible expenditure of labour to acquire technical skill. He, therefore, ministered to a distinct need, even if his compositions do not range among the highest of classical efforts.

MR. THOMAS JAMES SERLE, dramatist, novelist, and actor, died, on the 18th ult., at Novello Cottage, Worthing, in his 91st year. Mr. Serle was born in Gracechurch Street, October 28, 1798. He was intended for the Bar, but he preferred the life of an actor, and in Brussels he attracted the notice of the celebrated Talma, who procured him engagements in London. He appeared as *Hamlet* in November, 1825, at Covent Garden. He played important parts in association with Edmund Kean, Young, Charles Kemble, Warde, and Madame Vestris. He wrote many plays, and was at one time editor of a London weekly newspaper. For many years Mr. Serle had lived in retirement at his house at Worthing, to which, in honour of his wife, Cecilia Novello, daughter of the composer, and sister of Mrs. Cowden Clarke, he had given the name of "Novello Cottage."

The death of the once famous *tenore robusto*, ENRICO TAMBERLIK, at Paris, on the 13th ult., removes another of the great singers of the past. He was born at Rome on March 16, 1820, and had, therefore, nearly completed his sixty-ninth year at the time of his death. Some biographical dictionaries say that he was a Roumanian not an Italian, and that his correct name was Thomas Berlic. All agree that he was endowed with exceptional vocal powers, and that his natural gifts were phenomenal. He could sing up to C sharp from his chest, but his style of singing was more astonishing than pleasing for its suavity or refinement. He was never a great artist, but he was a favourite with the public wherever he appeared. His voice had that peculiar *tremolo* which with many is indicative of age or the premature failure of power. With him it was natural, however, and not assumed, and greatly assisted him in giving character to those passages in which emotion was required. He made his *début* in 1841 at Naples in Bellini's "I Capuletti ed I Montecchi," and appeared with success in Lisbon, Madrid (he was always a welcome visitor to the Peninsula), St. Petersburg, Paris, London, and many places in America. His last appearance in London was in 1877, when he sang in Meyerbeer's "Prophète," Mozart's "Don Giovanni," Verdi's "Trovatore," and other works in which his high chest notes added to the effect of the music. The story of his being a Roumanian is the more difficult to believe inasmuch as he possessed "la lingua Toscano in bocca Romano," the beauty of the Tuscan speech with the added charm of the Roman accent. His countenance was as full of dignity as that of a typical Roman Emperor, his manners were courteous and genial, and he performed many acts of kindness in a ready and unostentatious manner.

By the death of Mr. HENRY NAGEL, on February 27, Dundee has lost one who for many years was at the top of his profession in the town. Mr. Nagel instituted the Amateur Choral Union in 1858, and held the post of Conductor for twenty-five years. On his retirement, in 1883, a Musical

Festival was held, and Mr. Nagel was presented with a handsome testimonial by the members of the Society. As was requested by the deceased gentleman, Arthur Sullivan's hymn from "The Martyr of Antioch," "Brother, thou art gone before us," was sung over his grave at the funeral.

The death also of another once famous singer is to be placed upon record. FELICE VARESI, a baritone vocalist, a notable representative of such parts as *Rigoletto*, *Georgio Germont* in "Traviata," and other Verdian characters, died on the 18th ult., at Milan, in his seventy-sixth year. His daughter, a singer with a light soprano voice, made her appearance in England at Drury Lane during the opera season of 1875, but although her voice and singing were admired, she achieved only a *succès d'estime*. Felice Varesi was said to have created the part of *Rigoletto* in Verdi's opera of that name, but according to Felix Clement ("Dictionnaire Lyrique") it was Corsi who was its first representative.

CHARLES FREDERICK THEODOR STEINWAY died at his residence in Brunswick, Germany, on the 25th ult., aged sixty-three years. He was the eldest son of Henry Englehardt Steinway, the founder of the well-known house of Steinway & Sons, New York, and was born in 1825 at Seesen, near the Hartz Mountains. He started in business on his own account in Brunswick about the year 1850, and in 1865 he joined his father and brothers in New York. He was a most gifted inventor, and many improvements in the construction of the pianoforte are due to him. He was elected a Member of the Royal Academies of Paris, Berlin, and Stockholm, and of the Paris Society of Fine Arts.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE note of preparation for the Birmingham Festival of 1891 is already sounded by the appointment of the Orchestral or Managing Committee for that event. The most conspicuous feature of the new list is the absence of the name of Mr. Jaffray, who has held the post of Chairman for the last three Festivals, but now wishes to retire on the ground of failing health and a pressure of other engagements. His successor is not yet formally appointed, but it is understood that Dr. Wade will be asked to accept the onerous office. Of the scheme for 1891 nothing definite can be stated yet, but the Committee make no secret of their desire to include in it a new work by some American composer of eminence.

At the fourth and final Concert of their subscription series, Messrs. Harrison made ample amends to music-lovers for any shortcomings in their previous programmes by the sterling excellence and interest of their instrumental selection, in the rendering of which Sir Charles and Lady Hallé co-operated with the admirable band of the former Beethoven's Festival Overture in C (Op. 124) opened the Concert, and interested the audience greatly by its masterly combination. The novelty of the evening, however, was Bizet's grand orchestral Suite in C, entitled "Roma," which was completed in 1869, a charming piece of programme music, attaining in parts to the dignity of true symphony, and instrumented throughout with the skill and fancy of an accomplished musician. A selection from Wagner's "Meistersinger" evoked great applause; but the most successful piece in stirring the enthusiasm of the audience was Liszt's Rhapsodie Hongroise (No. 4) in D minor and G major, which was played with wonderful power, brilliancy, and dash. Lady Hallé played the *Adagio* and *Rondo Finale* from Vieuxtemps's Concerto in E major, the *Rondo* in particular being rendered with inspiring *verve* and a command of all the subtleties of technique that fairly entranced the public. In the second part her cantabile playing of Beethoven's beautiful and familiar Romanza in F major was, in a different style, wonderfully charming and effective. Sir Charles Hallé's contributions included two short but interesting pianoforte sketches by Grieg, both affording excellent scope for dainty and expressive playing. On a redemand of this effort, Sir Charles treated the audience to a most brilliant and finished rendering of Chopin's D flat Valse. The vocalists were Miss Hope Glenn and Mr. Henry Piercy. The lady was especially effective in the old Handelian melody "Armida pity scorn" and the impassioned song of *Romeo* from Vaccaj's long-forgotten setting of "Romeo

and Juliet"; and the sweet, even tenor voice of Mr. Piercy was heard to advantage in Sullivan's air from "The Martyr of Antioch" and the air from Handel's "Acis," "Would you gain the tender creature."

The old tradition, which affirms that no one is a prophet among his own people, is signally refuted by the popularity of Miss Fanny Davies in Birmingham, where she has appeared twice within the month, and in each case before large and enthusiastic audiences. On the 7th ult., when she played in the large Lecture Theatre of the Midland Institute, the proceeds of the entertainment were devoted to the funds of that Institution and of the Homœopathic Hospital. Her second Pianoforte Recital, which was given in the Masonic Hall on the 26th ult., was undertaken on her own behalf. Increased power and breadth, combined with maturity of style and expression, were observable in her playing, at the former Concert, of Beethoven's Variations on a theme from "Prometheus," with Fugue in E flat (Op. 35), which had not been heard here since it was played many years ago by Dr. von Bülow. Miss Davies played a Gigue by Graun in splendid style, and fairly enraptured the audience by her thoroughly sympathetic playing of Schumann's popular "Faschingschwank aus Wien" (Op. 25). The only novelty in the programme was a Valse Impromptu in A flat, by Nicolai von Willm, of Riga, which, though strongly reminiscent of Chopin in the earlier part, possesses some original and noteworthy characteristics. Full justice was done by Miss Davies to this dainty work, as well as to Chopin's Etude in F minor, and the brilliant and difficult Toccata in D minor of Rubinstein. Miss Hope Glenn, who was the vocalist on this occasion, introduced an acceptable novelty in Handel's aria from "Muzio Scevola," and won great applause by her dramatic rendering of Schubert's "Erl-King," to which Miss Davies contributed the beautiful pianoforte accompaniment with graphic effect. At her second Recital, on the 26th ult., when the programme included Mendelssohn's Sonata in D major and that of Rubinstein in the same key, both for violoncello and pianoforte, she was assisted by Mr. Piatti, but the Concert took place too late in the month for detailed notice here.

Mr. Stockley's third Orchestral Concert, on the 15th ult., was of more than average excellence and interest, though the programme was a comparatively short one. The only absolute novelty in the instrumental department was a Suite de Ballet in E flat, by A. Goring Thomas, which was composed for the Cambridge University Musical Society, and first produced at one of their Concerts on June 9, 1887. Although there is little in any of the three movements suggestive either of the forms or spirit of dance, the Suite impressed every one as a beautiful and imaginative work. Another interesting feature of the programme was a couple of Melodies (Op. 34) for string orchestra, by Grieg, almost too dainty and refined for effect in a large Concert-room; but the popular success of the orchestral selection was a really fine performance of Meyerbeer's grandiose "Schiller" March, composed for the Paris Centenary Commemoration of the poet in 1859. Reinecke's *Entr'acte* from "King Manfred" was given with sympathetic refinement and delicacy, and the playing of Schubert's "Unfinished" Symphony in B minor left little to be desired. The vocalists, Miss Fanny Moody and Mr. Charles Manners, though familiar favourites of the operatic stage, were new here to Concert-goers. Miss Moody's voice has gained in power and volume, and her singing of Mignon's song "Know'st thou the land," and the familiar Cavatina "O luce di quest'anima," fairly stirred the enthusiasm of the audience. Mr. Manners created something of a sensation by his singing—firstly, of Schumann's "Two Grenadiers," in which the "Marseillaise" is introduced, and afterwards of the old German song "In cellar cool," in the refrain of which the singer found effective scope for his phenomenal lower notes.

The last Concert of the Festival Choral Society, on the 28th ult., was devoted to Mendelssohn's "Elijah," of the performance of which it is unnecessary to speak. The principal vocalists were Madame Nordica, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills; and Mr. Stockley, as usual, conducted. "Dorothy" has been played at the Theatre Royal, and Bucalossi's new operetta "Delia" was produced at the Grand Theatre on the 25th ult.

A pleasant surprise was in store for the audience at the Madrigal Concert, given in the Midland Institute Lecture Theatre, on the 25th ult., when the absence, through illness, of the local pianist announced afforded an opening for the public appearance of two of Madame Schumann's most distinguished pupils, Miss Alice Dessauer and Miss Adelina de Lara, who chanced to be staying in Birmingham. Both young ladies displayed technical qualities of a very high order, allied to keen musical sensibility, and they created great enthusiasm by their playing. Their selection comprised Schumann's Andante and Variations for two pianofortes (Op. 26), Mendelssohn's Pianoforte Concerto in G minor (Op. 25), for Miss Dessauer, with pianoforte accompaniment by Miss de Lara, and Chopin's Scherzo in B minor for the last-named lady.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

BALLAD and Benefit Concerts, few of which call for any particular notice, filled up the early part of the month of March. Mention, however, is due to the Benefit Concert of the enterprising promoter and Conductor of the Dublin Saturday Popular Concerts, Mr. W. H. Collisson, Mus. Bac., which took place on the 9th ult. The Leinster Hall was crowded from floor to ceiling by an appreciative audience, and the popular and deserving Conductor was received with enthusiasm. The list of vocalists and instrumentalists who gave their services is far too long to reprint, including as it did many of the principal artists who had appeared at the Popular Concerts during the season. The performance of Beethoven's Septet and of Romberg's Toy Symphony at this Concert is deserving of remark. Mrs. Freeman-Lumsden's Benefit Concert on the 19th, and Mrs. Scott-Fennell's on the 23rd ult., were also noticeable on account of the high standard of their programmes and performance.

Following up the success of their first series of Popular Concerts, Messrs. Gunn and Motherhill organised a second and third series, which met with no less acceptance. At the second series, which took place at the Leinster Hall on February 25 and 27 and the 2nd ult., Mesdames Sinico and Wright, with Mr. Charles Victor were the vocalists, and Mr. A. M. Creany the accompanist. At the third series, given on the 18th, 20th, and 22nd ult., Miss Jeannie Rosse and Miss Clara Leighton re-appeared, with Herr Louis Werner as Conductor. The further attractions were the bands of the 11th Hussars, the Seaforth Highlanders, and the Glo'ster Regiment, with the Bandurria Quartet of Guitarists.

Three performances of Wallace's "Maritana" were given in the Queen's Theatre, on the 14th, 16th, and 18th ult., by the Dublin Amateur Operatic Society, under the direction of Mr. J. O'Rorke, and attracted large audiences.

The programmes of the Recitals of Chamber Music at the Royal Dublin Society, given on February 25 and the 4th ult., were varied and interesting, and included a Quartet in F, for pianoforte and strings, by Dr. Villiers Stanford. This piece, as the work of a Dublin man, was particularly interesting to the frequenters of these Recitals, and while its first performance was somewhat of a disappointment, there was some degree of compensation in the second hearing, the performers doing their best to bring out the beauties which it contains. The executants were, as usual, Signor Papini (first violin), Mr. Newman (second violin), Herr Lauer (viola), M. Rudersdorff (violoncello), and Signor Esposito (pianoforte).

The St. Patrick's Oratorio Society gave a performance of the "Elijah" on the 15th ult., in St. Patrick's Cathedral.

The Dublin University Choral Society gave its 180th Concert in the Examination Hall of Trinity College, on the 23rd ult. Gade's "Psyche" was the work chosen for performance, its second presentation by this Society. A marked improvement was manifest in the chorus as compared with that of the December Concert, the augmentation of the soprano line being attended with the happiest results. The principal singers were Fräulein Cramer, who sang the part of *Psyche*, Mr. Melfort D'Alton, and Master Sherrard, who gave the incidental lines of *Proserpine*. The band and chorus numbered about 100 executants, and Sir Robert Stewart conducted.

FULL ANTHEM.

Words by the Rev. H. F. LYTE.

Composed by CHARLES VINCENT, Mus. Doc., Oxon.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

*Andante.*ORGAN.
♩ = 84.

The organ introduction is in 4/4 time, marked *Andante*. It begins with a piano (*p*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat).

The vocal entries for Soprano, Alto, Tenor, and Bass follow. Each part begins with a piano (*p*) dynamic. The lyrics are: "Far from my heavenly home, Far from my Father's breast, Fainting I cry, Blest Spirit,". The Soprano and Alto parts have a crescendo (*cres.*) leading to a fortissimo (*pp*) dynamic. The Tenor and Bass parts also have a crescendo (*cres.*) leading to a fortissimo (*pp*) dynamic.

The organ and vocal continuation follows. The organ part is in the right hand, and the vocal parts are in the left hand. The lyrics are: "Spi - rit, come, And speed me to my rest. Up - on the wil - lows". The organ part has a piano (*p*) dynamic. The vocal parts also have a piano (*p*) dynamic. The key signature remains two flats (B-flat and E-flat).

lows long My harp hath si - lent hung; How should I sing,
 lows My harp hath si - lent hung; How should I sing,
 lows My harp hath si - lent hung; How should I sing, A
 long My harp hath si - lent hung; How should I sing a song,

Till Thou in-spire my tongue.
 Till Thou in-spire my tongue.
 cheer-ful song, Till Thou in-spire my tongue.
 Till Thou in-spire my tongue.

mp My spi - rit home-ward turns, And fain would thi - ther flee; My
mp My spi - rit home-ward turns, And fain would thi - ther flee;
mp My spi - rit home-ward turns, And fain would thi - ther flee;
mp My spi - rit home-ward turns, And there would flee;

con espress.

heart, O Zi - on, droops and yearns, When I re - mem - ber thee, When

When I re -

When I re -

pp *colla voce.*

I re - mem - ber thee. To thee, to thee I press, A dark and toil - some

- mem - ber thee. To thee, to thee I press, A dark and toil - some

- mem - ber thee. . . To thee, to thee I press, . . A dark and toil - some

- mem - ber thee. To Thee, to thee I press, A dark and toil - some

p

road ; When shall I pass, And reach the saints' a - bode ?

road ; When shall I pass, And reach the saints' a - bode ?

road ; When shall I pass the wil - der - ness, And reach the saints' a - bode ?

road ; When shall I pass And reach the saints' a - bode ?

p

Far from my heavenly home, Far from my Fa - ther's

Far from my heavenly home, Far from my Fa - ther's

Far from my heavenly home, Far from my Fa - ther's

Far from my heavenly home, Far from my Fa - ther's

breast, Faint - ing I cry, Blest Spi - rit, come, And speed me to my

breast, Faint - ing I cry, Blest Spi - rit, come, And speed . . me to my

breast, Faint - ing I cry, Blest Spi - rit, come, And speed me to my

breast, Faint - ing I cry, Blest Spi - rit, come, And speed me to my

rest. *mf* God of my life, be near; On Thee my hopes I

rest. *mf* God of my life, be near; On Thee my hopes I

rest. *mf* God of my life, be near; On Thee, on Thee my hopes I

rest. *mf* God of my life, be near; On Thee my hopes I

cast; O guide me through the de - sert here, And bring me home at

cast; O guide me through the de - sert here, And bring me home at

cast; O guide me, guide me through the de - sert here, And bring me home at

cast; O guide me through the . . de - sert here, And bring me home at

last, O guide me through the de - sert here, And bring me home at

last, O guide me through the de - sert here, And bring me home at

last, . . O guide me thro' the de - sert here, And bring me home at

last, O guide me through the de - sert here, And bring me home at

last, and bring me home at last.

last, and bring me home at last.

last, and bring me home at last.

last, and bring me home at last.

last, and bring me home at last.

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THE DREAM OF JUBAL

A POEM WITH MUSIC

FOR SOLI, CHORUS, ORCHESTRA, AND ACCOMPANIED RECITATION

WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

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DAILY TELEGRAPH.

A hearing of Dr. Mackenzie's music confirms the impression conveyed by reading it, and establishes the fact that the composer has taken another step towards the perfect illustration of simplicity of form and directness of expression—qualities not less essential in the art of music than in any other. . . . There was no mere pretence of listening; from first to last the piece held the attention of its auditors, and compelled their hearty applause, which culminated at the close in an emphatic and apparently unanimous chorus of approval.

STANDARD.

It is only just to bestow very high commendation on Mr. Bennett, whose libretto is, in poetical fancy and skilful arrangement, quite equal to that of the "Rose of Sharon." . . . It may be said without hesitation, that if it does not enhance Dr. Mackenzie's fame, it deserves a place by the side of his best efforts. . . . The audience was evidently interested in the "Dream of Jubal," for the applause was enthusiastic at every opportunity.

DAILY NEWS.

The text may be accepted as a genuine invention of the librettist. . . . It is in his accompaniments to the dialogue that Dr. Mackenzie is at his greatest. Here all the resources of the orchestra are brought into play, and free use is made of "leading motives," including (in association with the idea of the Divine Power) an extremely happy quotation of the phrase given in the "Hallelujah Chorus" of "The Messiah," to the words "And He shall reign for ever and ever."

MORNING POST.

Few composers living could have written more beautiful music than that with which Dr. Mackenzie accompanies the spoken words. . . . The contrast to the simple gaiety of the scene in the fields is presented in the magnificent Funeral March and Chorus, which stands as the finest number in the work—deep in expression and strikingly original in treatment. . . . There can be no doubt that "The Dream of Jubal" is not only his best work, but it is also the best work of the kind produced by any modern composer.

DAILY CHRONICLE.

Dr. Mackenzie, it must at once be said, has thoroughly caught the spirit of Mr. Joseph Bennett's lines. The impression created upon the attentive listener is, indeed, that of a single mind having imagined and executed both words and music. Of course, this is exactly as it should be. . . . The choral writing is worthy of the composer who penned the magnificent series forming the "Procession of the Ark," in the "Rose of Sharon," whilst the instrumentation is throughout picturesque and vivid, as well as highly interesting to those who wish to go below the surface and critically analyse Dr. Mackenzie's method of workmanship.

ATHENÆUM.

It may be said at once that "The Dream of Jubal" is not a mere *pièce d'occasion*, which, when once heard, is quickly forgotten and can never be revived. Though composed for a special celebration there is no reason why the work should not survive on its literary and musical merits. We speak advisedly of both, because the libretto, by Mr. Joseph Bennett, is very far above the average in felicity of idea and beauty of expression.

THE WORLD.

The work is not only clever but really poetical, and so far surpasses all the previous efforts of the same author with which I am acquainted. The music altogether is distinguished, musicianlike, impressive; especially so is the first quartet with chorus, "Gloria in Excelsis," and the last, the "Invocation," with two harps.

VANITY FAIR.

For once the poet has been allowed to take his place side by side with the musician, and not, as usual, occupy a merely subordinate position. . . . Mr. Joseph Bennett has produced a work which in every way does him infinite credit—a work full of graceful imagery, tender thoughts, and poetic language. Throughout the orchestration was most charming.

SUNDAY TIMES.

There is in the poem an elegance of diction, a dignity of style, and a force of expression betraying an ardent admirer and capable imitator of Milton. From first to last the reader's lines are in the highest sense poetic. As to the accompanying music, enough that it has all the appropriateness, refinement, and melodic charm Dr. Mackenzie knew how to concentrate upon it. All Dr. Mackenzie's strength and individuality and wealth of resource come to the surface in the three magnificent concerted pieces now alluded to. . . . they attain, indeed, to as lofty an eminence as any English composer has yet reached. . . . In summing up "The Dream of Jubal" we have had no difficulty whatever as regards the estimation of its manifold beauties, poetic and musical.

LIVERPOOL COURIER.

"The Dream of Jubal" is simply a beautiful symphonic poem, accompanied by voices in the best possible manner, and the keenest insight to a judicious use of poetic recitation, combined with solo voices and grand choral features seldom grasped, and almost as rarely attempted by any other composer. During the performance the audience was spell-bound.

LIVERPOOL MERCURY.

There can be no manner of doubt that Dr. Mackenzie has for ever closed the mouths of such people as object to works written to order, and produced one fit to stand shoulder to shoulder and side by side with the noblest in the realm of music. From first to last there is not an episode of note unrepented with interest.

LIVERPOOL DAILY POST.

It is an entirely worthy and noble conception, quite original, and of a fibre which arouses interest at the outset, and holds it enthralled until the last chord is heard.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

A PERFORMANCE of Romberg's Cantata "The Lay of the Bell" was given on February 26, by the choir of Camphill United Presbyterian Church. Several part-songs and glees followed, among the latter being the fine composition by Callcott, "O snatch me swift." The choir singing was very good. Mr. W. Schofield, Organist of the church, conducted, and Miss Cameron and Mr. Thomas Berry were the accompanists.

At the Concert of the Hillhead Chamber Music Association, on the 1st ult., Miss Fanny Davies and Miss Marie Soldat played several pieces, among them being the "Kreutzer" Sonata of Beethoven.

The Glasgow Select Choir made its last appearance for the season at the City Hall Saturday Evening Concert of the 6th ult., their programme—probably because of the proximity of St. Patrick's Day—consisting exclusively of Irish melodies chorally arranged or as vocal solos. Mr. J. Miller Craig conducted, and the choir sang with its usual skill and taste.

The Choir of St. Vincent Street United Presbyterian Church gave a Concert on the 9th ult., the Cantata "Jerusalem," by Mr. W. H. Dixon, of Kilmarnock, being included in the programme, and performed with considerable success. Mr. Hugh McNabb was the Conductor.

Among the many choirs in Glasgow and the district styling themselves "Select," that conducted by Mr. John Bell deservedly holds a good place. A Concert was given by this Association, in the Waterloo Rooms, on the 12th ult., when a selection of part-songs, intermingled with vocal and instrumental solos, was performed with decided success.

Mr. T. Mee Pattison's Cantata "The Wise Men" was performed by the Springbank Music Class, in Lansdowne United Presbyterian Church, on the 14th ult., Mr. W. R. Duff conducting and Mr. J. B. Ritchie, Organist of the church, accompanying and playing organ solos from Widor, Smart, and Guilmant in course of the Cantata.

The choir of the Children's Home, London, sang Stainer's "Crucifixion" in Glasgow Cathedral, on Sunday evening, the 17th ult., Dr. Peace officiating at the organ. The choir also gave a Concert of vocal and instrumental music, in St. Andrew's Hall, on the following Tuesday. Both the service and Concert were in aid of the funds of the Children's Home.

The Musical Association of Pollokshields Free Church gave a Concert on the 20th ult., in aid of the Poor Children's Southside Dinner Table, when a Cantata by Mr. T. Mee Pattison, "The Mother of Jesus," was performed. Mr. D. S. Salmond conducted.

A performance of Handel's Oratorio "Samson" was given on the 20th ult., by the Musical Association of Pollok Street United Presbyterian Church, Mr. Jonathan Howell conducting, and Mr. George Hopper accompanying.

On Sunday evening, the 24th ult., the choir of Woodside Established Church, in the west end of Glasgow, sang Gaul's "Passion Service," the church being crowded. Last year the choir sang Dr. Stainer's "Crucifixion." These musical Sunday evening services are becoming much liked in Glasgow.

Three performances of Gilbert and Sullivan's Operetta "The Sorcerer" were given in the Queen's Rooms by the Philomel Club, beginning on the 25th ult. The Operetta was well staged, and the acting and singing were alike very creditable to all concerned. Mr. Duncan Smyth conducted and Mr. Walter Baynham was stage manager. Last year the club produced the Operetta "Dorothy."

A Concert was given by the Wallneuk Mission Choir, Paisley, in the George A. Clark Town Hall, on the 15th ult., when Sterndale Bennett's Cantata "The May Queen" was performed. An orchestra of about thirty, under Mr. W. H. Cole, played the accompaniments, and Mr. James Pattinson, Mus. Bac., conducted.

The members of the Port Glasgow Parish Church Musical Association made their first public appearance on the 14th ult., in the Town Hall there, giving a performance of Lahee's Cantata "The Building of the Ship." Mr. C. E. Midgley acted as Conductor.

The Twelfth Annual Concert of the Girvan Musical Association took place in the Assembly Rooms, on the 15th ult., Macfarren's "May Day" being the principal piece of the evening. Mr. Hugh McNabb conducted. The performances were altogether highly successful.

The Vale of Leven Choral Society performed Handel's Oratorio "Samson" in the Public Hall, Alexandria, Dumbartonshire, on the 22nd ult. The chorus and orchestra were 100 in number. The principal vocalists were Misses Beaumont and Young and Messrs. Macdonald and Fleming. Mr. John Bell, Mus. Bac., conducted.

A Concert was given by the Greenock Choral Society, in the Town Hall there, on the 25th ult., Macfarren's "May Day" being included in the programme. Mr. Garth was Conductor.

MUSIC IN HUDDERSFIELD, &c.

(FROM OUR OWN CORRESPONDENT.)

THE eleventh of the Subscription Concert series took place on February 26, too late for notice last month. Sir Charles Hallé's orchestra had been engaged, and gave a satisfactory rendering of four works, each of which may be considered a perfect representative of its particular class. First came Cherubini's "Anacreon" Overture, then the C minor Symphony of Beethoven, to which Svendsen's "Rhapsodie Norvegienne" (which followed, after the interval) was in strong contrast, and finally Wagner's "Tannhäuser" Overture, which effectively concluded the evening's entertainment. Besides this feast of good things, Miss Fanny Moody contributed the "Jewel Song" from "Faust," Handel's "Angels ever bright and fair," and Mozart's "Deh vieni" ("Nozze di Figaro")—three strongly-contrasted *morceaux*, which were admirably rendered and duly appreciated. Sir Charles Hallé played Chopin's Impromptu in F sharp (Op. 36) and Grand Polonaise in F sharp minor; Mendelssohn's popular Violin Concerto, and an Introduction and Rondo Capriccioso, by M. Saint-Saëns, were played by Herr Willy Hess with that vigour of attack and refined phrasing which have gained for him so many admirers during the season.

The next Concert of the series was given on the 12th ult., when the artists were as follows:—Pianoforte, Miss Fanny Davies and Miss Mathilde Wurm; violin, Miss Marie Soldat; violoncello, Mr. Hausmann; vocalist, Miss Fillunger; and accompanist, Mr. J. E. Ibeson. The programme included a couple of duets for two pianofortes—Schumann's Variations in B flat and Mendelssohn's Allegro Brillante—and Beethoven's Violin Sonata in E flat (Op. 12). Miss Fillunger's vocal selections were warmly appreciated; she received an encore for Brahms's "Meine Liebe ist grün," and responded by singing Schubert's "Roselein auf der Haide."

Messrs. Mellor and Carr gave a Concert on the 15th ult., in the saloon of the Corn Exchange, Wakefield. The artists engaged were Sir Charles and Lady Hallé and Mr. Dan Billington. Lady Hallé's masterly performance of the *Andante* and *Finale* from Mendelssohn's Violin Concerto was much admired.

On the 22nd ult. the Huddersfield Choral Society closed the season with a remarkably fine performance, under the able direction of Mr. John North, of Berlioz's "La Damnation de Faust," a work which seems to gain in popularity here, as elsewhere. The principals were Mrs. Mary Davies, Mr. Charles Banks, Mr. W. Martin, and Mr. Watkin Mills. The band was considerably augmented for the occasion, many prominent members of the Hallé orchestra having been engaged to assist in what proved to be a worthy rendering of Berlioz's intricate score. The French master's brilliant version of the "Rakoczy" March made the usual effect, and gained the only encore of the evening. For the choral singing we have nothing but praise to bestow; each number was given with the exact dramatic *accent* required; and when we remember that the character of this account varies with almost every number, ranging from a village dance to a "*chœur de damnés et de démons*" (Berlioz's own words in the *partition*), the difficulties which lie in the way of a successful interpretation may be easily conceived. Suffice it to say that these difficulties were triumphantly overcome on the present occasion—the 201st Concert in the history of the Society.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

MISS FREDA FEDDERN gave a Concert on the 28th February at the Philharmonic Hall. Her interpretation of Scarlatti's beautiful "Pastorale" and Handel's famous "Chaconne" roused her audience to a great pitch of enthusiasm. Miss Macintyre and Mr. Charles Chilley were the vocalists, the lady singing the "Jewel Song" from "Faust" and "Ye banks and braes" (which she gave as an encore for "Le retour de Promis"). Miss Marie Soldat made a favourable impression by her brilliant execution of the *Adagio* from the Ninth Concerto of Spohr, and pieces by Vieuxtemps and Zarzyaki.

The Concert of the 12th ult. indicated, by a return to oratorio, that the Philharmonic Society's season is nearing its conclusion. The Society's rigorous observance of Lent is marked by long historical precedent, and the choice for this occasion of Sir Arthur Sullivan's early work, "The Prodigal Son," was a judicious one. The principals engaged were Mesdames Hess and Hilda Wilson, Mr. Percy and Mr. Santley. Of these Madame Hess was a *débutante*, and merited considerable praise by her intelligent use of an undoubtedly fine soprano voice of great range and power. Whilst, strange to say, the band was not perfect in one or two of the numbers, the choruses were well and carefully rendered throughout. Sir Charles Hallé conducted both this and the remaining pieces of the Concert, which were of a miscellaneous character.

A most interesting performance took place in the Philharmonic Hall on the evening of the 5th ult., the object being to assist the funds of the Hahnemann Hospital. The importance of the occasion centred, however, round the presentation of a new Cantata by a young talented townsman, Mr. Charles Braun. "Sir Olaf," translated from Heine's "Ritter Olaf" by Mr. Edward Breck and Mr. Francis Prange, is rather a dolorous story, but, being full of dramatic episodes, lends itself readily to descriptive music. Briefly, *Sir Olaf*, the hero, incurs the wrath of his sovereign by aspiring to the hand of his daughter, and the King adopts a peculiar solution of the difficulty by having the two joined in the bonds of matrimony, and the bridegroom beheaded immediately afterwards. In his treatment of this plot, Mr. Braun has pursued the story continuously to the end, without break, and in doing so he has made palpable use of the *Leitmotif*, applying a special and distinctive *motif* to each of the characters. The orchestration is never wearisome, but undoubtedly clever and ingenious, and often, particularly towards the close, decidedly impressive. Unquestionably the finest effect, and deservedly so, is produced by *Sir Olaf's* (tenor) solo "I bless thee, O sunshine," leading into the final eight-part chorus, which forms a massive climax to the Cantata. The performance was undertaken jointly by the People's Orchestral Society and the Liverpool Musical Association, under the conductorship of Mr. A. E. Rodewald, who must be congratulated on the successful result. The solo vocalists were Mr. Henry Phillips and Mr. Bowman Ralston, the latter showing a considerable acquaintance with the intentions of the composer, especially in the important bass recitatives. Mr. Braun received a most flattering ovation at the termination of the performance. In the second half of the programme, Mrs. Arthur Braun sang some interesting little airs to the evident satisfaction of the audience.

During the month of March Mr. W. H. Jude has given a series of Descriptive Musical Evenings at Hope Hall. As a disciple and follower of Henry Russell and John Parry, Mr. Jude need not fear comparison with any of his prototypes. He enlisted the keen interest of his hearers by his graphic sketches of the composers, and his illustrations of their works were admirably given. "The Gambler's Wife" and "The Maniac" were selected from Russell's stirring songs, and in the rendering of the humorous conceptions of John Parry, Mr. Jude's powers of mimicry and his instrumental skill were displayed to great advantage.

As a pendant to the season's work, Sir Charles and Lady Hallé, in accordance with their usual custom, gave a Pianoforte and Violin Recital in the small Concert Room of St. George's Hall, on the 16th ult.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE concluding Concerts of Sir Charles Hallé's thirty-first series were rendered peculiarly attractive through the presence of, and the personal superintendence of their works by, composers new to Manchester. We cannot complain of lack of opportunity of listening to distinguished executants of all classes, but our intercourse with the higher order of originators is so extremely restricted that the announcement of the coming (February 28) of Herr and Madame Grieg and of Mr. Hamish MacCunn (7th ult.) served to draw together so many people that the financial success of the final Concerts must have equalled the artistic interest. Perhaps it is supposed that our estimate of new works is likely to be more calm and moderate when not stimulated by the presence of their composers or excited by any personal influence. Unquestionably we are not often called upon to resist that kind of festival-week exhilaration, which so frequently fosters altogether exaggerated laudations of works never afterwards heard of, and creates hopes utterly incapable of due realisation.

Herr Grieg was especially fortunate with his executants, for Sir Charles Hallé undertook his Pianoforte Concerto (Op. 16), and Lady Hallé so thoroughly co-operated with the composer in Op. 8 as to secure a perfect realisation of the pleasing Duet. Madame Grieg, with modest powers as a vocalist, gave probably the most sympathetic interpretation possible of the little *Lieder*, which so happily display her husband's fertility in bright, sketchy fancies, rather than gift of bold and sustained flight. By insisting upon an absolutely *pianissimo* rendering of portions of his brief poems for strings, and by the general shading of their delicate effects, Herr Grieg has taught our orchestra a welcome and important lesson.

Herr Joachim's annual visit to the Thursday evening Concerts has long been regarded as so important an event, that we are justified in somewhat jealously guarding its interest, and in deprecating any diminution of its educational effect. We look for a model performance of at least one great classic from him, as a pattern and incentive to our young violinists. That Herr Joachim should have selected this time an English Suite demands a warm recognition, which we regret that we cannot give. At the following Concert, Mr. MacCunn's "Ship o' the Fiend" had a very different reception. In a descriptive "Orchestral Ballad" we must look for dramatic effects, rather than for the compact working out of recognised forms; but the clever, and sometimes novel, instrumentation gave birth to hopes that when the author gets free from the somewhat dismal legends that seem yet to haunt his thoughts, he may achieve really great and more purely musical things.

The rapid flight of time is further accentuated by the fact that Mr. de Jong's Concerts have now lasted for eighteen seasons, during which his orchestra has steadily advanced, and his attempts have been unremitting to leaven his programmes with as much good music as his patrons would tolerate. At his benefit (on the 2nd ult.) among the many vocalists who appeared two have a specially local interest for us. Five years ago Miss Sarah Berry, by the beauty of a voice that all must admire, won a scholarship at the Royal College—as Miss Jennie Rankin has recently done. We hope soon to be able, now that Miss Berry has finished her course at the College, to congratulate her upon a greater freedom, individuality, and vigour of style. Mr. Edwin Houghton, also, was fortunate enough to secure substantial and friendly help in the development of his pleasing tenor voice; and, earlier in the season, won the commendations of his friends here upon his tasteful delivery of several ballads. Decidedly the most successful item in Mr. de Jong's final programme was the finished performance, by Mr. Risegari, of Bazzini's *Elegie* for the violin, which won and deserved a double recall.

At the Concert Hall, in addition to Sir Charles Hallé's Recitals, Mr. Max Mayer has given a charming little Concert, and a corps of local instrumentalists, under the lead of Mr. Willy Hess, essayed with entire success a programme of Chamber music, including Mendelssohn's Octet for strings.

The interest felt for choral music has been proved by the gradually increasing attendance at the Concerts of the Vocal Society (so much indebted to Dr. Watson), and by

the overwhelming audience at the annual celebration of the Philharmonic Choir, under Mr. G. W. Lane. And that organ music is not much less appreciated, Mr. Pyne's admirers testify every Saturday evening at the Town Hall, and Mr. Guilman proved on the 20th, although his programme decidedly lacked variety.

The month's campaign here of the Carl Rosa Company has been most successful. The operas have been splendidly mounted; indeed, so much care and expense were lavished upon Meyerbeer's "Star of the North," that its attractiveness was fully as much spectacular as musical, and it crowded out many works that the public would have been delighted to hear. The thronged house on the last night, when Goring Thomas's "Esmeralda" was given, and the universal expression of delight with that admirable work, mingled with regret that it could not be more frequently done, and that the author's yet more fascinating "Nadeshda" was not vouchsafed, proved that there is now no necessity for so exclusive a reliance to be placed upon works by foreign composers to the neglect of the efforts of native writers. As a whole, the performances have been excellent. The more experienced artists have displayed their accustomed excellence and tact. Madame Burns still throws into her parts the utmost force and vigour, rousing her hearers to frequent enthusiasm. It is pleasant, also, to note the marked advance made by Miss Fanny Moody, and the promise she gives of a bright future. But it is of the greatest importance—not only for the welfare of the company, but for the advance of English Opera, which for the present, at least, is bound up with Mr. Rosa's undertaking—that every effort should be made to obtain promising recruits, and to strengthen the *corps* of young singers eager to obtain, and ready to profit by, that training for the stage, the lack of facilities for which has so long been the great obstacle to the development of our native dramatic instinct.

MUSIC IN MONMOUTHSHIRE AND SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THE Cardiff Orchestral Society's Concert at the end of February was a very popular event. The Park Hall was crowded with an appreciative audience. Some effective selections were rendered by the Society from Auber, Mendelssohn, Schumann, Schubert, Wallace, &c.; Mr. C. Lee Williams's Gavotte and Minuet, which were composed for the last Festival of the Three Choirs, were played with point and spirit. Madame Patey and Mr. Henry Piercy were received enthusiastically. The pianoforte accompanist was Mr. J. E. Deacon, and Mr. G. H. Cole was at the organ.

There is some likelihood of the claims of Merthyr in respect of the National Eisteddfod of 1891 being subsidiary to those of Dowlais. The latter place is quite a choral centre, and in regard to Merthyr it may be noted that the National Eisteddfod has already been held there twice.

The National Eisteddfod Committee at Brecon is now fully employed in connection with the arrangements necessary in view of the National gathering. The Sub-musical Committee has declined to avail itself of the offer by the General Committee of the sum of £10 to increase prizes for solo singing. Sub-committees were appointed to select adjudicators.

Among recent events of an interesting character may be cited Mr. Lemare's Organ Recital at Cardiff, and a Concert of sacred music at Market Square Chapel, Merthyr. At the latter event the vocalists were Mrs. M. Price-Hughes, Mrs. Dixon, Miss Corri Lloyd, Mr. Sandford Jones, and others.

The success of Mr. Oscar Thomas, corporal of buglers in the Merthyr Rifle Volunteers, at the trumpet competition at the Royal College of Music has been announced. The scholarship which he has won entitles him to three years' free board, residence, and tuition. He was complimented by Mr. T. Harper, the Queen's trumpeter, on his performance. It appears that he has been partly trained by several local musicians from time to time, but that to some extent he is self-instructed.

The Chamber Music Concerts in connection with the University College of South Wales were brought to a conclusion on the 20th ult., by a performance at the Lesser Park Hall, Cardiff. The artists were Miss Agnes Zimmer-

mann (pianoforte), Miss Gertrude Kay (vocalist), M. Josef Ludwig (violin), and Mr. Whitehouse (violoncello). The performances were chiefly classical, and it is satisfactory to note that a large and appreciative audience was present.

At the Lesser Park Hall, Cardiff, on the 4th ult., Mrs. Alfred Morris gave a Students' Concert. The first part of the programme was occupied by Roedel's Cantata "The Crystal Slipper," the principal characters being taken by Mrs. Ward Perkins, Miss K. Harrison, Miss Mabel Johnson, Miss Andrews, Miss M. Ramsdale, Miss Williams, and Miss M. Pennymore. The latter portion of the evening was devoted to a varied musical programme, admirably rendered. The entertainment, from a musical point of view, was most praiseworthy.

Mr. Godfrey, the well-known bandmaster of the Grenadier Guards, was the defendant in an action brought at the Glamorganshire Assizes at Cardiff, on the 22nd ult., by Mr. P. Shrapnell, to recover damages for the non-fulfilment of a contract for the Grenadier Guards' Band to play on the 12th, 13th, 14th, and 15th September at the Trades' Exhibition. The circumstances were briefly noted in the October issue of THE MUSICAL TIMES. It was contended that the absence of the band resulted disastrously to the Exhibition. Mr. Justice Grantham observed that the main question before the jury was, did plaintiff suffer damage from defendant's band not being able to come to the Exhibition? The jury found a verdict for the defendant.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THOUGH much less activity prevails in musical matters in Oxford in the Lent Term than is usual in the October and Summer Terms, there has been no lack of entertainment during the last three months. Early in the term (February 1) we were favoured by a visit from Sir Charles and Lady Hallé, who gave a Pianoforte and Violin Recital in the Town Hall. About a week later (February 9) a strong Concert party, consisting of Mesdames Minnie Hauk and Belle Cole, Messrs. Charles Banks and Arthur Oswald, Tivadar Nachéz and Schönberger, gave a performance in the Corn Exchange, at which a very interesting and attractive programme was presented.

On February 16 the Oxford Orchestral Association, with some professional aid, gave a Concert in the Sheldonian Theatre. That this body has done some excellent work of late years was known to some, but very few could have been prepared to find them capable of rendering such works as Beethoven's Pastoral Symphony and Violin Concerto (first movement), and Cherubini's "Anacreon" Overture. As it turned out, the performance did them great credit and it is to be hoped that this success will prove an incentive to further progress.

In chamber music an interesting programme was very well rendered by Mr. Ludwig and his Quartet at the Invitation Concert of the University Musical Union in Keble College Hall (February 21). The quartets played were Beethoven's in F minor (Op. 95) and Mozart's in B flat major (No. 15), and Mr. Ludwig and Mr. Whitehouse both contributed solos.

At the Concert given on the 26th February, by the Oxford Musical Club, the programme was entirely executed by the members of the Hann family, and consisted of Beethoven's Posthumous Quartet in E flat (Op. 127), Brahms's Quartet in A minor (Op. 51), as well as violin and violoncello solos played by Messrs. Lewis and William C. Hann respectively. The whole performance was given with that degree of excellence which has already won this clever family a wide reputation, and their efforts were appreciated to the utmost by the numerous audience assembled to hear them.

On the 8th ult. Professor Joachim gave his annual Concert in aid of the Musical Club, when, besides leading Schumann's Quartet in A major and Haydn's "Kaiser" Quartet, he played the ever popular "Kreutzer" Sonata. With such a programme it is hardly necessary to add that the large audience was much delighted, though it was also a good deal amused when some too enthusiastic admirers insisted on presenting the Professor with a laurel wreath.

The most important Choral and Orchestral Concert given in Oxford for many years took place in the Sheldonian Theatre on the 12th ult., when the Choral Society put down Beethoven's "Sinfonia Eroica" and Dvorák's "Stabat Mater" for performance. The very fine band gave a capital rendering of the Symphony, though some of the movements seemed to be taken too fast. The Society, now in its seventieth season, probably never had a better chorus than at the present moment, and full justice was done to Dvorák's difficult music. The audience, though good, was hardly so large as the importance of the occasion demanded, but in every other respect the Concert was very successful. The solo parts were undertaken by Mrs. Hutchinson, Madame Florence Winn, Mr. Harper Kearnson, and Mr. A. F. Ferguson. The last-named gentleman, who is an undergraduate member of the famous Magdalen College Choir, sang also at the Musical Union Concert, and has made this term a very marked advance in public estimation. His singing of the bass part in the "Stabat Mater" was really capital, and encourages the warmest hopes for his future as a singer.

A selection from Bach's "Matthew" Passion was sung in the Cathedral on the 15th ult., but from some cause was not very successful, neither chorus nor soloists seeming quite able to cope with the difficulties of the music. Bach's music, moreover, as well as Beethoven's, suffers if taken at too great a speed.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

THERE is not much to report this month as the musical season practically came to an end with the commencement of Lent. Owing, however, to the disastrous floods with which Bristol has once more been visited two performances of interest were given which, for obvious reasons, can only be hinted at in this issue. Thus, on the 25th ult., the Bristol Orpheus Society under its Conductor, Mr. George Riseley, gave, with the assistance of Madame Marian McKenzie, a Concert in aid of the Floods Relief Fund; and on the 30th of the same month, Mr. Liebich, a well-known pianist, pupil of Hans von Bülow, gave a Concert for the same charity. Speaking, however, in chronological order, first comes the Ladies' Night of the Bristol Glee Society, which was held in the Colston Hall on the 1st ult. The programme was an interesting one, the execution of which reflected the highest possible credit on the Society's Conductor, Mr. George Riseley. This gentleman contributed two pieces of his own to the programme—the first a five-part composition with bass solo, entitled "The old Church Bells," and the second a similar work with tenor solo, named "Where'er my foot-steps stray." Of both these compositions it may be said that they are artistic efforts and fully deserved the applause awarded them.

On the 11th ult. the orchestral and vocal Concerts presided over by Mr. Trimnell came to a conclusion after four out of the six promised had been given. Lack of support was the cause of their sudden demise. Their cessation is to be regretted for more reasons than one. On the occasion referred to a novelty was Rheinberger's Concerto (Op. 137) for organ, string orchestra, and horns, which, however, with the exception of the *Finale*, proved to be somewhat dull and lacking in interest. Mr. F. W. Rootham played the organ part remarkably well, especially when the wretched character of the instrument at his disposal is taken into consideration. Madame Marian McKenzie was the vocalist, and was much applauded in songs by Gounod, Randegger, and Arne.

On the 26th ult. Sir Charles and Lady Hallé (Madame Néruda) gave a highly interesting and well attended Pianoforte and Violin Recital.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, March 16, 1889.

THE Apollo Club of Boston, on Wednesday evening, February 20, gave a Concert, which provided for a variety of tastes. The programme consisted of Brahms's Cantata "Rinaldo," for tenor solo, male chorus, and orchestra;

"Italian Salad," by Genée; "The Haunted Mill," for baritone solo, male chorus, and orchestra, by E. Templeton Strong; Pearsall's "O, who will o'er the downs?" "Love, thine eyelids close," by Grossbauer; and "Salamis," for baritone solo, chorus, and orchestra, by Gernsheim. The effect of Brahms's Cantata was sadly marred by a miserable translation.

On Sunday evening, February 24, the Famous old Handel and Haydn Society of Boston gave Mendelssohn's "Hear my Prayer" and Verdi's "Requiem" at the Music Hall. The audience was uncommonly large and brilliant, and the chorus turned out in full force. The Mendelssohn composition had not been given by this organisation for several years, and the Verdi work was last performed by it in 1880. The chorus sang in such a manner as to elicit the highest praise. There might have been something more of delicacy in the *piano* passages, but in the vigorous parts of the work the chorus sang with boldness and impressive power. The body of tone produced by the Society has greatly improved, the male portion of the chorus showing renewed vigour. The soloists at this performance were Miss E. C. Hamlin, Miss Clara Poole, Messrs. A. L. King and G. Campanari, a quartet which proved to be excellent. Miss Poole and Mr. Campanari took the first honours. Mr. King has a pure lyric tenor voice of remarkable beauty. The orchestral portions of the work were admirably played. Mr. Carl Zerrahn conducted.

At the seventeenth Concert of the Boston Symphony Orchestra, February 23, Dvorák's Symphonic Variations (Op. 78) were given for the first time in Boston, and repeated the great success of the work when first heard in New York. American critics, almost without dissent, have accorded to this noble composition a place in the front rank of recent orchestral works. At the Concert of March 2, Chadwick's Overture "Melpomene" was revived. Mr. Chadwick is an American composer, and the Boston critics speak very highly of his composition.

On Tuesday evening, March 5, the fourth Subscription Concert of the seventeenth season of the Apollo Musical Club of Chicago, was given at the Central Music Hall. Schumann's "Manfred" was given. Mr. George Riddle was the reader, and Dr. B. Merrill Hopkinson sang the baritone solos. This was followed by Sir Arthur Sullivan's "Golden Legend." The soloists were as follows: *Elsie*, Miss Genevra E. Johnston; *Ursula*, Miss Christine Nielson (happy name); *Prince Henry*, Mr. George J. Parker; and *Lucifer*, Dr. Merrill Hopkinson. Bells specially imported for the occasion were used at this performance. Sir Arthur Sullivan's lovely music was received with the warmest applause.

At the Concert of the Symphony Society of Chicago, on March 1, the following programme was performed:—Gouvy's Symphony in D major (first time in America), Mackenzie's "Benedictus" (first time), and Ignatz Bonnell's Ballet Suite, "A Fairy Tale from the Campaign." Moritz Rosenthal, the phenomenal pianist, played Chopin's E minor Concerto and his own arrangement of Liszt's Twelfth Hungarian Rhapsody.

On February 22 the choir of Grace Church, Chicago, gave a Concert in the Central Music Hall. This choir consists of forty boy sopranos, ten boy altos, and twenty-five adult tenors and basses. Among the numbers on the programme were Gounod's Anthem "Send out Thy light" and Handel's "Hallelujah" Chorus. This choir has a fine preparatory department, where choristers are trained from childhood. Some of the little fellows, under eight years of age, appeared at this Concert. The Organist of the church is Mr. Clarence Eddy, and the Choirmaster is Mr. H. B. Roney.

On February 20, in Cincinnati, the Opera Club gave a performance of Flotow's "Stradella." The chorus consisted of fifty singers. Miss Mabel Haas, of Chicago, appeared in the soprano rôle, and Mr. Jaster, of Cleveland, was the *Stradella*. At the Music Hall, on Sunday afternoon, February 17, the programme performed gave a good idea of what is called "popular" music in Cincinnati. It included pieces by Mendelssohn, Beethoven, Strauss, Wagner, Brissin, Liszt, Wallace, Halévy, Vieuxtemps, Boccherini, Suppé, and Resch.

Massenet's Cantata "Eve" was given by the Choral Society of St. Louis on February 28.

On Friday evening, February 15, the Mozart Club of Pittsburg gave a Concert in the old City Hall. The performance included Schubert's Overture "Rosamunde"; Haydn's Recitative and Air, "Rolling in foaming billows" (Mr. John B. Trapp); Mozart's "Al desio di chi t'adora" (Mrs. Mathilde Henkler); and Smart's "Bride of Dunkerron," solos by Mrs. J. Sharpe McDonald, Mr. Paul Zimmerman, and Mr. E. H. Dermitt.

In Philadelphia, on February 19, St. Andrew's Choral Society gave a Concert at St. Andrew's Church. A number of English glees and part-songs were sung, and Gounod's Anthem "Send out Thy light." The soloists were Madame de Bereghy, violinist; Mrs. V. P. Spear and Miss Adele Kelpley, sopranos; Miss Anna S. Compton, contralto; Mr. Thomas Haynes, tenor; and Mr. Louis C. Hickman, bass.

The third Symphony Concert of the Academy of Music orchestra took place on February 19, under Mr. Loufs A. Gaertner. The programme included works by Gade, Beethoven, Gaertner, Taubert, Vieuxtemps, Spohr, Ernst, Merkel, and Haydn.

The Oratorio Society of Stamford (Conn.), a new organization, performed "Judas Maccabæus" on Thursday evening, January 24, in the Presbyterian Church. The soloists were Miss Annie M. Weed, Mrs. N. L. Huntington, Mr. M. W. H. Lawton, and Mr. Alfred Hallam, who is also the Conductor of the Society. The choruses were the feature of the evening, and were well sustained with spirit and good attack, showing the careful training given to the choir by their young Conductor. Mr. F. W. Nicholls was at the organ and Miss Lena Toms at the pianoforte.

The sixth Concert of the Buffalo Orchestra was given at the Music Hall in that city, on February 18. The programme contained pieces by Schubert, Mendelssohn, Saint-Saëns, Wagner, Cherubini, Brenner, Pinsuti, Nessler, and H. Hofmann.

During the week ending March 2, the Opera Club of Rochester produced Gilbert and Clay's comic opera "Princess Toto," which was performed with great success.

The Handel and Haydn Society of San Francisco produced, on February 21, a new Oratorio by its Director, Mr. H. J. Stewart, entitled "The Nativity," and a vocal Fugue by Mr. John Parrott, jun. The San Francisco *Examiner* says of the new Oratorio:—"In its general character the composition seems to be light in comparison with the solid and rich old works that lie in a long line behind it." Madame Camilla Urso, violinist, appeared at this Concert and played Mendelssohn's Concerto in her usual noble style.

In New York there has been an abundance of good music. At the Thomas Concert, on March 6, Mr. E. A. McDowell, an American composer, played his own Pianoforte Concerto in D minor for the first time in this city. The Concerto is not a mere virtuoso piece, filled with difficult passages for the pianoforte; it is a romantic, vigorous composition for pianoforte and orchestra together. The composition as a whole is worthy of high praise, and should take an exalted position in modern pianoforte music.

At the fifth Concert of the Philharmonic Society, March 9, the programme contained Mackenzie's Overture "Twelfth Night" (Op. 40) in F, for the first time. The soloist of the Concert was Madame Schroeder-Hanfstångl, of the German opera.

Yesterday afternoon at its public rehearsal, and to-night at its Concert, the Symphony Society's programme was entirely composed of Beethoven music, as follows:—Symphony (No. 1), Aria ("Ah, perfido"), "Leonore" Overture (No. 3), Symphony (No. 9). The soloists were Madame Schroeder-Hanfstångl, Mrs. Carl Alves, Mr. Clarke, and Mr. J. C. Dempsey. The full chorus of the Oratorio Society assisted.

The first complete representation of Wagner's "Nibelung" tetralogy came to a conclusion at the Metropolitan Opera House on Monday evening, the 11th inst., when "Die Götterdämmerung" was given for the first time this season. Herr Alvary made his *début* as *Siegfried* and Frau Lehmann repeated her grand impersonation of *Brünnhilde*. The dramas generally have been well mounted and well performed throughout. The audiences were enormous, people coming to New York from all over the country, and the enthusiasm was extraordinary. "Il Trovatore" was given on Wednesday evening, and last night the second series of Nibelung representations began with "Das Rheingold." The other

three works were to be heard on Monday, Wednesday, and Friday following, and the opera season closed with the Saturday *matinée*.

On February 27 the Philharmonic Society at Toronto performed Handel's Oratorio "Samson" at the Pavilion. Both the chorus and orchestra owe their existence, it may be said, to Mr. Torrington, whose successful efforts in behalf of the best music the world can produce are well known in Toronto. Miss Hortense Pierse, of New York, sang the soprano solos. Her greatest success was in "Let the bright Seraphim," the trumpet accompaniment being supplied by Mr. Clarke. Miss Adele Strauss gave an excellent interpretation of the contralto solos; Mr. Charles A. Rice, of New York, was the tenor; Mr. Babcock was the principal bass, with whom Mr. Warrington, as *Manoah*, deservedly shared the honours of the evening.

MR. CARL ROSA has had for some time in active rehearsal, and will produce in the provinces within a week or two, the late Sir George Macfarren's opera "She stoops to conquer." This is welcome news for the lovers of native art.

THE Annual Festival of the London Sunday School Choir took place at the Royal Albert Hall on the evening of the 23rd ult. A large assemblage was present, the area especially being well filled. The executive forces occupied the whole of the available space, and, in addition to a body of some 1,500 voices, selected from the various metropolitan districts, there was a band of eighty instrumentalists, whose co-operation furnished a new and valuable feature in the proceedings of the Society. To this, we think, may be partly attributed the marked advance now shown over the performances of previous years; the improvement in regard to precision, steadiness, and sustaining power was so perceptible that it took many by surprise. Yet it would be unfair not to accord a meed of praise for this result to the Conductor, Mr. Luther Hinton, who certainly made manifest a perfect control over his 1,600 executants. The first part of the programme consisted of a sacred selection, including the chorus from "Judas Maccabæus", "We never will bow down," the prayer from "Moses in Egypt" (encored), the unaccompanied Evening Hymn from "The Golden Legend," and Alfred Gaul's setting of "The Silent Land." Among the secular pieces in the second part the most successful were Mendelssohn's "First day of Spring" and Smart's Trio for female voices entitled "Evening." Vocal solos were effectively rendered by Miss Lizzie Neal and Mr. Robert Hilton, and Mr. John Saunders played a couple of violin pieces. Mr. David Davies rendered useful service at the organ. Between the parts a glee party (under the direction of Mr. James A. Birch) appeared in a variety of quaint old English costumes and sang a number of glees with singularly diverting effect, winning some of the loudest applause of the evening from an exceptionally demonstrative audience.

THE Annual Concert of the Violin Classes in connection with the Birkbeck Institution (formerly under the direction of the late Mr. Fitzhenry) was given on the 23rd ult. by Mr. T. E. Gatehouse, the present Instructor. Mr. Gatehouse played several violin solos with remarkable skill, making a special effect in Dr. Mackenzie's beautiful and expressive *Benedictus*. The vocalists who assisted were Miss Ethel Winn (in place of Mrs. Margaret Hoare, who was indisposed), Mrs. Alexander Siemens, Mr. Arthur Thompson, Mr. T. H. Harrison, and Mr. J. Kift (whose humorous songs were received with much favour). The admirable singing of Mrs. Siemens should be mentioned as being one of the chief successes of the evening. Miss Jessie Fenn, Mr. Siemens, and Mr. Alfred Izard were the accompanists. Mr. Charles Fry gave a sympathetic rendering of "The Story of the Faithful Soul," and received a hearty encore for his recitation of the French lesson scene in "Henry V." It would perhaps be judicious on future occasions to shorten the selections given by the students of the Violin Classes, although these are the prominent features of the Concert, as the length of these on the occasion under notice, together with the numerous encores, prolonged the Concert to an unusually late hour.

THE third of the Stoke Newington and Highbury Subscription Concerts, under the direction of Mr. James

Matthews, was given on the 21st ult., when the chief feature in the programme was Mendelssohn's "Athalie." The chorus, numbering 100 voices, sang with remarkable precision and vigour under the very able guidance of Mr. Matthews. The solo vocalists were Miss Annie Marriott—whose rendering of the chief soprano music was, as usual, most effective and dramatic—Miss Hilda Wilson, and Miss Rose Dafforne. Mr. Charles Fry, who recited the verses, was awarded with hearty applause after his declamation of the accompanied recitation. Mr. Fountain Meen (pianoforte) and Mr. J. H. Maunder (harmonium) rendered skilful and judicious aid throughout in the accompaniments. The second part of the Concert, which consisted of a miscellaneous selection of sacred music, included the "Hailstone" and other Handel choruses, excellently given. The vocalists above named were joined by Mr. Harper Kearton and Mr. Watkin Mills, who received an enthusiastic encore for his singing of "Why do the nations." The hall was filled to its utmost capacity.

THERE was a large attendance at the Concert given by Madame Eugene Oswald and Madame Carrie Blackwell in Westminster Town Hall, on the evening of the 5th ult. The programme formed an attractive combination of good chamber music and high-class ballads. In the former section Madame Oswald took a leading part, making manifest sterling capabilities as a pianist in a group of pieces by Chopin, a Waltz by Moszkowski, and the "Novelletten" by Niels Gade, for pianoforte, violin, and violoncello, wherein she had the assistance of Messrs. Schilsky and Albert. These efforts all earned hearty applause. Madame Blackwell, who possesses an agreeable and well-trained voice, displayed much refinement and expression in her delivery of Bishop's "Tell me, my heart," and Hope Temple's charming song "In sweet September," besides taking part in a duet and a trio with Mr. Reginald Groome and Mr. Franklin Clive. Madame Marian McKenzie also sang, and was heard to especial advantage in Cowen's "Because" and "Snowflakes." Mr. Burnham Horner was at the pianoforte.

LORD CHIEF JUSTICE COLERIDGE, whose love for the Musical Art is so well known, has consented to become one of the Trustees of the Choir Benevolent Fund, in the place of the Dean of St. Paul's, who has resigned the office owing to ill-health. The other Trustees are Earl Beauchamp and the Dean of Westminster. The last named kindly presented to the Fund the offertory collected at the Abbey on the morning of the 17th ult. This is an example which many country Cathedral authorities might well follow, considering the good objects of the Fund, and the fact that over 100 lay clerks throughout the kingdom are subscribing members. The Society specially needs an increase of honorary annual subscribers, as owing to death and other causes they have been greatly reduced in number during the last few years.

At the well-known Church of St. Margaret Pattens, Rood Lane, special services have been given on every Wednesday evening during the Lenten season. The following works have been rendered during the past month: Rossini's "Stabat Mater" on the 13th, Gounod's "Redemption, Part I," on the 20th, and the "Stabat Mater" again on the 27th. The Communion Services have been Schubert in A flat, Palestrina, and Gounod's third "Messe Solennelle," while the Anthems were Rossini's "La Carita," Mendelssohn's "Hear my Prayer," "My God, my God, why hast Thou forsaken me," "Saviour of sinners" ("Ave Maria"), Haydn's "Distracted with care and anguish," and others. An efficient choir, under the able guidance of the Organist and Choirmaster, Mr. Buttery, has presented careful versions of the several works selected. It is intended to perform Palestrina's "Stabat Mater" during the course of these services before Easter.

THE high character of the music at the "Meistersingers" Club was illustrated by an excellent Orchestral Concert, given on the 6th ult., under the direction of Mr. Wilhelm Ganz. The orchestra was small but complete, and an admirable performance of Beethoven's No. 4 Symphony and a selection of pieces from Wagner's "Meistersinger," together with other works of similar excellence in character, delighted the audience. A very pleasant Soirée-Musicale was given on Wednesday evening, the 20th ult., also

under the able direction of Mr. Ganz. A varied and interesting programme was performed by Miss Georgina Ganz, Miss Marian McKenzie, Mdle. Tremelli, the Misses Eissler, Mr. Orlando Harley, and Mr. Avon D. Saxon. Miss Pauline Barrett gave two recitations, in which she gained the entire approbation of her audience.

MR. JAMES A. BIRCH gave his Annual Concert at the Essex Hall, Essex Street, Strand, on the 19th ult., when Dr. Bridge's "Callirhoë" was performed by his choir, the Temperance Choral Society. The composer conducted, and the accompaniments were played by Mr. F. Wilson-Parish (pianoforte) and Mr. W. G. Alcock (American organ). The gongs necessary to the scene in the grove were played by Herr Schroeder. The principal parts were sung by Miss Agnes Wilson, Madame Annie Williams, and Mr. Henry Guy. The performance was very good, the chorus having made themselves proficient in the several numbers in which they were concerned. The Concert concluded with a miscellaneous selection of solos, part-songs, &c., conducted by Mr. J. A. Birch, in which the above-named vocalists, with Miss Bessie Webber, took part.

A CONCERT was given on Thursday evening, February 28, in the Christ Church Lecture Hall, Beckenham, by Mr. F. W. Partridge's Select Choir. The programme included the setting by Hermann Goetz of the 137th Psalm. The soprano solo was sung by Miss Pamphilon. Anderton's "Wreck of the Hesperus" and Eaton Faning's "Daybreak" were also given, the latter with particularly good effect. Violin solos—the Benedictus and Saltarello of Mackenzie—were well played by Mr. W. E. Best. Mr. Sydney Leppard was the accompanist, and he also took the chief part in Gade's Sonata in D minor, for pianoforte and violin. In addition to conducting, Mr. F. W. Partridge played Chopin's Impromptu in F sharp, and sang Handel's air "His sceptre is the rod." Some recitations by Mr. Robert O'Meara were much enjoyed.

MISS NETTIE WOOD gave her first evening Concert at Steinway Hall, on the 7th ult. Her individual contributions to a diversified programme comprised "Una voce," Gounod's "Entreat me not to leave thee," and "Sullivan's "My dearest heart," in all of which the young vocalist earned warm approbation for her pure method and pleasing, intelligent style. Miss Wood should find in this result true encouragement to continue her studies with earnestness and zeal. In addition to the Concert-giver, the artists sharing in the evening's programme were Miss Hannah Jones, Miss Alice Suter, Mr. W. H. Cummings, Mr. Charles Chilly, Mr. Henry Ward, Mr. Herbert Lake (pianoforte), Mr. Pollitzer (violin), and Mr. H. A. Chapman (flute), the accompanists being Messrs. Lake and Kinke.

At the last of the Winter Readings, which took place in the All Saints' Rooms, Kensington Park Road, on the 4th ult., a selection from the Play of "Alcestis," by Euripides (adapted by Mr. Frank Murray from Dr. Potter's translation), was performed with the incidental music by Mr. Henry Gadsby. The text was recited by Miss Maud Webster, and the choruses were sung by the gentlemen of All Saints' Choir. The performance was in every way most successful, and the audience were enabled to enjoy the excellence of the music to the fullest extent. A miscellaneous selection was given as a second part of the Concert, in which many of the pupils of the Conductor, Mr. Ernest Lake, assisted.

MR. EDWARDS gave a Lecture on "Athalie" at the Young Men's Christian Association, Aldersgate Street, on the 16th ult. One of the principal attractions was the production by Mr. Edwards of a Fugue which, it was asserted, was originally written by Mendelssohn as a closing number for "Athalie," but which has never been published. The MS. of this Fugue was obtained from the Imperial Library in Berlin. During the evening meeting an interesting ceremony took place, in the form of the presentation of a purse of gold and an illuminated address to Mr. A. H. Bonner, who has been the Hon. Secretary of the Association of Tonic Sol-fa Choirs since its formation.

MR. SIDNEY BARRACLOUGH, a promising young vocalist, gave an evening Concert at Steinway Hall, on the 4th ult. Owing to a sudden attack of indisposition he was unable

himself to take any part in the programme, but the majority of the other artists announced duly appeared, and made up between them a musical entertainment of sufficient merit and interest. *Mdlle. Marie de Lido*, *Miss Lucille Saunders*, *Mr. Mhanes*, and *Mr. Franklin Clive* supplied the best features of the vocal element; *Mr. Horace Cadogan* contributed some pianoforte and *Mdlle. Hirsch* some violin solos; and *Miss Marie de Grey* won deserved favour for some delightful recitations.

MR. CARRODUS gave the second of his series of Drawing-room Concerts at the Hampstead Conservatoire Hall, on the 18th ult. The programme included a String Quartet (Op. 18, No. 4) by Beethoven, in which *Mr. Carrodus* was joined by *Messrs. Bernhard Carrodus*, *W. T. Wood*, and *J. Carrodus, jun.*; a Pianoforte Quartet (Op. 71) by *Molique*, and a Pianoforte Quintet (Op. 209) by *Reisiger*. *Mr. Herbert Sharpe*, of the Royal College, played the pianoforte part, and made a most favourable impression. *Mr. Ernest Carrodus* contributed a solo for the double-bass, and *Miss Emily Armfield* sang songs by *Kjerulf* and *Sullivan* in a pleasing manner.

At the Highbury Athenæum, on Monday evening, the 25th ult., the fourth Concert of the Highbury Philharmonic Society took place. The chief feature in the programme was *Clay's Cantata "Lalla Rookh,"* which had an acceptable rendering under *Mr. G. H. Betjemann*, the chorus singing well and the orchestra showing a very creditable degree of efficiency. The solos were taken by *Miss Thornthwaite*, *Miss Norman*, *Mr. Houghton*, and *Mr. Edgar Roberts*. Following the Cantata came three movements from "*Cleopatra*," an Orchestral Suite written by *Mancinelli*—a Funeral March, *Barcarolle*, and *Triumphal March*—performed on this occasion for the first time in London.

A CONCERT of Sacred Music was given by the *Hammer-smith and Shepherd's Bush Choral Union*, at *Albion Road Church*, on Wednesday evening, February 27, when *Stainer's Cantata "The Daughter of Jairus"* and a miscellaneous selection were admirably performed by a string orchestra and chorus of sixty. The soloists comprised *Miss Selina Quick*, *Mr. C. T. Grimstick*, and *Mr. Thurley Beale*. *Miss Jessie Bridge* presided at the pianoforte, *Mr. Bernard Fisher* at the organ, and *Mr. Humphreys* acted as leader of the orchestra. *Mr. E. Fruin* conducted.

THE Brixton Choral Society gave its second Concert, at *Brixton Hall*, on the 11th ult., when *Handel's "Messiah"* was performed. The choruses were sung with considerable precision by a choir of 180 voices, while the accompaniments were excellently played by a full orchestra of professional musicians. The solos were sung by *Miss Kate Norman*, *Miss Hilda Wilson*, *Mr. Dyved Lewys*, and *Mr. David Hughes*. *Mr. W. J. Kipps, F.C.O.*, presided at the organ, and *Mr. Douglas Redman*, Organist of *Brixton Church*, conducted.

A DINNER to celebrate the jubilee of *Dr. Joachim's* appearance as a public performer was given on the 14th ult., in the hall of *Caius College, Cambridge*. The Provost of *King's* presided, and the company numbered nearly 100. Some excellent speeches were made by the Chairman, *Dr. Joachim*, *Sir F. Leighton*, *Sir William Thompson*, *Mr. Sedley Taylor*, *Dr. Parry*, *Professor Stanford*, *Mr. Alma Tadema*, and others. A movement is on foot to present *Dr. Joachim* with a violin, valued at upwards of £1,000, in commemoration of his artistic jubilee.

THE first annual dinner of the *London College of Music* was held on the 26th ult., at the *Holborn Restaurant*, *Mr. W. H. Cummings*, President, in the chair. In proposing the toast of the evening, *Mr. Cummings* said they were celebrating the first anniversary of a young institution that was perhaps not very widely known. At their first examination eight candidates presented themselves, but on the last occasion there were no less than 400. An admirable selection of vocal and instrumental music was performed during the evening.

MEYERSSOHN'S "Elijah" was performed at the *Hampstead Conservatoire Hall* on Monday, the 4th ult. *Madame Nordica*, *Madame Belle Cole*, *Mr. Iver McKay*, and *Mr. Brereton* sustained the chief parts, and were joined in the double quartet by *Miss Mildred Harwood*, *Miss Isabel*

Tomalin, *Mr. Thomas Cassidy*, and *Mr. Stanley Smith*. The band and chorus were admirable. *Mr. Carrodus* was the leader, and *Mr. Geaussen* the Conductor. "*The Redemption*" will be given at the next Concert, on the 8th inst.

AN Exhibition of specimens of the *viola d'amour*, an instrument of the violin family popular in the early part of the last century, was made at the Rooms of the *Royal Society of Musicians* by *Mr. Carli Zoeller*, on the 14th ult., together with some books and sundries relating to the instrument. A selection of music written for the *viola d'amour* and the *viola da gamba* was played by *Messrs. Zoeller, Payne*, and *Schneider* in illustration of a paper on the subject which was read by *Mr. G. Carnaby Harrower*.

At the Church of *St. Stephen's, South Kensington*, *Rossini's "Stabat Mater,"* with orchestra, has been performed each week during Lent on Friday evenings, and will be continued until Good Friday, under the direction of *Mr. Hamilton Robinson*, the Organist. The work is sung in Latin and a literal translation is distributed amongst the people. The performance of the music to words written in a tongue "not understood of the people" does not lessen its interest, though it may raise a question as to its legality.

At the Stormont Hall on Monday, the 4th ult. the *South-West Choral Society* gave its third annual performance of "*The Messiah*." The band and chorus consisted of 100 performers; *Mr. Bond* conducted. The choruses were splendidly given, the attack and tone being good. The band, led by *Mr. Wade*, worked well. The solos were sung by *Madame Webber*, *Miss Maude Hayter*, *Mr. Maskell Hardy*, and *Mr. Charles Ortner*.

MR. W. PINNEY, Mus. Bac., Oxon., Organist of *St. George's, Hanover Square*, was engaged for the Organ Recitals during the Ice Carnival at the *Royal Albert Hall*. His selections were well chosen from the works of the great composers, and the performance of them was justly and highly appreciated. *Mr. Pinney* also contributed two of his own compositions—viz., *St. George's "Wedding March"* and a graceful *Gavotte*.

THE first and second parts of *Sir Julius Benedict's Oratorio "St. Peter"* were given at *St. John's, Waterloo Road, S.E.*, on Sunday afternoon, the 17th ult., before a very large congregation. The solos were rendered by *Master H. Warren*, *Miss Jennie Bawtree*, *Mr. J. Gostick*, and *Mr. Frederick Winton*, the chorus being supplied by the choir of the church, under the direction of the Organist, *Mr. Henry J. B. Dart*, who also presided at the organ.

ON Wednesday evening, February 27, *Niels W. Gade's "Zion"* was given by the *Denmark Hill Choral Society* in *St. Matthew's School Room*. The choruses were sung with precision and firmness, and *Mr. W. D. Powell* sang the baritone solo. *Miss M. I. Davy* was at the pianoforte, *Mr. F. H. Stokes* at the American organ, and *Mr. J. Warriner*, Mus. Bac., T.C.D., was the Conductor. The second part of the Concert was miscellaneous.

A PERFORMANCE of "*The Messiah*" was given in *Christ Church, Westminster Bridge Road*, on Tuesday evening, the 19th ult. The artists were *Miss Edith Luke*, *Miss Louise Lancaster*, *Mr. J. H. Müllerhausen*, and *Mr. W. P. Richards*. The choruses were excellently rendered by a choir of upwards of 200 voices. The accompaniments were played by *Mr. John P. Atwater*, (organ) and *Mr. F. Beckley* (pianoforte); *Mr. J. R. Griffiths* conducted.

ON Wednesday, the 20th ult., *Stainer's "Crucifixion"* was given at *St. Mark's Church, Notting Hill*. The solos were entrusted to *Mr. Albon Nash* and *Mr. James W. Sanderson*. *Mr. Hamilton Robinson* (Organist and Choirmaster of *St. Stephen's, Gloucester Road*) presided at the organ, and *Mr. Warren Tear* (Organist and Choirmaster of *St. Mark's*) conducted.

A CONCERT of sacred music was given at the *Clapton Presbyterian Church*, on the 4th ult. The artists were *Miss Ada Loaring*, *Miss Hilda Wilson*, *Mr. James Gawthrop*, and *Mr. Vernon Taylor*. Selections were given from the works of *Handel*, *Haydn*, *Mendelssohn*, and *Meyerbeer*. *Mr. James Loaring* conducted and performed three solos on the fine organ of the Church.

MR. W. H. HARPER gave his second annual Smoking Concert on the 7th ult., at Anderson's Hotel, Fleet Street. He was assisted by Messrs. J. Hodges, Lawrence Fryer, Arthur Thompson, J. Gilby, Marshall Jones, and A. Hubbard. Mr. T. E. Gatehouse was the violinist, Mr. W. H. Harper presided at the pianoforte, and recitations were given by Messrs. H. Lloyd and Dacres Smith.

MENDELSSOHN'S Motet "Hear my Prayer" was given after the evening service at St. Matthew's Church, Denmark Hill, on the first Sunday in Lent, being the first of a series of Oratorio performances by the choir. The whole service was well sung under the direction of Mr. J. Warriner, Mus. Bac., T.C.D., Organist of the Church.

A PERFORMANCE of Stainer's sacred Cantata "The Crucifixion" was given by the choir of St. James's Church, Knatchbull Road, Camberwell, on Ash Wednesday evening. The solo portions of the work were divided between Mr. J. S. Holliday, Mr. C. Riches, Mr. Preston, and Mr. W. Bull. Mr. R. Felix Blackbee presided at the organ.

A CONCERT was given at the Cavendish Rooms, on the 20th ult., when an Operetta, entitled "The Village Festival," written and composed by Mr. Tindall, was produced. The soprano and tenor airs were sung by Miss Johnstone and Mr. Tandy in a manner which greatly contributed to the success of the work.

A BALLAD Concert was given in the Lecture Hall, Leytonstone, on Tuesday evening, the 12th ult. Miss Jenny Osborn, Miss Amy Osborn, Miss Ada G. Wickham, Mr. Sadleur Brown, Mr. Walter Jones, Mr. Charles Victor, and Mr. Benjamin Rhodes were the vocalists, and Mr. J. C. Priggen was the pianist.

AFTER a break of some two months, the course of Lectures at the College of Organists was resumed on the 5th ult., when Mr. James Turpin, Mus. Bac., read an able paper on "False Relations," this paper being the second part of his treatment of the subject.

MR. W. A. BARRETT, 39, Angell Road, Brixton, London, asks us to make known that he will be glad to receive contributions of quaint traditional songs, words and music, which are popular in various places, for insertion in his forthcoming work on the subject.

BACH'S "St. Matthew" Passion will be sung at St. Peter's, Eaton Square, on Thursdays, April 4 and 11, at 8 p.m., and on Good Friday, at 7 p.m., with organ and pianoforte accompaniments.

MR. HENRY IRVING has accepted the dedication of a new Cantata, entitled "Shakespeare's Merrie Meeting," written by Robert Ganthony, and composed by Thomas Murby.

MR. RALPH NORRIS, Organist of St. Nicholas, Cole Abbey, concluded a series of Historical Recitals on the 11th ult., showing the growth and development of organ music.

REVIEWS.

The Evolution of the Beautiful in Sound. By Henry Wylde, Mus. Doc., Cantab. [Manchester: Heywood.]

IN the two sections of this ably written treatise the author has enabled us to trace the origin, history, and gradual evolution of the modern series of sounds, from the most ancient periods through the Greek, Ecclesiastical, and Mediæval periods up to the present time, in a manner though learned yet lucid. He shows how that the origin of the beautiful in sound, treated from a metaphysical point of view, is to be found in human nature itself, as an answer to the mental demand of every sense for the true and beautiful. The formulation of this answer into a scientific system, our author contends, must be in harmony with the fundamental laws of nature; hence, musical art to be true and beautiful must accord with mathematical order as well as æsthetic taste. This point is ingeniously defended, though it may not be possible to convince every one by the reasoning advanced. In tracing the progress of art historically he speaks of the Pentatonic system, and affirms that its origin is to be traced primarily to the rude attempts at instrumentation amongst the ancient nations that flourished prior to the Greek era, such as the Hindoos,

Assyrians, Egyptians, Chinese, and other peoples of antiquity. The five-stringed lyre, flute, lute, &c., gave rise to the attempt to formulate that system. Amphion, Orpheus, Terpander, and others elaborated the early stringed lyre, in some instances increasing the number of strings, but leaving no well-defined system of tones behind up to the Pythagorean era. In connection with this, elaborate descriptions and tabular illustrations are given of the Tetrachordal systems, both disjunct and conjunct.

The Pythagorean system is also fully described. Its failure to construct a scale which should unite the true and the beautiful, or mathematical principles with æsthetic taste, is asserted to be attributable to Pythagoras's leading idea of making the musical scale conform to the cosmic order of the heavenly bodies. Pythagoras announced the principle upon which a true musical scale between the notes of the octave should be constructed, but practically failed to exemplify his *theorem*, for reasons which are stated above. Aristoxenes, Eratosthenes, and finally Ptolemy formulated a series of sounds, but they likewise failed to indicate the true and beautiful. Euclid's *Canon*, on which so much is rested by the old theorists, was only a re-statement or exemplification of the Pythagorean system.

Besides these, all the Greek systems are elaborately described. These will be found to be only formulations of the old Tetrachordal systems rather than original methods. The Pythagoreans, although defining the basic idea of a true scale, yet failed to exemplify their principles; and after Pythagoras no further modification of his method was attempted until Ptolemy wrote his "Harmonicorum." Thus the customary reverence for classical authorities, whether as originators or founders of a true series of sounds, is stated to have arisen from conventional but erroneous ideas of what the Greeks affected either as discoverers or formulators. Dr. Wylde thinks that this reverence calls for a complete study of their various systems by way of correcting popular errors, and he proves that melodic progression was the only method that they could accept whilst harmonious combinations of different tones were impossible.

Again, it is shown that the early ecclesiastical scales were nothing more nor less than the Greek systems formulated afresh by Ptolemy. Up to the tenth century the combination of tones into harmony had been impossible for want of a due arrangement of the intervals or pitch of the several notes within the octave.

The invention of Descant first showed the feasibility of combining notes with rude harmony. Canonical institutions followed, and hence the history of music, up to the formation of a musical grammar, became a series of progressive styles, duly described, and culminating in the formation of the modern great scale, and the attempts at modification by the *mean tone* and equal tempered systems.

The specialties of this work, in dealing with the evolution of the beautiful in sound, are found in the thorough and searching analysis of the origin, progress, and ultimate development of musical science, tracing up tonal experiments from their primordial exercise in nature, through all the varieties of systems, ancient and mediæval, until their culmination in modern art. The proofs that are afforded of the indissoluble union between the "true" and the "beautiful," or, in other words, between arbitrary tonal laws and pure æsthetic taste are offered, and the book practically condenses the voluminous mass of theoretical matter contained in Helmholtz's Treatise, in Ellis's Commentaries, and many other costly and diffuse treatises on musical growth and history. Numerous and carefully prepared tabular illustrations of every position assumed are supplied in the text, which is further interspersed with highly suggestive reading matter, and opens up wide avenues for thought, hopes of progress, and elevating views for the illimitable possibilities of music and the future of musical art.

Benedicite, Omnia Opera. Set to music by C. E. Miller, J. W. Elliott, Alfred J. Eyre, and Albert Wood.

[Novello, Ewer and Co.]

THE favour with which the restoration of the *Benedicite* in the place of the *Te Deum* in the Morning Service has been received, has called forth a number of settings by various musicians. The latest additions are those by the

writers whose names are quoted above. Taking them in the order as given, a word of commendation is due to Mr. Miller for his setting, which is melodious and effective, and although the chant for verse twenty-seven to end contains an interval, which may seem difficult to the eye, it is not so to the ear. Mr. Elliott makes a break in the continuity of the verses as usually set, by providing one change at verse nine and another at verse eighteen, as is commonly done. Variety is obtained by the judicious alternative of unison and harmony at verse twenty-seven to end, and the whole setting is effective and good. Mr. Eyre's music is also a bold alternation of unison and harmony, and appended to the setting of the Benedicite is an excellent quadruple chant for the Te Deum. The quadruple chant-form has been adopted by Mr. Wood for his setting of the Benedicite, the form being complete in four verses. A special arrangement is made for the Gloria. The whole of these settings may be accepted as valuable additions to the music already existing for the "Song of the Three Children," now in common use by the church in the Lenten and Advent seasons.

Part-Songs for Treble Voices. Specially adapted for High Schools. Edited by Mrs. Carey Brock and M. A. Sidebotham. Part II. [Novello, Ewer and Co.]

WE heartily commend this selection of Part-songs—all arranged for three treble voices—the first Book of which we noticed in March last year, not only as containing some good practice for singing in concerted music, but because all the numbers are melodious enough to become general favourites. No. 1, "Blow, gentle gales" (originally a quintet), is one of Sir Henry Bishop's most popular choral pieces, and makes an effective trio, as arranged by Miss Sidebotham. No. 2, "The bird at sea," written by Mrs. Hemans and composed by Henry Smart, is one of those refined and attractive trios for which the composer stands almost unrivalled, and is too well known to need a word of welcome. No. 3, "Elves of the forest," is the trio in the second act of the Opera "Die Zauberflöte"—"Seid uns zum zweitenmal willkommen" (adapted to English words by Miss Sidebotham)—an excellent specimen of Mozart's style, the beauties of which will well repay any amount of study. No. 4, "Bird of the wilderness," composed by Burnham W. Horner. No. 5, "Boscobel" (music by Miss Sidebotham), and Elizabeth Stirling's four-part song, "All among the barley," arranged for three voices by Berthold Tours, complete a volume which we hope will very shortly find its way into all schools where part-singing is carefully and earnestly studied.

Schilffieder (Reed Songs). For Voice and Pianoforte. Words by N. Lenau. Composed by Sebastian B. Schlesinger (Op. 32). [Novello, Ewer and Co.]

APART from the musical merit of these Lake-songs, the composer deserves much credit for so diversifying the character of the pieces as to avoid creating the slightest feeling of monotony in their treatment. No. 1, a calm and melodious song amongst the reeds, in the gloaming, and No. 2, a dreamy Reverie during the splendour of the sunset, are happily contrasted with the impassioned subject of No. 3, expressive of a rain-storm, an *agitato* accompaniment in triplets materially heightening the effect of the melodious voice part. The rising of the wind, with vivid flashes of lightning, in No. 4, and the placid feeling induced by the moonlight reposing upon the glassy lake in the fifth and final song (an appropriately quiet piece, sympathetically accompanied), form an effective conclusion to what may truly be termed a "Circle of Songs," the delicate treatment of which, both in the verses and their musical colouring, cannot fail to ensure for them a ready acceptance.

Musical Anecdotes and Stories of the Great Musicians.
[George Gill and Sons.]

THERE are many anecdotes and stories in the pages of this work which have done duty over and over again in books of like character. Others there are which appear in a collection of this kind for the first time. Of these latter all the anecdotes concerning

Balfe may be mentioned. These have been taken without acknowledgment from Mr. Barrett's "Balfe, his life and work." There is no preface to explain this method of making up a book and it is therefore possible that other works have been also laid under forced contribution. There is no index to the contents and the book is greatly decreased in value, for few readers of anecdotes care to take the trouble to go through a book to find what they require. There are portraits of several of the personages spoken of, all apparently taken from other works; some of these are good while others are very bad.

Original Compositions for the Organ, Nos. 111 and 112.
[Novello, Ewer and Co.]

THE first of these numbers consists of a Pastorale in D by Mr. Luard Selby, whose tasteful organ music we have noticed on several former occasions. The present is a charming sketch of very moderate difficulty, though the work is fairly divided between the manuals and the pedals. The registering shows a feeling for orchestral colour and variety, and ought to prove extremely effective. The next number contains Six Easy Voluntaries by Kate Loder. Although female composers are more numerous than formerly, the organ has not as yet attracted much of their attention, and these pieces must therefore command a certain amount of interest, if only to those who are attracted by curiosities. It may be said at once, however, that the composer needs no allowance on the score of sex. Her voluntaries are musicianly, and she has mastered the legitimate organ style of writing. They are all suitable for church use, and a tendency to over-indulgence in chromatic harmonies is the only defect in them worthy of mention.

FOREIGN NOTES.

FOUR complete performances of Wagner's "Nibelungen" tetralogy were announced to be given last month at St. Petersburg by a strong German Company, under the direction of Herr Angelo Neumann, and assisted by the Imperial orchestra. The ample guarantee fund demanded by Herr Neumann having been more than covered by subscribers, and the interest evinced in the Russian capital in the undertaking being very widespread, there can be scarcely a doubt of its proving a financial success at all events. From reports just to hand it would appear that the first performance of the giant work, which was completed on the 16th ult., passed off brilliantly, in the presence of many distinguished persons, and was, on the whole, greeted with enthusiasm. The most powerful impression, however, according to the *St. Petersburg Zeitung*, was produced by the final drama of the tetralogy—viz., "Götterdämmerung." The journal quoted adds: "By her impersonation of the part of *Brünnhilde*, Fräulein Malten shed a lustre over the entire work, which formed, indeed, an important element in the success of the first cycle. She has done an enormous service to German art, and in the face of superb artistic efforts such as she has just exhibited to us, all party feeling becomes silenced. The applause which rewarded her, as well as Herr Vogl, was simply deafening." The Russian Emperor was announced to be present at the second representation of the cycle.

A Correspondent writes to us from Berlin: The last of the Philharmonic Concerts of the season, on the 4th ult., was rendered memorable both on account of the co-operation on that evening of Johannes Brahms and Hans von Bülow, and of the extraordinary demonstration of enthusiastic appreciation on the part of the densely crowded audience. The fact of Bülow playing the pianoforte part of Brahms's Concerto in D minor to the composer's conducting was in itself sufficient to attract a multitude of music-lovers on this occasion. But what they had not bargained for—viz., Hans von Bülow's presiding at the big drum when Brahms conducted his "Academical" Overture, just added the finishing touch to the gradually developing "festival" elation of the audience. Bülow himself conducted a masterly performance of Beethoven's B flat major Symphony, as well as of the Overtures to Berlioz's "Benvenuto Cellini" and to Wagner's "Tannhäuser."

A season of Italian Opera commenced last month at the Kroll's Theater of Berlin, Signor Luigi Arditi being the

principal orchestral Conductor. M. Léo Delibes's opera "Lakmé," which is being splendidly mounted, will be one of the novelties to be introduced here.

Ignaz Brüll's new opera, "The Stony Heart" (founded upon Hauff's popular story), has now been performed at several German theatres with unvaried success, and is generally considered the best operatic production of the composer of "The Golden Cross."

Herr Nachbaur, the Munich tenor, well known also to London audiences, who for over twenty years has been the sole representative of *Walter Stolzing* in the "Meistersinger" performances at the Munich opera, has at length been replaced in that part by a more youthful rival, Herr Mikorcy. Nachbaur, it will be remembered, was also the ideal representative of *Lohengrin* in the eyes of the late ill-fated King Louis of Bavaria.

An opera by Lortzing, "Hans Sachs, oder Die Meistersänger," is about to be revived at the Stadt-Theater of Bayreuth. The opera, which was composed some five years before the completion by Wagner of his book of "Die Meistersinger," was first produced on June 23, 1840, at Leipzig, where it met with but little success, and was soon after forgotten. Although Lortzing generally compiled his own libretti, the present one is from the pen of an actor, Ringer, and is founded upon a drama bearing the same title, by Deinhardstein. The revival, at the classical town of Wagnerian drama, is an interesting one, though it will be difficult to trace any similarity in the dramatic situations of Herr Ringer's book to those of Wagner's stupendous comic opera.

The recent concert tour in Italy of the Heckmann Quartet was a great triumph, their performances being greatly appreciated not only by the general public, but also by the Court at the Quirinal. Queen Margherita invited the artists to play before the Court, where their performance excited great admiration. Herr Heckmann received from Her Majesty a valuable breast-pin with her initials in diamonds.

A young Englishman, Mr. Hongrave, of London, at present a pupil at the Raffische Conservatorium at Frankfurt, played Liszt's Pianoforte Concerto in E flat major, and some pieces by Chopin, at a recent Symphony Concert at Homburg, with much success. The local press speaks most highly of the young pianist's present attainments.

A scenic representation of Liszt's Oratorio "St. Elizabeth," similar to that which took place some time ago at the Weimar Theatre, is being planned at the Imperial Opera of Vienna, under the auspices of director Jahn.

An excellent and highly appreciated performance of Mr. Berthold Tours's "Gloria in excelsis" in D major is reported from Dresden, where it formed part of the usual evening performance in connection with the service at the American Church, under direction of its esteemed Organist, Mr. Whitney Coombs.

Herr Franz Rummel, the well known pianist, who is just now engaged upon a concert tour in Scandinavia, has recently had the honour of playing before the Queen of Denmark at Copenhagen, who expressed herself much gratified by his performance. Her Majesty of Denmark, it may be added, is herself a musician of no mean proficiency.

Max Bruch's new choral work "The Fiery Cross," met with its first public performance on February 26 at Breslau, under the composer's direction, and created a highly favourable impression. The new work is said to stand at least equally high with the same composer's "Odysseus" and "Achilleus." The solo parts on the occasion referred to were sung by Fräulein Sicherer of Munich, Herr Scheidemantel of Dresden, and Herr Kühn of Breslau.

A new comic opera, entitled "Der Meisterdieb," the libretto (founded upon Fitger's poetic story of the same title) from the pen of Gustav Kastrop, the music by Eugen Lindner, was brought out at the Weimar Hof-Theater, on the 3rd ult. The composer conducted the performance, which was much applauded, and the new work, considering especially the existing dearth of new works of this description, is likely to be retained in the repertory of the Weimar opera.

A new opera "Gorinskha," by Anton Rubinstein, will be brought out at the Imperial Opera of St. Petersburg during the present season.

The projected erection of a monument to Robert Schumann, at his native town of Zwickau, has been rendered somewhat problematical, inasmuch as, up to the present, only a few thousand marks have been subscribed by the public towards the object in view.

Our Russian contemporary, the music-journal *Nuvelletot*, having entered this year upon the fiftieth anniversary of its foundation, it is proposed by Russian composers, musical critics, and others connected with the art, to commemorate the event by special contributions on their part, to be embodied in an Album, which is to be distributed amongst the subscribers to the journal in question.

Signor Cagnoni's opera "Il Duca di Tapigliano," first produced in 1874, has been revived at the Teatro Sociale of Bergamo, with very considerable success.

A new ballet, entitled "La Sulamite," the music by Charles Haring, has been well received on its recent first performance at the Grand Théâtre of Bordeaux.

An opera by the Spanish composer Breton, "Gli Amanti di Teruel," has just been produced with much success at the Teatro Real of Madrid.

Weber's "Der Freischütz" was produced for the first time at East Saginaw (Michigan, U.S.), on February 3, under the direction of Herr Felix Jaeger.

With a success far surpassing that achieved by the same work last year, Verdi's "Otello" has just been reproduced at the San Carlo Theatre of Naples, under the able conductorship of Signor Mancinelli.

At the S. Carlo Theatre of Lisbon, a new opera "Flavia," by Adolphe Sauvinet, is being actively mounted; Verdi's "Otello" continuing in the meantime to attract numerous audiences.

A new music journal, the *Gazeta Musical de Lisboa*, has just been issued in the Portuguese capital.

Joseph Lauterbach, the well-known violinist and musician, has just celebrated, at Nuremberg, the fiftieth anniversary of his first appearance in public at that town, he being then seven years of age. Lauterbach is a professor of his instrument at the Dresden Conservatorium.

Dr. Emanuel Klitsch, an intimate friend of Robert Schumann, and one of the earliest contributors to the music journal founded by the latter—the *Neue Zeitschrift für Musik*—died at Zwickau on the 5th ult., aged seventy-seven.

The tenor Catelin, one of the favourite singers at the Théâtre Lyrique under the Second Empire, has just died in Paris, aged sixty, having, it is said, starved himself to death. Since his retirement from the lyrical stage, Catelin contracted miserly habits of a suicidal nature. He had been in receipt of a pension granted by the Société des Artistes Musiciens, and a considerable sum of money was discovered after his death hidden away amongst his furniture.

Ignacio Orcyero y Ramos, a much esteemed composer and organist of Madrid, died recently in that capital, aged sixty-one.

Carl Davidoff, the eminent violoncello player and musician, for many years a professor, and at one time the director of the Conservatoire of St. Petersburg, died at that capital on February 24, at the age of fifty-one. Davidoff was a native of Russia and received his musical training partly at Moscow and partly at Leipzig, at which latter town he was also, for a short period, a professor at the Conservatorium.

Baron Arnold von Senfft-Pilsach, an amateur baritone singer well known in German concert rooms, and the gifted pupil of Julius Stockhausen, died at Marburg on the 7th ult.

CORRESPONDENCE.

FOR HANDELIANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It may not be uninteresting to students and others who are now reading Mr. Joseph Bennett's enjoyable articles on Handel in *THE MUSICAL TIMES* if a striking peculiarity in the "Utrecht Te Deum" be pointed out. It is this: the last chorus, "O Lord, in Thee have I trusted," which begins in D major with a subject almost identical with that

of "The horse and his rider," ends with no less than four bars of *subdominant* harmony, thus:—



I have recently come into possession of a copy of Randall's full score of this work, which formerly belonged to Dr. William Crotch. On the last page the late Oxford Professor has written: "This is most original—a stop on *fa*—viz., a deceptive cadence, probably to express *ye word confounded*." Dr. Crotch also remarks that the subject of the opening *Allegro* (No. 1) "is taken from Kuhnau's Organ Sonatas, Leipzig, 1696."—Yours very truly,

CHARLES W. PEARCE.

45, Ridge Road, Stroud Green, N.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. FRED BARRY.—A letter addressed to the Principal of the Royal Academy of Music would procure you the information you seek.

APOLLO.—Examinations for Pianoforte Tuners have for some time been held at Regent College, London. Apply to Charles Peters, Hon. Sec., 44, Devonshire Street, Portland Place, W. See also advertisement "To Pianoforte Tuners" in this issue of THE MUSICAL TIMES.

BETA.—They enjoy a very good reputation.

E. HOLME.—There are no institutions of the kind you name. The only help which can be obtained is by winning a Scholarship at the Royal Academy of Music or the Royal College of Music.

HOPEFUL.—The University of Trinity College, Toronto, is a genuine Church of England University. Its degrees in music are recognised and estimable.

J. J. (Swansea).—It should be as you say, 112.

M. G. R.—Arcangelo Corelli was born at Fusignano, 1653; died at Rome, January 18, 1713.

SHEPHERD.—Your best course would be to address the authorities of the College on the subject.

VIOLINIST.—The name is probably that of "Michael Klotz in Mittenwald an der Iser." (Mittenwald on the river Iser), the date about 1771.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN, N.B.—An Orchestral Concert was given in Ferryhill Parish Church, on the 4th ult. The introduction of an orchestra into a Presbyterian Church may be regarded as a progressive step. The programme was of great interest, and included choruses and solos from the oratorios, organ and violin solos, with an organ Concerto and a Sonata for organ and orchestra by Mozart. The choir did their share of the work remarkably well, singing with steadiness and taking up the various leads very creditably. One of the chief features of the Concert was Handel's Second Organ Concerto, the organ part being played by Mr. H. C. Tonking. The vocalists were Misses Ross, Duffus, and Mr. Youngson. A violin solo, composed by Mr. Lanyon and played by Mr. Tonking, was perhaps the first violin solo which has been played in a Scotch church. Mr. Morgan was the Conductor.

ABINGDON.—The Orchestral Society's Concert took place in the Corn Exchange, on February 28, under the new Conductor, Dr. Dodds, Queen's College, Oxon. Miss A. Dinelli led the band, and also gave two violin solos. The second violins were led by Mr. H. Joachim (Balliol College), nephew of the eminent Professor. The most important orchestral numbers in the programme were Haydn's No. 8 Symphony, Wuerst's Russian Suite, and Mendelssohn's Serenade and Allegro Gioioso, the pianoforte part of the latter piece (and also two solos by Chopin) being exquisitely played by Mr. Paul V. M. Benecke (Magdalen College), a grandson of Mendelssohn's. Miss Bessie Latham was the

only singer. Mrs. Slade Baker accompanied the solos, and the missing instruments of the band were represented by Mr. Hotchkin, Mus. Bac., on the harmonium. The improvement which the Society has made may be inferred from the fact that the orchestra was composed of amateurs, with the exception of Miss Dinelli.

ACCRINGTON.—The large room of the Town Hall was crowded on Thursday, the 14th ult., when Mendelssohn's *Elijah* was performed by the Choral Society with a completeness and artistic finish most creditable to all concerned. The performance had been anticipated with extraordinary interest, as Mr. Santley had been engaged to sing in the Oratorio, this being his first appearance in the town. The other principals were Miss Carlotta Elliot (who at the last moment took the place of Mdlle. Rosina Isidor, who was suffering from indisposition), Miss Bertenshaw, and Mr. Houghton. Mr. Thalberg Brown was the Conductor, Mr. C. H. H. Booth, Organist, and Messrs. Nuttall and Pollard leaders of the band.

ANDOVER.—On Thursday evening, February 28, a special Musical Service was held in the Parish Church, chiefly consisting of a selection from Mendelssohn's *St. Paul*. The chorus, numbering 100, was assisted by an orchestra led by Mr. Arthur Bennett, of Andover. Mr. George H. Westbury presided at the organ. The Rev. W. H. Weekes, Curate of Andover, conducted. The soloists were Mrs. Barrington Browne, the Lady Agneta Montagu, Rev. H. Gibson, and Rev. S. Lushington.

BOURNEMOUTH.—Bournemouth has two excellent Societies, "The Philharmonic" and the Choral Harmonic Society," both of which have produced, and are producing works of living masters as well as those of the past. The latter Society is conducted by Mr. Lemare, whilst Signor La Camera is the director of the Philharmonic. The Society has for its President Dr. A. C. Mackenzie, whose *Rose of Sharon*, led by Mr. Carrodus, was recently performed, and later on (the 27th ult.) two grand performances of Gounod's *Redemption* were given. The chorus-singing showed that the body was never in such a high state of efficiency as it is at the present time, and augured well for the success of future undertakings. The orchestra, too, exhibited thorough and careful drilling, both wind and strings evidencing that attention to details which is characteristic of Signor La Camera. In addition to all this, Bournemouth abounds in churches, most of which have excellent choirs, whilst the famed "Italian Band" is in great requisition and frequently forms the nucleus of numerous classical orchestral performances; there is also a body of musicians known as the "Town Band," so that for street music the favourable watering-place and health resort stands well to the front, especially when it is mentioned that vocal and instrumental concerts take place daily in the "Avenue" Arcade, a fashionable promenade formed upon the site of the old Town Hall. It is proposed to give Sullivan's *Golden Legend* shortly, the performance of which will probably close the Philharmonic season.

BRENTWOOD.—The second Concert of the season by the Vocal and Instrumental Society, under the Conductorship of Mr. Louis J. Turrell, was given at the Town Hall on Tuesday evening, the 5th ult. The programme consisted of Haydn's *First Mass* and a miscellaneous selection of vocal and instrumental music, including Weber's Overture to *Oberon*, which was well played by the orchestra. The vocal solos were all taken by members of the Society. Mr. Henry Lewis was leader of the orchestra, and Miss Florence Smith and Mr. Turrell shared the duties of accompanist.

BURNLEY.—The Carl Rosa Light Opera Company paid a short visit, producing the comic opera *Paul Jones* on the 7th ult., in the Victoria Rooms.—Messrs. Van Biene and Lingard's company followed with *Falka*, on the 17th.—Mr. Spencer gave his second Popular Concert on the 23rd ult. The orchestra played two movements from Haydn's "Surprise" Symphony, Gurlitt's "Marionettes" Overture, Macbeth's Intermezzo "Forget-me-not," &c. Misses Horner and Robins and Messrs. Hartley and Arnold sang some well-known songs in a pleasing manner. Mr. Broughton accompanied on the pianoforte, Mr. Titherington led the band, and Mr. Spencer conducted.—The new peal of bells provided for Holy Trinity Church was solemnly dedicated at a special Service on the 21st ult. The Rev. J. M. Dorset-Owen, M.A., Vicar, read the dedication prayers; the Bishop of Sodor and Man (Dr. Bardsley) preached an interesting sermon. A new hymn-tune was effectively sung by the choir, accompanied by the composer, Mr. R. Watson (Organist and Choirmaster). At the close the Old Hundredth was sung by choir and congregation along with fine effect. Before and after service tunes and peals were rung on the new bells.

CALCUTTA.—Mr. Ernest Slater, F.C.O., the Organist of St. Paul's Cathedral, Calcutta, gave his Third Organ Recital on Monday, February 18, and, as on the former occasions, the Cathedral was crowded. The vocalists were Mrs. Sinkinson, Mr. H. E. Sanderson, and Master Ernest Pritchard. Mr. Slater played Bach's Prelude and Fugue in B minor, the Andante from Mendelssohn's Sinfonie, No. 4, Meyerbeer's Schiller March, and several smaller pieces. Master E. Pritchard, the solo boy of the Cathedral Choir, sang "God shall wipe away all tears," from Sullivan's *Light of the World*.

CHICHESTER.—On the 5th ult. the annual Concert of the Church of England Temperance Society attracted a full audience to the Assembly Room. The programme comprised a miscellaneous selection, and Hutchinson's *I he Story of Elaine*. The principal vocalists were Miss Ada Moore, Miss Kate Ward, Mr. W. Evan Cox, and Capt. Gibbings. Mrs. Dean presided at the pianoforte and Mr. H. P. Allen at the harmonium. Mr. Seymour Kelly, the Conductor, and his class are to be congratulated upon a successful Concert.

CROYDON.—The programme of Mr. Pusey's annual benefit entertainment, on February 28, at the Public Hall, presented by Miss Pusey and Mr. Pusey-Keith, was very attractive. In the Beethoven Sonata, the Chopin Selections, the Weber Polacca, Mendelssohn's Andante and Rondo Capriccioso, Liszt's Fantaisie, the Polka (Raffi), and Berceuse (Grieg) Mr. Keith's facility of execution was fully demonstrated. Miss Edith Pusey displayed much power in the Potion scene from *Romeo and Juliet*, and gave the "French Lesson" scene from *Henry V.*, with a keen appreciation of its refined humour. In Alfred Austin's "Ave Maria" Miss Pusey exhibited a command of pathos and feeling of the highest order.

DARTFORD.—The first Concert this season in connection with the Choral Association was given in the Conservative Hall, on Tuesday evening, the 5th ult. The members of the society mustered in full force, and they were assisted by Miss Fusselle, Mr. Foxon, and Mr. B. H. Grove. The first part consisted of Mendelssohn's *Lauda Sion*. Mr. F. H. Squires, F.C.O., conducted. The second part was miscellaneous. Mrs. Hall accompanied on the pianoforte, and Mr. R. Lemaire on the harmonium.

DEVONPORT.—Mr. John Hele, Mus. Bac., has been presented by the members of Stoke Church Choir with a pair of massive silver candlesticks, on behalf of the clergy, churchwardens, and choir, as a memento of his nine years' connection with the parish as Organist and Choir-master.

DUNDEE.—On the 12th ult. the Philharmonic Society gave their Annual Concert, with the assistance of Miss Louie Heath and Mrs. A. C. Haden as solo pianist and vocalist. Haydn's Eighth Symphony, Beethoven's *Coriolanus* Overture, and an extract from Cowen's *Language of the Flowers* were among the orchestral pieces performed. Beethoven's Septet was also a welcome novelty. The Glee Choir gave their second Concert, on the 14th ult. The most successful number was "There is a land," from J. More Smieton's new Cantata *King Arthur*. Numerous songs were given by members of the choir, and Miss Heath was solo pianist. The first performance in this district of Sullivan's popular *Golden Legend* was given by the Broughty Ferry Choral Union, on Tuesday, 19th ult. The principals were Miss Chatenet, Madame Joyce Maas, and Messrs. Claude Ravenhill and W. H. Burgon. The chorus acquitted themselves well, notably in "O, pure in heart." The second part of the evening was devoted to *Alexander's Feast* (Handel), in which Mr. Burgon made a distinct success in "Revenge, Timeous cries." The accompaniments were played on two pianofortes by Miss Louie Heath and Mr. D. Stephen, and Mr. R. Stiles (harmonium). Mr. Neale conducted. Popular Concerts, all of the ballad type, are being given in the Kinnaird Hall on Saturday evenings. On the 25th ult. the Amateur Choral Union gave their second Concert in the Kinnaird Hall. The Dead March from *Saul* and the Funeral Anthem from Sullivan's *Martyr of Antioch* were given in memory of Mr. Henry Nagel. The first part of the programme was allotted to the Orchestral Ballad "The Dowie Dens o' Yarrow," and the Choral and Orchestral Ballad "Lord Lillie's Daughter," by Hamish MacCunn. Sir Arthur Sullivan's *Golden Legend* followed. The soloists were Miss Emily Spada, Madame Belle Cole, Mr. Iver M'Kay, and Mr. Andrew Black. The two grand choruses—the beautiful "O gladsome light" (unaccompanied) and the epilogue, "God sent His messenger, the rain"—were given by the Choral Union in a manner quite unexceptionable. Mr. Daly was an efficient leader of the orchestra, and Mr. Harrison presided at the organ, rendering valuable aid throughout the Concert. It was the universal opinion of the audience that this was by far the best Concert that Mr. Carl D. Hamilton has given since he took up the *bâton* of the Dundee Amateur Choral Union.

EPFING.—The Forest Orchestral Society, a large body of amateur instrumentalists, though only a few weeks old, was enabled to give a public performance on Tuesday evening, the 5th ult., at the Woodford Lecture Hall. Mr. J. Greebe, Miss Haynes, Mr. H. P. Andrews, Mr. F. Behm, and Mr. W. Riches were the principals. The orchestral portion of the programme included Gounod's Overture *Mirella*, three movements from Haydn's Symphony (No. 2), Mendelssohn's Overture *Son and Stranger*, and other minor pieces, and was conducted by Mr. Walter Newport; while in the vocal numbers the honours of the evening were fairly shared by Miss F. Reeland and Mr. Laird Donald. A Concerto for pianoforte and orchestra was played by Miss Reed.

GRAVESEND.—An evening Concert was given by the members of the St. George's Choral Society at the Public Hall, on the 5th ult., when Bennett's *May Queen* was given, with a miscellaneous second part. The soloists were Miss Eveleen Carlton, Miss Grace Thill, Mr. W. Braxton Smith, and Mr. Edgar Mortimer. The choruses of the *May Queen* were well rendered, and were accompanied by Mr. J. Carter Jenner. Mr. G. R. Ceiley, A.C.O., conducted.

GREAT YARMOUTH.—At the Town Hall, on the 14th ult., a Cantata, on popular lines, entitled *A Daughter of Moab*, another musical version of the story of *Ruth*, was given with some success. The chorus and orchestra were represented by a choir of fifty voices and the Cecilian Band. The principal singers were Miss Gant, Miss Edith Harbord, Miss Constance Pock, who made a distinct mark as Naomi; Miss Harbord, Mr. E. Collinson, and the Rev. A. E. Sharpley, B.A. The leader of the band was Mr. J. D. Jones, the pianist was Mrs. Rogers, and the Conductor the Rev. E. Hall.

HALSTEAD.—Mr. George Leake's sixth annual Concert was given in the Town Hall, on Tuesday evening, the 5th ult. The performers were Mr. Stanley Blagrove (violin), Mr. Arthur Blagrove (violin-cello), Mr. G. Leake (pianoforte), and Mr. Donnell Balfe (vocalist). The instrumental portion of the programme was entirely classical in character, and included the Trio in C minor (Brahms), for pianoforte, violin, and violoncello; the "Fantasiestücke" (Schumann), for pianoforte and violoncello; and the Trio in D minor (Mendelssohn), for the three instruments. Mr. S. Blagrove contributed violin solos by Svendsen and Saint-Saëns, the latter being encored; while Mr. A. Blagrove gave a violoncello solo by Popper. Mr. G. Leake's brilliant performance of Mendelssohn's "Seventeen Variations Seriesues" (Op. 54) was loudly applauded.

HANLEY, STAFFORDSHIRE.—The Hanley and Shelton Philharmonic Society gave Mendelssohn's *St. Paul*, in the Victoria Hall (Town Hall), on the 7th ult. The principals were Miss Marshall Ward, Mrs. T. Taylor, Mr. Banks, and Mr. Brereton. Mr. F. Ward was leader of the band and Mr. W. Edwards presided at the organ. The band and chorus numbered over 200, and were ably conducted by Mr. F. Mountford.

HIGH WYCOMBE.—The Choral Association gave an excellent performance of Spohr's *Last Judgment* in the Town Hall, before a large audience, on the 4th ult. The principal vocalists were Miss E. H. Butler, Master Luttman, Mr. A. B. Weston, and Mr. G. F. Browne. A short miscellaneous selection formed the remainder of the programme. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted.

HULL.—The Philharmonic Society gave its second Orchestral Concert of the season in the Public Rooms, Jarratt Street, on the 20th ult. The first piece, Mendelssohn's March "Cornelius," was followed by Beethoven's C major Symphony. The Overtures to *Don Giovanni* and to *William Tell* reflected every credit on the orchestra and Conductor. The second part of the programme opened with Sterndale Bennett's Overture, "The Wood Nymphs." One of the most effective pieces, and at the same time a novelty in Hull, was Mackenzie's "Benedictus," played by all the violins. It is one sweet strain of suave melody, and as a composition it is as delightful as its spontaneous and unassuming. A Pizzicato by Desormes, called "Sérénade des Mandolines," secured an encore. The programme concluded with the Overture to *Stradella*, which, though inferior to that of *Marta*, is second to no other of Flotow's compositions. The Concert was conducted by Mons. Hartog, who deserves much praise. The vocalist of the evening was Madame Antoinette Trebelli, who sang with considerable finish and vocal charm. Mr. J. W. Hudson played the accompaniments.

KING'S LYNN.—A Concert of vocal and instrumental music, consisting principally of selections from Handel's *Messiah*, Haydn's *Creation*, and Mozart's *Twelfth Mass*, with full band accompaniments, was given by the Primitive Methodist London Road Choir, in the Chapel, on Friday, the 8th ult. Mr. J. G. Churchman was leader of the band, and Mrs. Ridley, Miss Barnard, Miss A. Cook, Miss Savage, and Mr. E. Taylor were the principal vocalists. Mr. W. O. Jones presided at the pianoforte, Mr. J. M. Ridley at the organ, and Mr. J. J. Wright conducted.

LEEDS.—On Sunday afternoon, the 24th ult., J. E. Newell's Sacred Cantata, "The Christian Pilgrim," was sung in Holy Trinity Church, by a choir augmented for the occasion. The solos were sung by Miss Sidebottom, Miss Head, Mr. Fisher Heath, and Mr. W. Deatry. The choruses were effectively sung. Mr. Hudson was the Organist.

MAIDENHEAD.—On the 5th ult. the Philharmonic Society gave its second Concert of the season in the Town Hall. The programme included Stainer's *Jairus* and a miscellaneous selection. The principal performers were Madame Minnie Gwynne, Mr. Maldwyn Humphreys, and Mr. Oliver Walton. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted. Barnett's *Ancient Mariner* is announced for the next Concert.

MAIDSTONE.—The last of the season, and fifty-third of the series of Subscription Concerts was given on the 5th ult., in the Corn Exchange, Maidstone. Mr. August Manns brought his full orchestra from the Crystal Palace, and afforded a rich treat by giving a portion of a Symphony, some grand overtures, and selections—*Leonore* (No. 3), *William Tell*, *Rosamunde*, &c.; and the vocalists were Miss Alice Gomes and Mr. W. H. Brereton. The whole Concert was a great success.

MELBOURNE, DERBYSHIRE.—On Tuesday, February 26, the Glee and Madrigal Society gave an excellent performance of the selections of the works of Handel used at the Crystal Palace Festival of 1888. The orchestra was led by Miss Hubber, and the various solos were sung by the Misses Haimes, Miss Hale, Miss Wilson, and Messrs. Adcock, Jacques, and Hankinson. The chorus singing was good. The rendering of *Zadok the Priest*, "Calumny," "Wretched lovers," "Ye tutelary gods," and "Ere to dust" calling for particular notice. Mr. Arthur Wilson conducted.

OUNDE.—On the 5th ult. the Choral Society gave a Concert in the Girls' National Schools, under the conductorship of Mr. T. W. Blakey. The soloists were Miss Clara Surgey, Mr. A. G. Smith, and Mr. J. B. Smith. The chorus numbered about eighty voices, and there was a small orchestra. The works performed were *The Daughter of Jairus* (Stainer) and the Dramatic Cantata *Hero and Leander* (C. H. Lloyd). The chorus sang well.

RUSHDEN.—The *May Queen* was performed by the Choral Society on the 19th ult. Miss Vinnie Beaumont, Miss Parker, Mr. Stubbs, and Mr. De Lacy were the solo vocalists. Mr. Woodward conducted.

SCARBOROUGH.—An exceedingly interesting Concert of vocal and instrumental music was given in All Saints' Room, on Friday evening, the 1st ult., by Mr. E. A. Sydenham (Organist of All Saints'). The programme, by special request, consisted exclusively of productions by Mr. Sydenham. There were songs for soprano, "Oh, my heart," and "The blind boy" (the latter with violin obbligato), sung by Mrs. Miles and Miss Emily Pattison respectively; a mezzo-soprano song, "The River," sung by Mrs. Miles; a contralto song, "In a Cathedral," sung by Miss Ethel Wigney (for whom it was composed); tenor songs, "I think on thee" and "Why, lovely charmer" (the latter with violoncello obbligato), sung by Mr. Geldard; "Annie" and "Annette," sung by Rev. R. Brown-Borthwick; and baritone songs, "The knight of old" and "Time is a vagabond," sung by Mr. Ward Drake, R.A.M. There were also a duet for harmonium and pianoforte, *Andante* con moto, played by Rev. R. Brown-Borthwick and Mr. Sydenham; two violin solos, *Romance* in E and *Mazurka*, played by Mr. Cass; a violoncello solo, *Romance* in F, played by Mr. Percy Hill; the "Londesborough Waltz" (arranged for pianoforte, harmonium, violin, and violoncello), played by Messrs. Sydenham, Owen Williams, Cass, and Hill; a pianoforte solo, "Laughing water," played by Mr. Sydenham; and Two Sketches for pianoforte, played by Mr. Owen Williams. A choir of about thirty ladies and gentlemen sang the following part-songs, conducted by Rev. R. Brown-Borthwick:—"Blame not my lute," "Tell me, thou soul," "The parting kiss," "The maiden of the Fleur de Lys," and "A battle song," the latter forming a fit conclusion to this unique and most enjoyable Concert.

SHREWSBURY.—Mr. Bratton's first Pupils' Concert was given in the Music Hall, on the 5th ult. The hall was literally crammed. The band numbered upwards of seventy performers. The principal performers were Madame Hope Lockley, Miss Dixon (harpist), Mr. Lockley, and Mr. J. H. Thomas (cornet soloist). Mr. Bratton's pupils—the juvenile solo violinists—Miss Parry, Miss Hoult, Miss Ethel Dixon, and Master Vernon Dixon also appeared.

SLIGO.—The Musical Society gave a performance of Handel's *Saul* on February 28. Mrs. Scott-Ffennell sang the contralto music, and the other solos were allotted to amateurs from Dublin, Longford, and Sligo. Mr. A. T. Froggatt, Mus. Bac., conducted.

SPALDING.—Smart's *Bride of Dunkerron* was performed at a Concert here on the 4th ult., by Mr. Price's Singing Class, before a large and enthusiastic audience. Miss Bliss, Mr. Dunkerton, and Mr. Latter were the principals, and gave great satisfaction. The chorus, who numbered about fifty voices, sang exceedingly well throughout. Miss Price was at the pianoforte and her playing greatly helped the success of the Cantata. Mr. Edgar Price presided at the harmonium. A miscellaneous selection followed the Cantata. Mr. W. J. Price, Organist of the Parish Church, conducted.

SURBITON.—Mr. R. Sebastian Hart gave his annual Concert on February 26. The performers were Miss Bertha Colnaghi, Miss Esmée Woodford, Miss Mary Willis, Mr. Arthur Coward, Mr. Iver McKay, Mr. Randolph Coward, Mr. Joseph Ivimey (violin), and Mr. R. Sebastian Hart (pianoforte). The programme, which was very interesting, included Beethoven's Sonata (No. 1) for violin and pianoforte, which was excellently played by Mr. Joseph Ivimey and Mr. R. Sebastian Hart. Miss Mary Willis delighted the audience with her charming rendering of Cowen's "Tears."

TURRO.—An Organ Recital, the seventh of the series, was given in the Cathedral, by the Organist, Mr. G. R. Sinclair, on the 2nd ult. The programme included works by Mendelssohn, Wagner, Beethoven, and Bach, with vocal pieces by Master Thomas and Mr. Truscott.

TUNBRIDGE WELLS.—A very successful performance of Molique's *Abraham* took place at the Great Hall, on Monday evening, the 4th ult., when Mr. Frederick Hunnibell's Choral Society, and the band of the Tunbridge Wells Orchestral Society, were assisted by several London professional artists. The chorus consisted of about 100 voices. The leading vocalists were Madame Bertha Moore, Miss Alice Lamb, Mr. W. Nicholl, Mr. B. H. Grove, and Mr. E. Oliver. The leaders of the first and second violins, and several other members of the band, were from the Royal Italian Opera, Albert Hall, and Crystal Palace orchestras. Mr. Frederick Hunnibell filled the office of Conductor in an admirable manner.

WARRINGTON.—The long-established Musical Society—which some years ago celebrated its jubilee—gave its third Concert for this season on the 22nd ult. For *St. Paul* Miss Jessie Griffin, Mr. Holberry Hagyard (Trinity College, Cambridge), and Mr. Sutton Shepley (Chapel Royal, St. James's), were engaged, and the orchestra of the Society was completed from Manchester and Liverpool. The Oratorio was admirably rendered, under the direction of Dr. Hiles, with the able assistance of Mr. Townshend Driffell (Liverpool) at the organ. Miss J. E. Dampier Jeans (a member of the Society) sang the contralto music with great firmness, and Mr. Hagyard made a very favourable impression. The choir of the Musical Society is one of the largest and finest to be found in the district, and it is not creditable to the town that no suitable room is supplied for its public performances.

WHALLEY.—The Vocal Society gave its second Concert on the 23rd ult. The programme included "Come, let us sing" (Mendelssohn) and "Spring's Message" (Gade). The performance of both works was much appreciated. Mr. W. H. Robinson conducted, and also played Chopin's "Impromptu" in F sharp and Grand Valse in A flat.

ORGAN APPOINTMENTS.—Mr. Donald W. H. Penrose, to St. Augustine's, Clapham.—Miss Jean Hunter, Organist and Choirmistress to St. James's, Plumstead, near Woolwich.—Mr. Charles Macpherson, Organist and Choirmaster to Luton Hoo Chapel, Bedfordshire.—Mr. H. A. Harding, Mus. Doc., Oxon., to All Saints', Eastbourne.—Mr. George F. Mountford, Organist and Choirmaster to Lye Parish Church, Worcestershire.—Mr. E. Neville Barley, Organist and Choirmaster to Christ Church, Preston, Lancashire.—Mr. J. T. B. Turner, Organist and Choirmaster to All Saints', Bradford, Yorkshire.—Mr. B. Vine Westbrooke, Organist and Choirmaster to Christ Church, Greenwhich.—Mr. J. H. Worsley, to the Baptist Chapel, King Street, Wigan.—Mr. W. J. Kipps, Sub-Professor of the Organ to the Royal Academy of Music.

CHOIR APPOINTMENTS.—Mr. E. W. Giles (Choirmaster), to the Parish Church, St. Anne's, Limehouse.—Mr. Gilbert A. Cope (Choirmaster), to St. Paul's, Bow Common, E.—Mr. Nelson J. Stokes (Alto), to the Choir of Southwell Cathedral.—Mr. Walter J. Hobson (Bass), to St. John the Baptist Church, Toxteth Park, Liverpool.—Mr. Ernest Lindop (Choirmaster), to the Parish Church, Hednesford.

DEATHS.

On the 25th ult., at 63, Ebury Street, Pimlico, BENJAMIN WILLIAM HOLLIS, of the firm of B. Hollis and Co., Music Publishers, in his 56th year.

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THIRD YEAR, JANUARY—DECEMBER, 1888.

MUSICAL NOTES

AN

ANNUAL CRITICAL RECORD

OF

IMPORTANT MUSICAL EVENTS

BY

HERMANN KLEIN.

CLOTH GILT, TWO SHILLINGS.

DAILY NEWS.

Various apparently slight, though really important, alterations have this year been made, in order to increase the utility of a work which, so far as England is concerned, is of its sort unique. The index has been considerably enlarged and amplified, so that even by itself it affords a bird's-eye view of all the important events that have happened in the London world of music during the past year. An ingenious system of cross-reference is likewise now adopted. . . . An obituary is added, and the various orchestral, chamber, choral, and other concerts, operatic performances, and festivals, are grouped under their various titles, the works produced being also referred to under the names of the several composers.

THE GLOBE.

Mr. Hermann Klein's invaluable Manual is published this year by Messrs. Novello, Ewer and Co., who send it forth in a neat and substantial binding. The "Notes" themselves are as accurate in statement, sound in judgment, and excellent in arrangement as they have always been, while the addition of a full index to the events narrated is a very considerable gain.

SUNDAY TIMES.

Messrs. Novello, Ewer and Co. are now the publishers, and they have issued this elegant little volume in a manner worthy of its now recognised importance as a valuable contribution to the literature of music. In a fluent, bright, and eminently readable style, Mr. Klein reviews month by month all the noteworthy musical events of the past year. No student of musical history should fail to add it to his library. . . . Nothing, indeed, of musical importance is missed in this usefully compiled and brightly-written book.

WEEKLY DISPATCH.

Those who are interested in the record of musical work should secure "Musical Notes," by Hermann Klein. The author possesses the art of condensation, and never wastes a line in fine writing, though he continues to make his narrative readable. As regards correctness, my careful perusal enables me to say that it is without a flaw. In a work of reference this is, of course, of the highest importance.

OBSERVER.

A full and faithful account of all the musical events of the past year, and it will not only be serviceable to professional musicians as an historical record, but is full of interest for amateurs.

TRUTH.

All the important events in the London musical year are chronicled, the novelties are described, and the whole is fully indexed.

GLASGOW HERALD.

In a compact and convenient form this little work contains a full account of the principal performances of the musical year in London, and of the novelties produced at the provincial festivals. To increase its utility the book is fully indexed.

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THE DAILY TELEGRAPH.

As an exceptional case, this movement absolutely gains by the change to which it has been subjected, the impassioned religious melody acquiring force by being played in chorus, and added beauty by a rich accompaniment of strings, horns, and wood-wind. The audience at once pronounced the piece a success, and the composer bowed his thanks for sustained applause from his place in the gallery.

STANDARD.

Dr. Mackenzie's "Benedictus" was originally written for violin, with pianoforte accompaniment. Since then the author has appreciated the capabilities of the music in an orchestral sense, and after several attempts—this composer, like Mendelssohn, never being satisfied at the offset—has written his score for a small orchestra. . . . So charming did this piece prove that the applause was unanimous, and was maintained until the composer had appeared at the end gallery and bowed his acknowledgment.

DAILY NEWS.

The remaining novelty was a brief but charming "Benedictus," originally written by Dr. A. C. Mackenzie, as one of a set of violin pieces which Lady Hallé last summer introduced to London. The pianoforte accompaniment has, however, now been scored for wind orchestra by the composer, and the solo is given to all the violins of the orchestra.

MORNING POST.

There are beautiful harmonies accompanying the phases of melody, and the whole piece, which is replete with dignity and distinguished by originality, forms a most grateful addition to orchestral *répertoires*.

DAILY CHRONICLE.

The clever musician has since scored it for a small orchestra, assigning the violin solo to the whole of the violins, and providing work for the other strings, flutes, clarinets, bassoons, and horns, in which form it is likely to obtain as much popularity on the platform as the first setting in the salon. It is a beautiful, quietly flowing melody, with such an elegant accompaniment as only a composer of genuine taste and sympathetic nature, having a perfect knowledge of the means of the instruments he introduces, could place upon paper.

THE OBSERVER.

The two leading themes are in themselves beautiful, and their scenic beauty is enhanced by exquisite orchestration, in which the wind instruments above-named, in conjunction with the violas, violoncellos, and double-basses, are happily employed. . . . This "Benedictus" is likely to become popular throughout the musical world.

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Dr. A. C. Mackenzie's new "Benedictus" for violins and orchestra (first public performance) is short and comparatively simple, but will add to his fame. . . . The "Benedictus" is a polished gem.

SUNDAY TIMES.

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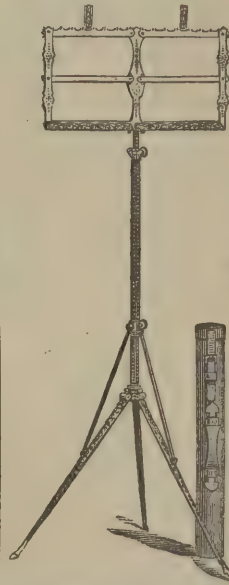
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MISS EDITH GOLDSMITH (Soprano).

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MISS MAY GOODE (Soprano).

For Oratorios, Concerts, &c., address, Piercy Watson, Professor of Singing, St. Cecilia, Leamington Spa.

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Oratorio, Cantata, or Ballad Concerts. Arundel House, Woodfield Rd., Redland, Bristol; or, 44, Tressilian Rd., St. John's, London, S.E.

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MISS ESMÉE WOODFORD (Soprano).

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(Pupil of the late Madame Sainton-Dolby, and Assistant Professor in her Academy; also Professor in the Hyde Park Academy of Music).
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MR. WILLIAM HALLIWELL (Tenor).

For Oratorios, Ballads, &c. Press notices on application. Address, Springfield, Broadway, Dorchester.

MR. LLOYD JAMES (Tenor).

For Concerts and Oratorios, address, Smethwick, Birmingham. References kindly permitted to A. J. Caldicott, Esq., Atherstone Terrace, Gloucester Road.

MR. HARRY STUBBS, R.C.M. (Tenor),

St. George's Chapel, Windsor.
Address, 18, The Cloisters.

MR. DEAN TROTTER (Tenor)

(Exeter Cathedral).

For Oratorios, Concerts, &c., 11, Polsloe Park, Exeter.

MR. HENRY BAILEY (Baritone).

Address, 15, Pasley Road, Manor Place, Walworth, S.E.

MR. HAMILTON BENNARD (Baritone).

For Oratorios, Ballad Concerts, &c., Chilton House, Alkham Road, N.

MR. W. J. INESON (Baritone).

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MR. LUCAS WILLIAMS (Baritone).

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MR. HOWARD LEES (Bass).

For Oratorios, Concerts, &c., address, Delph, Manchester.

MISS FRANCES DOUGLASS (Soprano), Pupil of Madame Armynage Cooper. At Homes, Matinées, Parties, and Concerts attended. Terms, references, &c., 105, Hereford Road, Bayswater, W.

MISS JESSIE GRIFFIN (Soprano). Engagements booked in May (others pending):—1, Lewisham High Road Church (Early Morning Festival); 6, High Wycombe (Sullivan's "On Shore and Sea"); 7, Maidenhead (Barnett's "Ancient Mariner"); 8, Gravesend (Ballads); 9, Norwich (Cummings's "Fairy Ring"); 14, Norwood (Gaul's "Holy City"); 16, Eastbourne ("Judas Maccabeus"); 20, Higham Ferrers (Haydn's "Seasons"); 22, New Cross (Schubert's "Song of Miriam" and Mass in G); 29, Sutton (Ballads). Address, 6, Hamilton Terrace, Hyde Vale, Blackheath, S.E.

MISS MAUD LESLIE (Soprano) desires that all communications respecting Concert Engagements, &c., be addressed to her residence, 41, Crystal Palace Road, Dulwich, S.E.

MISS EDITH MARRIOTT (Soprano) begs to notify her CHANGE OF ADDRESS to Oaklands, Parson's Green, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed; or, to Mr. W. Marriott, 295, Oxford Street, W.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.; or, 50, Church Street, Liverpool.

MISS MARIAN VELTRINO (Soprano), pupil of Rivelli (pupil of celebrated Bazzilio, of Milan), Adelmann, and Emil Behnke accepts engagements for At Homes, Soirées, Banquets, Concerts, &c., and gives LESSONS in VOICE PRODUCTION, &c. Pupils' convincing testimony as to extraordinary and invariable success with apparently hopeless Singing and Speaking voices. Huskiness, difficulty, weakness, and Clergyman's sore throat veritably cured. 112, Edith Road, Kensington. Consultation free.

MR. S. BOYCE CREAK (Tenor, Bristol Cathedral) begs to state he is open to accept Concert and Oratorio engagements. Engagements already fulfilled and booked: Jan. 1 (two engagements at Clifton); Jan. 2, 9, 11, 16, 17, 25, 26, 28, 31. Feb. 4, 8, 10, 11, 13, 15, 22, 23, 25, 26, 28. March 2, 5, 8, 11, 13, 15, 22, 25, 27, 29. April 8, 10, 13, 15, 16, 17, 19. May 8, 13, 15, 22, 28 (St. James's Hall, London). For terms, &c., address, The Cathedral. N.B.—The Bristol Male Voice Quartet, for Dinners, Soirées, &c., address as above.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD engaged: May 2, Cambridge ("Acis and Galatea"); 3, Tunbridge Wells (Ballads); 6, High Wycombe (Miscellaneous); 7, Maidenhead ("Ancient Mariner"); 8, St. Neot's (Ballads); 9, Norwich ("Fairy Ring"); 11, Kettering ("Eli"); 20, Higham Ferrers ("Seasons"); 21, Blackheath (Recital); June 11 and 19, Cambridge. Address, Piraispal Tenor, Trinity College, Cambridge.

MR. ALFRED KENNINGHAM (Tenor), Vicar Choral of St. Paul's Cathedral, has a few vacant dates during this month for Oratorio and Concert Engagements. Original opinions of the press sent on application. Engagements already booked for Mendelssohn's "St. Paul," 95th Psalm, and "Hymn of Praise"; Handel's "Judas," Bennett's "May Queen," and Sir John Stainer's "Daughter of Jairus," in addition to several Ballad and Miscellaneous Concerts. Mr. Alfred Kenningham can also provide Solo Boys (trained by himself) for Concerts, Church Festivals, Banquets, &c. Address, as above, or Grovedale, Parsons Green, S.W.

MR. S. THORNBOROUGH (Tenor). Répertoire: "Andromeda," "Redemption," "Elijah," "Creation," "Messiah," "Judas Maccabeus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c., Address 17, Tennyson Street, Upper Brook Street, Manchester, and 125, Montague Street, Blackburn.

MR. T. WILFORD PRICE (Bass), of St. Alban's, Holborn, for Oratorios, Concerts, At Homes, &c. Engaged: April 3, City; 4, Peckham; 8, Croydon; 11, Anerley ("St. Paul"); 12, City; 15, City ("Crucifixion"); 23, Ealing; 27, West End; 29, Dulwich; May 3, City; 9, Beckenham; 14, Selhurst ("Holy City"); 15, City; 17, City; 21, Prittlewell ("St. Paul"); 27, City. Other engagements pending. Open dates address, 75, Kent House Road, Sydenham.

MR. EGBERT ROBERTS (Bass) requests that all communications respecting Oratorios, Opera, or Concerts be addressed, 49, Pentonville Road, N.

TO SECRETARIES OF MUSICAL and other SOCIETIES, CONCERT-GIVERS, &c.—Miss AMY PORTER (Solo Violoncellist) open to Engagements. 17, Formosa Street, Maida Hill, W.

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Miss LILLY VON KORNATZKI (Pianist).
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MR. CHARLES CHILLEY begs to notify that his address is now 4, HENRY ROAD, FINSBURY PARK, N.; or, Mr. Vert, 6, Cork Street, Burlington Gardens, W.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1889.

THE ETHICS OF ART.

THERE is a certain portion of the reading public whose minds are of so invertebrate an order that they are either unwilling or unable to form an opinion for themselves. To them any statement proceeding from an authoritative source appeals with convincing force, and they are ready to admit this authoritative sanction as attaching to everything that appears in the Papers. They are fetish-worshippers of print. Now there are various modes in which the claims of works of literature can be advocated in the organs of public opinion—leading articles, reviews, paragraphs, correspondence; but, failing all these, there remains that refuge of the author, the publisher's announcement. We do not mean the mere advertisement of the title of the book, but such anonymous headings as "A work of thrilling interest," "A daring *exposé* of the vices of society," and so forth. If the reviewer will not "crack up" his book, the author must do so himself behind the mask of his publisher. It is in this way that the work which we propose to consider is launched at the heads of the public. Whether Mr. Edward Irenæus Stevenson or his publishers are responsible for the effort to start a new correspondence boom on the subject "Is Music immoral?" we care not to inquire. The circular issued drawing attention to his book, which recently reached us, is, doubtless, with the full sanction of the author, and is a mere piece of clever *ad captandum* advertisement. A book, however good—if by an unknown author—is in danger of being crowded out now-a-days by the enormous over-production of printed matter. It is the aim of an enterprising publisher to fix the attention of the public on his own wares by some new device. He must emulate the Don't-look-at-my-back style of the itinerant sandwich-man, or in some such way endeavour to stimulate the public curiosity. Thus it is, then, that in the volume before us we have the spectacle of a powerfully written and engrossing romance, which is not allowed to be judged on its own merits, but is thrust upon our attention as an impeachment of the morality of art in general and music in particular. Our attention is directed in the publishers' circular "to the fact that within some forty years only three novels that were strongly musical, and yet otherwise interesting enough to make a popular success, have appeared—viz., 'Charles Auchester,' the (anonymous) 'Alcestis,' and 'The First Violin' of Miss Fothergill. To these 'Janus'* comes as a natural successor, though a story of very opposite attributes." This last sentence is studiously vague, but what follows is explicit enough in all conscience: "'Janus' is an argument in the form of a dramatic story, to the effect that any talk about the elevating influence of music is bosh, and that music is the most vitiating and corrupting principle to morals and society."

The plot of "Janus" may be summarised as follows:—Moritz Heisse, a brilliant young musician and composer, loves and is beloved by Nadine von Lillienburg, the beautiful and accomplished daughter of a worthless Austrian Count. She is about to elope with him at Milan when the story opens, but fails to keep her assignation, and hurries away to Turin to rejoin her father. After an interval of a few years we find Moritz established as a rising operatic composer in

Germany, and so far cured of his earlier passion as to indulge in a platonic attachment—born of reverence rather than of love—for his *prima donna*, Elsa Ehlert, who is, by the way, a very close counterpart of the self-sacrificing heroine of "Alcestis." An old friend, Alexis von Gravenhorst, invites Moritz to visit him at his home and make the acquaintance of his wife. The composer gladly accepts, all unsuspecting of harm, and is brought suddenly face to face with Nadine. And then the story resolves itself into a modern version of Clytemnestra, Agamemnon, and Ægisthus. Nadine had foreseen everything and accepted the situation in advance. Alexis is always away on his estate, and the other two make much music and more love. So the months slip by until Moritz awakens to a consciousness of his treachery. Nadine's demands on his devotion grow too exacting, and his passion for her dies. He escapes from his Venusberg and resumes his platonic with Elsa, until her *fiancé*, a stolid lawyer, losing patience, provokes her into a tacit confession of her love for Moritz in the latter's presence, a love which Moritz is at once obliged to explain he can never return. But a worse catastrophe remains in store. Alexis hears of the early relations between Moritz and his wife, and, to satisfy himself, opens a pocket-book of the former's which falls into his possession. Finding his worst surmises confirmed he shoots himself, but so contrives his suicide that it may be set down to despair consequent on serious financial losses. Nadine, though secured by his devotion against all exposure, has nothing to live for and poisons herself. Moritz quits the scene abruptly, and is slain in a duel in Italy without redeeming his early promise.

So much for the plot, which is worked out with considerable power. It abounds in strong situations, which are handled with success. The dialogue is bright and pointed, and the characters are clearly drawn. It is, in fine, a clever and painful novel, but quite free from the unwholesome excrescences which are now-a-days paraded out of an alleged devotion to realism. If it were not for the publishers' announcement, one might very well acquit the writer of any deliberate intention to attack music in the interests of public morals. An author is not necessarily committed to the views that he puts in the mouth of his characters; but in view of the explicit declaration quoted above, we have no choice but to take the opinions ascribed to Alexis von Gravenhorst as those held by Mr. Edward Irenæus Stevenson. The statement of these views does not occupy much space in his pages, and they are succinctly put forward in the closing portion of the subjoined passage:—

"In regard to this vexed problem of music and morals, morals and music, art and morals—to broaden it—the difficulty with the question is that, like a statue of Janus, it presents two faces in a peculiarly uncompromising manner—an agreeable theory and a logical fact; and few people who stand at one angle, and study and descant, will shift their ground and study the other. But in all the history of civilisation of the human species, art dominates and develops a people to destroy it. The philosophy of it is simple. Art is a means. Devotion to a means belittles."

The first sentence is somewhat hazy, but the remainder is perfectly intelligible and furnishes us with a totally new clue to the decline and fall of the various great States and Empires of the world. It was the art of Pheidias and Michael Angelo that was the corroding and vitiating element in their greatness and stability. Of course there must be an exception to prove every rule, and the case of Germany is doubtless to be explained in this way, or

* "Janus." A Novel. By Edward Irenæus Stevenson. (Belford, Clarke and Co., Chicago and New York.)

perhaps the poison there has been neutralised by the action and reaction of various influences. Beethoven has been the antidote to the vitiating effect of Bach, the inroads of Mozart on public morality have been repaired by Gluck, Schumann has counteracted Schubert, and so on. England's prosperity is no doubt to be accounted for by her comparative lack of great creative musicians. Happy England, and happier America to have thus escaped the contaminating influence of art!

"Art is a means," proceeds the speaker, and having propounded an assertion which is about as well founded as the proposition "the moon is made of green cheese," he proceeds airily to the further statement "devotion to a means belittles." *Ergo* devotion to music, to art in fact, belittles and degrades nations and individuals. Let us, accordingly, see how the author works out his own thesis. Nearly all the persons who figure in his story are more or less concerned with, or devoted to, music. None more so than Elsa Ehler, the singer, who is represented as rising to the very foremost rank of European *prima donna*. From this constant contact with a degrading art one might expect the most disastrous results. On the contrary, *Elsa* is the only person in the story who enlists our admiration. She is described as a woman of singular purity of heart and loftiness of aspiration, who bravely hides the cruel wound which the man she loved had inflicted on her and passes serenely through life without a flaw on her character. Another personage who does not seem to have suffered from a life-long attachment to this degrading art is old Delié the violoncellist, who is described as a shrewd but tender hearted old man. Mr. Stevenson, it is true, has forestalled these objections by declaring that in the case of musicians who were good men, their art had nothing to do with their virtue. "In their cases virtue inborn or acquired has been too stout to be sapped by any enervating enemy." Music—even the music of Masses and Chorales—only brings about a sensuous enjoyment, an affection of the nerves. It unbraces and relaxes us. Apparently, according to Mr. Stevenson, even fugues are to be placed in this category.

Into a discussion of the proposition that "art is a means" we do not feel called upon to enter. It is no longer necessary to confute the arguments of those who disbelieve in the rotundity of the earth. As to the ethics of the subject, Mr. Stevenson's attitude is probably provoked by the disquisitions of those who claim for music on the positive side as much as he claims on the negative. No sensible person will argue that music, divorced from its associations—apart from the words to which it is linked or the surroundings in which it is heard—has a religious, or, to use a bad word for want of a better, a moralising influence. Music cannot rebuke or advise; it cannot preach patience or forgiveness. But, on the other hand—equally divorced from its associations—music cannot demoralise or degrade any more than a proposition of Euclid can. Its ancillary influence for evil can be as potent as its ancillary influence for good. That is to say, it can be employed to embellish or illustrate an unwholesome story, and so may reinforce the message or moral of that story, just as it may embellish and reinforce the sublimest truths of religion as set forth in a Mass or Oratorio. But to say that music is immoral is as logical as to declare that paint-boxes are immoral, because their contents are frequently employed to illustrate unworthy subjects. Or again, one might aver, with equal truth, that law is immoral, because it is concerned with the repression of crime, or because the personal morals of those who practise it are not always above suspicion. Indeed, it would seem that Mr. Stevenson

had confounded the morals of musicians with the morality of music. His position is apparently this: When a musician is virtuous his art has nothing whatever to do with it (*vide* p. 87), but if he be immoral, it has everything to do with it. Evidently he has no belief in the often-quoted lines about the humanising influence of the arts—

... *Ingenuas didicisse fideliter artes
Emollit mores nec sinit esse feros.*

Or if they soften, it is only in the sense of enervating. The more a man is an artist the more is he likely to fall a prey to temptation. Such is the view advanced in the following hypothetical case, and endorsed by Alexis von Gravenhorst, who represents the author's views:—"Imagine a man who thoroughly knows right from wrong and perfectly appreciates the beauty of honour and goodness. Now by nature he is the keenest possible enjoyer of the beautiful, and a successful, practical man of art, a painter, a musician—what you will. Put him where only moral principle can make him keep his footing. Will the artist element in him weaken him for contest? Will he fall the sooner because of it? I don't ask if that side of his character, directly or indirectly, holds him up. Will it—drag him down?" She spoke slowly, choosing her words. Alexis moved back from the table. He laughed undisguisedly. "You have sketched one of the most truly artistic or, rather, musical of temperaments, to borrow the cant phrase. I would not wager many rows of pins for its stability." "My unlucky friend falls then?" Nadine asked gravely. "The more readily; the deeper. *Requiescat in pace.*" This is apparently a fair test, but in reality the question is begged by the first speaker. "Put him," she says, "where only moral principle can make him keep his footing." Exactly; no sane man so circumstanced would make his art the arbiter of his destiny at such a crisis. But that does not prove that art is immoral. And then what an elastic term is that of "artist"! including, as it does, in the popular acceptation of the term, everything from the sincerest devotee to the most cynical charlatan. Two points may be readily conceded. The first is that the artistic temperament is generally highly strung, emotional, impulsive, sensitive, capricious. And secondly, the conditions under which art is cultivated to any great extent do not, as a rule, admit of a simultaneous devotion to manly sports and exercises. But the exceptions to the rule have almost always tended to prove that the artist is a better artist for being an "all-round" man. It has been pointed out, we think by Herr Spitta, that, since Weber, nearly all the great composers have been men of general accomplishments, and not exclusively swallowed up in their one pursuit. Schumann, Berlioz, and Wagner were all eminent as writers. Mendelssohn had a gift for doing everything well, and as to character, why he had hardly a single redeeming vice! To sum up, then, there is not the least reason why an artist should not be manly and virtuous; and the best artists have generally been both.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (*continued from page 207*).

GENERAL reference was made last month to the fact that Handel, after the performances of his "Esther" by Bernard Gates, was provoked by the action of a speculator into taking up Oratorio on his own account. This matter now demands full attention.

The name of the speculator in question has not come down to us; which is a pity, because one likes to identify the personification of baseness as well as of virtue. Whoever he may have been, he put an advertisement in the *Daily Journal* of April 17, 1732, as follows:—

“Never performed in public. At the great rooms of Villars St., York Buildings, on Thursday, the 20th of this instant April, will be performed, by the best vocal and instrumental music, ‘*Esther*,’ an oratorio, or sacred drama, as it was originally composed for the most noble James, Duke of Chandos, by George Frederic Handel. Each ticket, five shillings.”

It is easy to imagine with what feeling Handel read of this cool attempt to “exploit” his own work. Incredulity, doubtless, gave way to disgust, and disgust to indignation unrestrained. The master had not the greatest conceivable command over his temper. Though a good natured man, there were moments when he became volcanic. We can see him starting up from the breakfast table with flushed face and flashing eyes; throwing on his wig and hat, seizing his cane, and going forth with fell intent to do something, he hardly knew what. But about that something Handel was not long in making up his mind. A mere protest did not suit his thorough-going nature, he would carry the war into the enemy’s country, and use his great name and influence to check the flow of guineas into a thief’s pocket. So, when the speculator opened the *Daily Journal* on April 19, to chuckle over an advertisement in which he had boldly stated that the book of “*Esther*” was by Pope, he found another by its side. This was that other:—

“By His Majesty’s Command.

“At the King’s Theatre in the Haymarket, on Thursday, the 2nd of May, will be performed the sacred story of ‘*Esther*’; an oratorio in English, formerly composed by Mr. Handel, and now revised by him, with several additions, and to be performed by a great number of voices and instruments. *N.B.*—There will be no acting on the stage, but the house will be fitted up in a decent manner for the audience. The music to be disposed after the manner of the Coronation Service. Tickets to be delivered at the same price.”

Unfortunate, but rightly served speculator! It is presumed that he gave his performance on April 20, with poor results. At any rate, he disappears into the darkness out of which—like a thief in the night—he came, and we hear no more of him. On the other hand, virtue, in the burly person of our Handel, triumphed all along the line. The Royal Family attended his concert, and so many of the lieges were anxious to do the same, but could not find room, that another performance had to be given, and another, and yet others, to the number of six in all. May 2, 1732, is an important date in the history of English music—the date of the first public rendering of an English oratorio. Little did those who took part, whether as performers or auditors, imagine the results to follow.

It may have been thought that when the speculator collapsed under Handel’s prompt and vigorous return blow, men of his kind would take warning. But human nature is slow to learn any lessons which seem opposed to material interests, and speculator the second duly made his appearance. Him we can name. He was no other than Arne, the upholsterer, of King Street, Covent Garden, better and more worthily known to us as father of Dr. Arne, the composer. Arne had, in 1732, a controlling interest in the little Haymarket Theatre which stood not far from the site of the present house. Fired by

Handel’s success, Arne cast an unhandsome eye upon the master’s “*Acis and Galatea*,” published by Walsh two years earlier, and (1731) brought out, more or less mutilated, by Rich at the Theatre in Lincoln’s Inn Fields. This work, without leave or license from the composer, Arne, the unscrupulous, prepared for a performance announced in the following terms:

“May 10th, at the Theatre in the Haymarket, on Thursday, the 12th inst., ‘*Acis and Galatea*,’ a pastoral drama, set by Mr. Handel, will be performed, with all the choruses, scenes, machines, and other decorations, being the first time it was performed in a theatrical way. The part of *Acis* by Mr. Moutier, being the first time of his appearing in character on any stage; *Galatea* by Miss Arne. Pit and boxes at five shillings.”

This had been preceded a day or two by a “par.” of the kind so familiar to modern journalism:—

“We hear that the proprietors of the English Opera will very shortly perform a celebrated pastoral opera called ‘*Acis and Galatea*,’ composed by Mr. Handel, with all the grand choruses and other decorations, as it was performed before His Grace the Duke of Chandos, at Cannons. It is now in rehearsal.”

The performance, “it being impossible to get ready the decorations, scenes, and machines before that time,” did not take place till May 17. Meanwhile, what was Handel doing? The answer is that he countermined the shameless Arne as he did Arne’s impudent predecessor and exemplar. Unable to prevent the man of the little theatre in the Haymarket from stealing his work, the master resolved that he should not long enjoy it undisturbed. Accordingly, on June 5, he put forth the subjoined advertisement:—

“In the King’s Theatre, in the Haymarket, the present Saturday, being the 10th of June, will be performed a Serenata called ‘*Acis and Galatea*,’ formerly composed by Mr. Handel, and now revised by him, with several additions, and to be performed by a great number of the best voices and instruments. There will be no action on the stage, but the scene will represent, in a picturesque manner, a rural prospect, with rocks, groves, fountains, and grottoes, amongst which will be disposed a chorus of nymphs and shepherds; the habits and every other decoration suited to the subject. Also on 13th, 17th, 20th. The libretto, printed for J. Watts, in three acts.”

From the terms of Arne’s announcement it would appear that “*Acis and Galatea*” was performed by him as an opera, after the fashion adopted by Macready and revived at the Princess’s Theatre within recent memory. Handel, however, preferred the merely pictorial stage, with dresses; appealing so far to the eye and no farther. One is tempted to put the question, “If no more, why so much?” But the master must be assumed to have known his own business best, and it may have been deemed politic to present a variation upon Arne. The “additions” offered by Handel as an extra attraction consisted of airs from his Italian Serenata of the same name, and three choruses, two sung in Italian and one in English—a polyglot arrangement which provokes Schœlcher to call the work, as thus given, a “macaronic ‘*Acis*.’” Four performances took place in June; the Serenata being then laid aside till the following December. It is worthy of record that, fired by Handel’s example, Buononcini brought out a Pastoral in the same month and had it performed in the same theatre. “It appears, therefore,” writes Schœlcher, “that Handel gave, at the theatre of which he was chief director, the work of a man who was set up for his rival. This was either an extreme of courtesy or an extreme of pride.” We add that it may not have

been either, but simply an exercise of managerial discretion under the influence of a magnanimous nature.

After the two Pastorals, the King's Theatre closed till November, but in the interim Handel was not idle. To this period we owe the publication of his music—really a *pasticcio*—to Ben Jonson's "Alchymist" and of the "Twelve Sonatas, or Solos, for a Violin or a German Flute," and the six "Sonatas à 2 Violons, 2 Hautbois ou deux Flutes traversières et basse continu."

As already indicated, "Acis and Galatea" was revived shortly after the King's Theatre re-opened, and four performances took place (December 5, 9, 12, 16). On the first of these dates Handel received a letter from Aaron Hill, which should not be overlooked here. Some reader may ask, Who was Aaron Hill? The answer is—A dramatist and manager, who, in the first capacity, wrote the libretto of Handel's "Rinaldo," and, in the second, at one time acted as director both of Drury Lane Theatre and the Haymarket Opera House. His works are many, and he was altogether a man of great energy and influence, as well as sound judgment on matters theatrical. From an important person, therefore, came the following letter "to Mr. Handel":—

"Sir,—I ought sooner to have returned you my hearty thanks for the silver ticket, which has carried the obligation farther than to myself; for my daughters are both such lovers of musick that it is hard to say which of them is most capable of being charmed by the compositions of Mr. Handel.

"Having this occasion of troubling you with a letter, I cannot forbear to tell you the earnestness of my wishes, that, as you have made such considerable steps towards it already, you would let us owe to your inimitable genius the establishment of musick upon a foundation of good poetry; where the excellence of the sound shall be no longer dishonoured by the poorness of the sense it is chained to.

"My meaning is that you would be resolute enough to deliver us from our Italian bondage, and demonstrate that English is soft enough for opera, when composed by poets who know how to distinguish the sweetness of our tongue from the strength of it, where the last is less necessary.

"I am of opinion that male and female voices may be found in this kingdom capable of everything that is requisite, and, I am sure, a species of dramatic opera might be invented that, by reconciling reason and dignity with musick and fine machinery, would charm the ear and hold fast the heart together.

"I am so much a stranger to the nature of your present engagements that, if what I have said should not happen to be so practicable as I conceive it, you will have the goodness to impute it to the zeal with which I wish you at the head of a design as solid and imperishable as your musick and memory. I am, Sir, your most obliged and most obedient servant,—A. HILL."

This letter does credit in every way to Hill's perspicacity and judgment on the art questions involved; but Handel could not be expected to see with him eye to eye, especially as he combined the responsibilities of a manager with the duties of a composer. English opera was then, as it has been ever since, an unfashionable thing, and though it managed to struggle along, nothing in its circumstances gave hope of better fortune. On the other hand, Handel's patrons, in so far as they were adherents of anything, preferred Italian opera, which had, moreover, all the great composer's sympathies. Hill's letter, therefore, produced no effect.

In November of this year (1732) Handel completed a new opera, "Orlando," and produced it on January

27, 1733. The libretto had been "set" several times before—which is testimony in its favour, but the music survives in little more than the famous bass air "Sorge infausta," pronounced by Burney to be "in Handel's grandest style of writing for a bass voice." "Orlando" had a run of ten performances; then giving way to a revival of "Floridante." It may be noticed, as a considerable achievement for those times, that the new opera, performed on January 27, was published by Walsh on February 6, ninety pages of music being engraved, printed, and bound in seventeen days.

While attending to his duties in connection with lyric drama, Handel did not lose sight of the new field which the success of "Esther," and the other Concert-works, had opened up. There is no reason to believe that at this time he thought of oratorio save as a second and subsidiary string to his bow. He was still the composer of opera before all, and such, had it not been for overmastering circumstances, he would doubtless have remained. There existed no reason, however, why he should not work the new vein in leisure moments, and he did so by writing "Deborah," the last touches being put to it on February 24, 1733. This Oratorio was produced, next in succession to the revived "Floridante," on March 17, the public having been prepared by the following advertisement:—

"By his Majesty's command. 'Deborah,' an oratorio, or sacred drama, in English, composed by Mr. Handel. The house to be fitted up and illuminated in a new and particular manner, and to be performed by a great number of the best voices and instruments. Tickets to be delivered at the office of the Opera House, and Friday and Saturday, 16th and 17th inst., one guinea each; gallery, half-a-guinea. N.B.—This is the last dramatick performance that will be exhibited at the King's Theatre till after Easter."

Astonishment and indignation rose high at sight of the terms of admission to the new work, and Handel soon had cause to see that he had made a great tactical mistake. The more or less good natured public grumbled of course, but would have done nothing worse than decline to pay. Handel's enemies, on the contrary, saw an opening through which they made haste to push their deadliest steel, and thus really began the master's sorest troubles. Schœlcher quotes from the *London Magazine* of April, 1733, a letter addressed to the editor of *The Craftsman* by Paolo Rolli, a librettist once attached to the Academy of Music, and a man whom, there can hardly be a doubt, Handel had offended. The precious epistle is too long for citation as a whole, but a few choice sentences may be given as indicating the virulence with which Handel was assailed. "The rise and progress of Mr. H——l's power and fortune," observes Mr. Rolli, "are too well known for me now to relate. Let it suffice to say that he has grown so insolent upon the sudden and undeserved increase of both, that he thought nothing ought to oppose his imperious and extravagant will. He had, for some time, governed the operas, and modelled the orchestra without the least control. No voices, no instruments, were admitted but such as flattered his ears, though they shocked those of the audience. Wretched scrapers were put above the best hands in the orchestra; no music but his own was to be allowed, though everybody was weary of it; and he had the impudence to assert that there was no composer in England but himself." After much more of this, only worse, the amiable Mr. Rolli rejoices over the thin audience of "Deborah": "This accident, they say, has thrown him into a deep melancholy, interrupted sometimes by raving fits, in which he fancies he sees ten thousand opera devils coming to tear him to pieces;

then he breaks out into frantic incoherent speeches, muttering *sturdy beggars! assassination! &c.*" Beneath this coarse abuse, which floated on the top of popular feeling like scum, there was, no doubt, a good deal of irritation. The adherents of Buononcini disliked Handel heartily, as a measure of party warfare; then the master's bluff manners and natural independence had alienated many of the aristocracy, who could not understand such qualities in a man of mere intellect; while in league with all these were the people—a numerous band—who feel themselves personally affronted by another's success. Whether it be true or not that the anti-Handel ladies gave parties on the evenings when the King's Theatre was thrown open, the fact remains that "Deborah," at doubled prices, was a financial failure. Handel, under these circumstances, took a dignified and prudent course. He saw that a mistake had been made, and restored the old terms at the second performance; disdaining to show the least resentment against his pertinacious and bitter assailants. "Deborah" having been given four times, the opera season closed with representations of "Esther," "Orlando," "Floridante," and Buononcini's "Griselda."

Though the O. P. grumblers had their way in the case of "Deborah," ill-feeling against Handel continued to wax strong, and a number of rival composers, such as Arne, Smith, and Greene, sought to advantage themselves by setting up their own claims. This, as Burney remarks, was "the contention of infants with a giant," and Handel suffered little or nothing by their pretensions. Other circumstances were much more formidable, especially a rupture of the master's good relations with Cuzzoni and his old antagonist, Senesino. This brought the whole matter of Handel's unpopularity to a head, and had results of the first importance. It is bootless to enquire the precise cause of Handel's quarrel with Senesino. No particulars have come down to us, but it is easy to imagine the delicate relations that must subsist between a passionate man like Handel and a proud, conceited person like the male soprano. On such a point the aristocracy were certain to be on Senesino's side. We read in Schœlcher: "With certain exceptions, the English aristocracy had, from the beginning, no great inclination for Handel. Accustomed to be flattered by artists, they were shocked at the dignity which he preferred towards everybody. Burney observes, with his habitual exactness, in speaking of the subscribers to the opera of 'Alessandro' (1726): 'It is remarkable that among the subscribers not above two or three of the directors of the Royal Academy, or hardly any other great personages, appear on the list, though the publication preceded the quarrel with the nobility a considerable time.' On the other hand, there are none but dukes, marquises, earls, and right honourables in the subscription list for the two volumes of 'Cantate e Duetti,' published by Buononcini in 1722, at the price of two guineas per copy, although the volume had not more than ninety-nine pages. Some of his admirers subscribed for two and even five copies: the Right Hon. Mr. Pulteney, ten; the Duke of Queensbury, twenty-five; his wife, the Duchess of Queensbury, twenty-five; Lord Carleton, thirty; the Countess of Sunderland, fifty-five, &c." All these wealthy adversaries of Handel naturally espoused the cause of Senesino at the outset of the quarrel, and, as is ever the case, the more they meddled, the more they managed to embitter. The aristocracy demanded that Senesino should be reinstated at the Opera House, and Handel, who could be as haughty as the bluest blooded among them, declared that the Italian should never sing again in his theatre. Cannot we fancy the amazement and

wrath of the dukes and earls at this rebuff? Were they, before whom ordinary men grovelled abjectly, to be thwarted by the son of a pettifogging German surgeon! A thousand times No. But what could be done? The laws of England, even in those days, had something to say about the liberty of the subject, and there was no safety in immuring Handel in "the deepest dungeon below the castle moat." Under all circumstances, nothing was possible save boycotting, and to that plan (which did not originate in Ireland) the proud peers of England stooped, giving up their boxes in the Haymarket, and putting their august heads together to think out the happy idea of setting up an opposition house. A few days after the season closed, Handel's opponents put an advertisement in the *Daily Post*, as follows:—

"The subscribers to the opera in which Signor Senesino and Signora Cuzzoni are to perform, are desired to meet at Mr. Hickford's great room in Pantion Street on Friday next, at eleven o'clock, in order to settle proper methods for carrying on the subscription. Such persons who cannot be present are desired to send their proxies."

It was now open war between the nobility and Handel. The malcontents took the theatre in Lincoln's Inn Fields and prepared for action, inviting Porpora to come over as composer and conductor, and engaging, besides the artists named in the advertisement, Cuzzoni and Farinelli, with various others. All this placed Handel in a very serious position. Deserted and actively opposed by the class upon which Italian opera then, and long after, depended for support, he must have seen that nothing short of a miracle could save him. But the resolute, unconquerable master did not despair. He girded up his loins for the battle, determined that if he had to fall it should be in the act of fighting. Handel struck the first blow by opening the King's Theatre on October 30 (1733), the nobility returning it by commencing operations on December 29.

Before following the fortunes of the fight, we must go back a little and see what Handel was doing in another branch of the art between the close of the season in June and the beginning of his battle royal with the aristocracy. On June 7 he finished "Athaliah," and went off to Oxford early in July with the new work in his pocket, having been invited thither by the Vice-Chancellor for the purpose of its production as a feature in the festivities of a Public Act. Thanks to the preservation of a diary kept by one Thomas Hearne, M.A., of St. Edmund's Hall, we enjoy some curious and amusing glimpses of the master at the University celebration. Mr. Hearne had a thorough contempt for music and musicians. He is amazed at the action of the Vice-Chancellor, and communicates his opinions to the diary in strong language, which, however, we are prepared to forgive, in consideration of the information and amusement imparted. "One Handell, a foreigner," wrote Mr. Hearne, on July 5, "who, they say, was born at Hanover, being desired to come to Oxford, to perform in musick at this Act, in which he hath great skill, is come down, the Vice-Chancellor (Dr. Holmes) having requested him so to do, and, as an encouragement, to allow him the benefit of the theatre both before the Act begins and after it. Accordingly, he hath published papers for a performance to-day, at five shillings a ticket. The performance began a little after five o'clock in the evening. This is an innovation. The players might be as well permitted to come and act." The foregoing is only a preliminary grumble at an "innovation," which the conservative soul of Mr. Hearne naturally regarded with alarm. He is stronger in the next entry:—"The players being denied coming to Oxford by the Vice-Chancellor, and that very

rightly, tho' they might as well have been here as Handell and (his lowsy crew) a great number of foreign fiddlers, they went to Abbingdon, and yesterday began to act there, at which were present many gowmsmen from Oxford." The next day Mr. Hearne enters account of another Handelian performance, characteristically adding, "*N.B.*—His book (not worth rd.) he sells for 1s." Schœlcher, besides quoting the above, gives extracts from two pamphlets in which the proceedings of the Oxford Public Act are mentioned. We take one only:—

"Thursday, the 5th of July. About five o'clock, the great Mr. Handel shew'd away with his 'Esther,' an oratorio, or sacred drama, to a very numerous audience at five shillings a ticket."

"Saturday, the 7th. The Chevalier Handel very judiciously, forsooth, ordered out tickets for his 'Esther' this evening again. Some of the company that had found themselves but very scambingly entertained at our dry disputations took it into their heads to see how a little fiddling would sit upon them. Such as couldn't attend before, squeezed in with as much alacrity as others strove to get out, so that ere his myrmidons could gain their posts, he found that he had little likelihood to be at such a loss for a house as, once upon a time, folks say he was. So that, notwithstanding the barbarous and inhuman combination of such a parcel of unconscionable chaps, he disposed, it seems, of most of his tickets, and had, as you may guess, a pretty motly appearance into the bargain."

"Tuesday, July 10. The company, in the evening, were entertained with a spick and span new oratorio, called 'Athalia.' One of the royal and ample had been saying that truly it was his opinion that the theatre was erected for other guess purposes than to be prostituted to a company of squeaking, bawling, outlandish songsters, let the agreement be what it would."

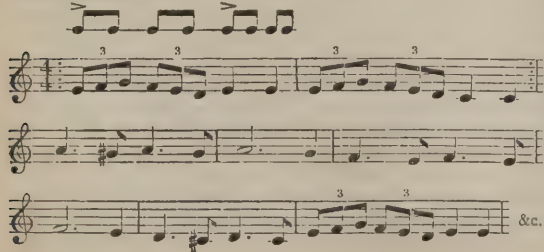
In spite of Mr. Hearne, the anonymous pamphleteer, and all their kind, the Oxford visit was a great success, and Handel went cheerfully back to London, to face the great combination arrayed against him. How he fared in this must be told later.

(To be continued.)

NOTES ON MUSIC IN BULGARIA.

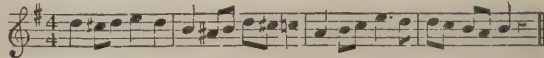
THOUGH Bulgarian music as a separate entity cannot be said to have a distinct existence, this is not because the Bulgarians are destitute of the musical instinct or are incapable of enjoying music. Until quite recently the Bulgarians were cut off from almost all Occidental influences; all that they had experience of was some of the rude airs of the Southern Slav peoples—who have infinitely less of the creative or executive musical faculty than the Czechs, Poles, or Russians—and the distinctly Oriental music of the Turks and Turkish gipsies. The best known and most widely spread piece of native music in the country is the "Horo," the national dance, the origin of which, though nominally Roumanian, is undoubtedly Oriental, as may be gathered from the following bars:—

No. 1. Drum.



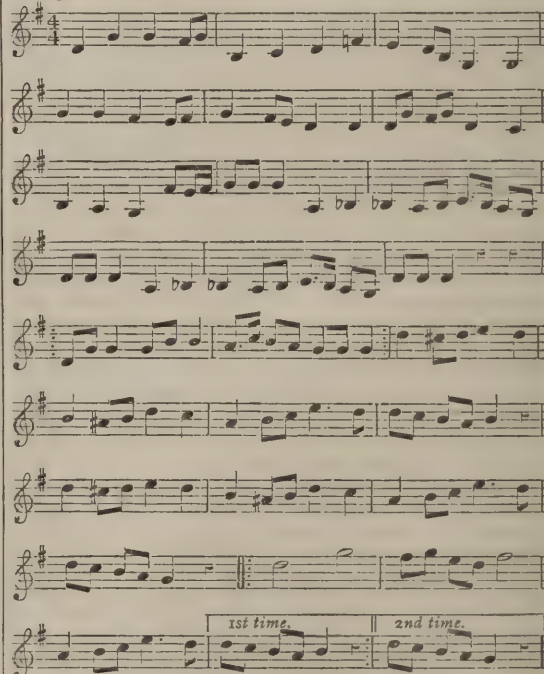
In the Danubian towns and Varna, which were more open to Occidental influences than the rest of the country, the itinerant orchestras of Czech female performers, who are to be found anywhere between their own country and Hong Kong, had familiarised the café-haunting townsmen with some popular forms of Western music indifferently executed, and it is probably a reminiscence of a Rustchuk or Varna café concert which supplied the author of what is now the official national hymn of Bulgaria with the leading motive of "Shumi Maritza." The genesis of this air is amusing to trace. It was originally a sentimental Volkslied, breathing the spirit of Teutonic *Gemüthlichkeit*, as the words, to which it was originally wedded will sufficiently indicate: "Wie ich mein, Liebchen trink' Dir den goldenen Wein"—

No. 2.



This air has of late years been allied to somewhat vulgar and trivial words of the music hall variety beginning "Wie die Huszaren zur Stadt hinausmarschiren," and going on to describe the effect on the "girls they left behind them." It is probably in this form that the tune struck the ear of a Bulgarian who, at the time of the Russo-Turkish war, adapted to it the patriotic verses with which it is now inseparably associated. After Bulgaria became a principality, with an army of its own, the Government engaged a band of Austrian military musicians, each member of which undertook to instruct a certain number of pupils in the use of his special instrument, the pupils on attaining proficiency being drafted off to the various provincial corps, which now possess each its regimental band. It was the Conductor of this parent band who worked up the air we have quoted above into the present shape, introducing it after a prelude of a *quasi*-Oriental character, which is not lacking in individuality—

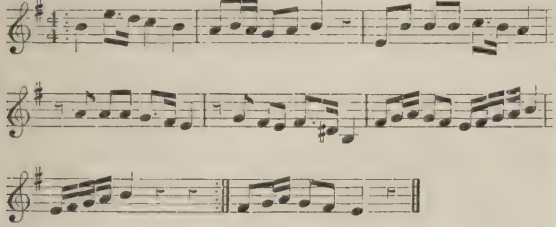
No. 3.



A Bulgarian musician, whose name we have forgotten, has dedicated a spirited march to Hadji Dimitir, a brave but unsuccessful Bulgarian Garibaldi,

who, somewhere in the sixties, landed on the Danubian shore of Bulgaria with a small band of devoted adherents who were cut to pieces by the Turkish troops after a desperate, but unavailing, attempt to raise the country. This march, which is very popular in Bulgaria, runs, as far as we can recall it, as follows—

No. 4.



Not only have the Bulgarian bandsmen shown themselves fairly apt pupils of their Czech instructors, but the rank and file of the army have adopted *con amore* the Russian system of choral singing when on the march. It is their custom to group the best singers at the head of the column, one man starting the song, and the chorus being taken up by the rest, generally in unison. A pleasing incident of the Bulgarian soldier's daily life is the evening prayer, a short canticle of the orthodox service which, sung by the united voices of the whole detachment mustered for the purpose at sundown, never fails to agreeably impress the hearer by its earnestness and heartiness. The Russian soldier songs are much in vogue, though there are several favourite ditties of recent and Bulgarian origin, notably "Boi, Boi, iskami Ni Boi" ("The battle, the battle, we long for the battle"). This song dates from the revolutionary period of Bulgarian history which immediately preceded the Independence—

No. 5.



In the remoter parts of the provinces, and in those classes of the population which have not yet been touched by the conscription, the musical instinct, such as it is, finds vent in extremely primitive manifestations, notably in tom-tomming, an extraordinarily widespread habit amongst Orientals of various grades of civilisation. It is curious, by the way, to notice that the rhythm for which they manifest a special predilection is that of the Habanera. Peasant girls, going to or returning from their work in the fields, may be heard enlivening the neighbourhood with a peculiarly barbarous chant, sung entirely upon one note, with occasional ascents to the octave. Besides the eternal drum, the instruments known to the people, and played principally by the local gypsies of the country, are a small and inferior form of bagpipe with no chanters, the *guzla*, a very rudimentary mandolin, a fife, and a pipe resembling that of the *pifferari*. In some districts the nose-flute is not unknown.

It will be readily seen from the foregoing remarks that music in Bulgaria is in a transition stage, with a decided tendency to drift away from the Oriental and semi-barbarous forms of the past. It is too much to say that there is a musical revival in the country. The subject in itself is not one in which sufficient interest is manifested. In the few years that have elapsed since their emancipation, the more immediate needs of material civilisation have claimed the atten-

tion of the Bulgarians to the exclusion of organised effort after artistic development, and it will perhaps be long before it can be otherwise. Roads, railways, and bridges must be constructed before the State can spare funds for the establishment of music schools or art galleries. But the musical revolution is already in full swing, owing to the mere stress of circumstances. Improved communications have opened up the country to the troupes of wandering minstrels mentioned above, and the establishment of the conscription has familiarised all the men of the younger generation with suaver and more elaborate forms of expressing their emotions in music than those with which their ancestors had to be content. Judging by the proficiency attained by some of the educated classes in Bulgaria, who have had opportunities of musical education, as well as by the readiness and thoroughness with which the people at large have assimilated the lessons of their instructors, there seems little reason to doubt that whenever the nation finds leisure to devote itself to the serious cultivation of music it will not be behind-hand in its contribution to the art.

IN the recently published second part of his "Pleasures of Life," Sir John Lubbock devotes a few pages to discussing, in his discursive but genial fashion, the evolution of music and its value as a source of innocent joy and recreation. As his text he takes a passage from Plato which is worth citing, although Plato undoubtedly used the term in a different and more transcendental sense. "Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just, and beautiful, of which it is the invisible, but nevertheless dazzling, passionate, and eternal form." He quotes, too, a luminous phrase of Carlyle's: "Music is a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into it." Another most impressive piece of testimony is that borne by Helmholtz, whom Sir John Lubbock rightly designates as "one of the profoundest exponents of modern science." He writes thus: "Just as in the rolling ocean, this movement, rhythmically repeated, and yet ever-varying, rivets our attention and hurries us along. But whereas in the sea blind physical forces alone are at work, and hence the final impression on the spectator's mind is nothing but solitude—in a musical work of art the movement follows the outflow of the artist's own emotions. Now gently gliding, now gracefully leaping, now violently stirred, penetrated, or laboriously contending with the natural expression of passion, the stream of sound, in primitive vivacity, bears over into the hearer's soul unimagined moods which the artist has overheard from his own, and finally raises him up to that repose of everlasting beauty of which God has allowed but few of His elect favourites to be the heralds." Here too is another splendid tribute to music from the pen of Cardinal Newman. After speaking of the paucity of the intervals of our scale, he says: "What a slender outfit for so vast an enterprise! What science brings so much out of so little? Out of what poor elements does some great master in it create his new world! Shall we say that all this exuberant inventiveness is a mere ingenuity or trick of art, like some game of fashion of the day, without reality, without meaning? . . . Is it possible that that inexhaustible evolution and disposition of notes, so rich yet so simple, so intricate yet so regulated, so various yet so majestic, should be a mere sound, which is gone and perishes? Can it be

that those mysterious stirrings of the heart, and keen emotions, and strange yearnings after we know not what, and awful impressions from we know not whence, should be wrought in us by what is unsubstantial, and comes and goes, and begins and ends in itself? It is not so; it cannot be. No; they have escaped from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound; they are echoes from our Home; they are the voice of Angels, or the Magnificat of Saints, or the living laws of Divine Governance, or the Divine Attributes; something are they besides themselves, which we cannot compass, which we cannot utter, though mortal man, and he perhaps not otherwise distinguished above his fellows, has the gift of eliciting them." These be weighty witnesses, and with them on our side, and many others as eloquent and learned, we need not be troubled by the talk of those who aver that music is a mere trick and can never penetrate below the senses.

WHAT will be done about the professorship of Music at Oxford? Great as were the talents of the last occupant of the chair, it cannot be denied that a non-resident professor is a mistake at the present day; indeed, they only served to demonstrate the impossibility of a professor exercising any practical influence by the delivery of a lecture once a Term. The University is full of students interested in the art and practice of music, and a resident professor, who had administrative skill and was not afraid of hard work, would have a great opportunity before him. Though many of the electing board have little or no knowledge of musical art, it is to be hoped that they will be alive to the necessity of securing a professor who will be on the spot to organise the enthusiasm that undoubtedly prevails at the University. If such a man be appointed, it would not be rash to prophesy a brilliant future for the Oxford School of Music. The names of many eminent musicians are spoken of as candidates. There can be no doubt that if Sir John Stainer were appointed, his acceptance of the office would give the highest possible satisfaction in all quarters. He possesses all the qualifications necessary, and would command the confidence of musicians and of all interested in music throughout the world.

THE tenth Annual Report of the Orphan School and Benevolent Fund for Musicians, 10, Darnley Road, Notting Hill, W., under the management of Miss Helen Kenway, shows how much good may be done with small means and earnest endeavour. The report states "that the subscriptions and payments of friends are not yet sufficient to defray the expenses of the Institution, but all fees and subscriptions are used solely for the benefit of the orphans." The value of the benevolence of those who give their services in helping the designs of this Institution is the greater because of its unobtrusiveness. The attention of kind-hearted musicians may be forcibly directed to this Institution, so that they may contribute something to enable it to extend its operations. "While we have time, let us do good unto all men, and specially unto them that are of the household of faith."

THE Report and Proceedings of the Birmingham and Midland Musical Guild for the fifth Session, 1888, just issued, shows the work of the Society during the past year, its Concerts, lectures, and other matters. A number of interesting meetings have been held, among which may be mentioned the lectures by Mr. Casson on "Organ Building Reform,"

Mr. Charles Lunn upon "The Old Italian School of Voice Culture," Mr. Cummings on "Nineteenth Century Music," and a capital paper on "Church Music," by Mr. Taylor. The balance sheet of the Society shows it to be in a good financial position. Other large musical centres might follow the lead of Birmingham in the establishment and maintenance of like associations, with advantage to themselves and no little profit to the world of musical art.

THE copyright of Mendelssohn's "Elijah" will, as many of our readers probably know, shortly expire. Messrs. Novello, Ewer and Co. have this day issued, in anticipation of the demand which is likely to arise, a cheap and clearly printed pocket edition of the Oratorio at the price of one shilling. They have also reduced the cost of the octavo edition to two shillings. By means of this liberal concession, thousands of lovers of the beautiful music will be able to possess copies, and the most humble among the choral societies in the land will be in a position to study and to perform the work still more frequently than heretofore.

FACTS, RUMOURS, AND REMARKS.

THE story of a pianoforte was, the other day, unfolded before Mr. Justice Wills, sitting in the Queen's Bench division of the High Court, and it is worth telling here. Mr. John Cheshire, the harpist, once upon a time hired of Mr. Archibald Ramsden, New Bond Street, a pianoforte valued at £39. After a while the hirer left for America, leaving his wife behind to wind up affairs and follow. Accordingly Mrs. Cheshire sold the household furniture, paid the rent up to date, and asked Mr. Ramsden to fetch away his instrument, then standing in an otherwise empty house. At this point the landlord, Mr. Alfred Bennett, came on the scene. He refused to give up the pianoforte, declaring that he had not been put in possession of the house. Presumably, therefore, he was holding the instrument as security for another quarter's rent. Hereupon Mr. Ramsden, having taken legal advice, made a forcible entry on the premises, but found that his property had been removed. An action for its value promptly followed. At the trial Mr. Justice Wills gave judgment for the plaintiff with costs, and without calling upon counsel for a reply to the evidence of the defendant's witnesses. Mr. Alfred Bennett, it appears, had sued Mr. Ramsden in another court for damages caused by breaking into the house, and there also he failed. By this time, probably, he knows that it is dangerous to meddle with a hired pianoforte.

THERE is no more comic reading than the reports of Town Council meetings. Here is an example from Neath, where, it would seem, the liberality of Mrs. Gwyn has built a hall, in which the municipal authorities intend to place an organ. Scene: The Council in session. Letter read from Mr. J. S. Church, asking for the post of Organist. He is not an organist at present, but, if appointed, would take lessons. Moved, that the application be referred to the Hall Committee. Amendment proposed, by Mr. Trick, that Mr. Church be appointed at once, so that he might get tuition at once. The Mayor: "Mr. Church says that he is not an organist." Mr. Trick: "I press my motion, subject to approval of Mrs. Gwyn." Mayor: "I should be sorry to convey this to Mrs. Gwyn." Mr. Trick (is this name a misprint for Thick?): "Why?" Mayor: "Mr. Trick, shall I explain?" Mr. Trick: "Certainly." Mayor: "The builders have not been consulted yet, and the organ

will take six or eight months to build. Mr. Church says he cannot play, and I say it would be wrong to select Mr. Church to-day." Mr. Trick (light having penetrated him): "I withdraw." We leave the story in its beautiful simplicity.

THE old subject of the treatment of artists in social life still crops up from time to time. We read in a contemporary:—"To invite a musician to a meal, with the hope of getting a little music out of him, is the embodiment of penuriousness and meanness. Stephen Foster, on one occasion, was invited by his aunt to a supper with the request to bring his flute along. He saw the point, stayed at home, but sent his flute. Gottschalk, when invited to dinner, always asked whether he was expected to play or not. If he was expected to play he charged twenty-five dollars. Chopin is said to have been the guest of a rich shoe-dealer. After dinner the rude host asked him to play. Chopin excused himself, saying that he had eaten little, but the sardonic remark was quite wasted on the man of leather. 'Oh! sit down and play something, just to show us how it is done.' Chopin complied. Some time after he invited the shoe-dealer to a party at his house, and, ordering in a cobbler's bench, requested him to sew a patch on a shoe 'just to show how it is done.'" We do not find this story in Mr. Niecks's biography, but it is decidedly *ben trovato*.

"JUSTITIA" sends us the following statement: "The organist of St. James's, Bermondsey, was appointed about four years ago at the by no means high salary of £25 per year. Rather more than a year ago, the powers that be, thinking they might curtail their expenditure, reduced their organist's salary by £10, so that now the organist receives £15, while the blower (whose stipend has not been reduced) receives but £5 less per annum, and this at a church that has numbered such men as Turle and Oliver May among its organists. I may add that the organist is a very capable performer, and holds excellent testimonials from able and well-known musicians. I hope you will think with me that such cases should be exposed and something be done to establish some sort of status for organists. At present they are entirely at the mercy of the frequently capricious clergyman, or, perhaps, still more eccentric churchwardens." This story needs no comment. The moral on the face of it is—Combine! combine! combine! How slowly do the professional classes learn the lesson of the trades unions!

HERE is a good story, and probably a true one: Two artists, a violinist and a pianist, attend, professionally, a musical soirée. The violinist plays a solo by De Beriot, and the hostess expresses surprise that a performer of his ability should countenance such trash. The two artists put their heads together about this, and the result is seen when they play an arrangement from "Tristan und Isolde." At the end of the Liebestod motive, the pianist strikes the utterly foreign chord of C; the violinist following with that of C sharp. The hostess and her friends listen with rapt appreciation. At the close, said the pianist to the hostess: "Did you hear that terrible chord just before the *Tristan* motive?" She did. "Well," adds the conspirator, "that represents *Tristan's* wailing cry of anguish when he exclaims 'Let us die together.'" Then to him the hostess: "How expressive! How like Wagner! Ah! none but Wagner could have written such expressive music!" The two practical jokers adjourned to a café and looked at each other across a table in silence.

It cannot be very long ago that Mr. Henry Goodwin lived in Edenic innocence among the flowers which it was his business to tend. But the tempter came, as once to Eve, and communicated to the guileless Mr. Goodwin that knowledge of good and evil—especially evil—which proved fatal to our first parents. "Flowers are all very well," said the tempter, "but there are ways of living that bring you into contact with higher forms of beauty, and involve much less labour." Mr. Goodwin yielded, and, under the guidance of the wicked one, procured a card, the legend upon which falsely set him forth as a representative of THE MUSICAL TIMES. Armed with this document Mr. Goodwin left his flowers and started on a new line of business, the selection of which showed a fine appreciation of respectability.

MR. GOODWIN'S tactics as a *chevalier d'industrie* had the simplicity of genius. Over his morning coffee he noted the time and place of musical services, organ recitals, and so on. To these, with the so-called MUSICAL TIMES card in his pocket, he would repair, enjoy the performances, make his way to the vestry, present his credentials, and receive with dignity, yet obvious appreciation, the courtesies always paid to our representatives. On his retirement it was generally found that some valuable, not endowed with the power of movement in itself, had gone with him. Mr. Goodwin might long have carried on this agreeable and profitable occupation had not the old Adam—the gardening Adam—survived within him. A momentary flash of the instinct of Eden caused him to take two shrubs, value 5s., from an Islington Churchyard. He was caught, the police found out all about him, and the game was up. For fifteen months to come Mr. Goodwin will enjoy a healthy seclusion in one of Her Majesty's prisons.

WE must congratulate Mr. John Boyle O'Reilly, a Boston editor, upon possessing an uncommon share of Celtic imaginativeness. In a recent essay on Irish music, Mr. O'Reilly conveyed to his trusting readers the following information, among much other:—"The Irish have always been, and even to this day are, addicted to music, and it is an exception to find one who cannot play the harp with more or less skill. . . . That sweet singer, Thomas Moore, eighty years ago, wrote new words to old music which he found scattered over Ireland like jewels. . . . he went to England to sing them anew—not in English tone or tongue, but in the sad tongue of his distressed country." The typical Paddy from Cork will be very much surprised, and equally pleased, to hear that he is a harpist, while the fact that Tom Moore sang songs in the Irish tongue to the English aristocracy cannot but greatly interest admirers of that poet. Mr. O'Reilly will, we trust, make some further discoveries.

STILL goes on the Wagner controversy in New York, the adherents of Italian opera and those of Germany's "new art" giving and taking like the Greeks and Trojans of Homer. Mr. Henderson, musical critic of the *New York Times*, when lecturing on the fiery topic before the Nineteenth Century Club, foreshadowed a compromise between the two schools—or, rather, a fusion which should result in the perfection of lyric drama. We are to see this glorious result when German dramatic strength marries Italian melody and sentiment. The audience applauded the prospective nuptials, but Professor Monti, on the one hand, contended for Italian opera in its unwedded condition, while, on the other, Mr. Krehbiel "took issue with both his predecessors."

Finally, the chairman remarked that "music hath charms to soothe the savage breast," and the meeting broke up, wondering whether the quotation was intended to be satirical.

It is stated that Messrs. Ernest Gye and Lavine are organising an operatic enterprise for next season in the United States. Interviewed upon the matter, Mr. Lavine said: "We propose . . . to produce Italian opera on a grand scale, on an American foundation, and thoroughly infused with American ideas." Precisely what this may mean we know not, but "the dramatic *prima donna* will be Mrs. Albani, and another American whom I don't want to name. We expect to put on the stage a company of 180 people. We shall open the season in either New York or Boston with a repertory of six operas, and increase to ten during the winter. Among them will be, I hope, Verdi's 'Otello,' the title rôle of which Mrs. Albani will create in London this coming winter." Here is news indeed. All England will rush to see Madame Albani as the Moor of Venice, and all America will be at the other end of the Atlantic cable.

WE have before called attention in these columns to the annual issue of a "Review of the New York Musical Season," by Mr. H. E. Krehbiel, the eminent critic of the *Tribune*. The volume for the season just past will shortly be published for America and England by Messrs. Novello, Ewer and Co. It contains a new and important feature—"An appendix showing the accomplishments of the principal cities of the United States and Canada in the department of choral music." Within this limit the book will, therefore, convey a trustworthy idea of the very interesting stage which the development of music has reached on the Western Continent. Mr. Krehbiel is a man of, what are sometimes called, "advanced views," but the reader who may disagree with his opinions will find that they do not make his facts less valuable.

WE read in a contemporary: "Thalberg's piano and playing was as chaste and as objective as a chiselled Greek statue, and just as cold; but it was a miracle of polish and repose. We are latterly, perhaps, too much carried away by frantic exhibitions of force and fury. Rubinstein and his Russian roar are being unsuccessfully imitated by every callow and sucking virtuoso. The loss to art is great, the symmetry and sense of proportion are ruined by those furious explosions of pianism which pass for individuality but which are mere technical brutalities." This is plain and healthy speaking, but let us not blame the modern pianist only. Modern music altogether has largely come to be an exhibition of force and fury, of explosions and brutalities, and the public will have it so. At the end of thirty reposeful bars they begin to yawn.

WE have just read an uncommon criticism of Schubert's "Unfinished" Symphony, and invite the reader to share our admiration of its courage: "The Schubert 'Unfinished' Symphony, which appears from time to time in our concert-programmes, to weary us with its tedious prolixity and its endless repetitions, should be 'put to sleep' for a few years at least. The first of the two movements is built on two commonplace ideas, which are drawn out almost interminably, with an absence of variety and poverty of invention that render it aimless and well-nigh intolerable. The second movement is more interesting, but too long to

be enjoyable." As Sir George Grove is not very well just now, we trust measures will be taken to prevent the foregoing extract from coming under his eye.

MR. ASGER HAMERICK, now resident in Baltimore, has written and produced a new orchestral Symphony, of which the *Baltimore American* thus speaks:—"It is not only, perhaps, the best orchestral work which Mr. Hamerick has given, but also one of the best composed in this generation. . . . While the *Scherzo—Allegro grazioso*—is light and graceful, suggesting the merriment of the Scandinavian rustics, whose ambition is to kick the rafters off the huts in which they dance, the first, third, and fourth movements combine the breadth of Rubinstein with the expression of Berlioz and the strength of Beethoven." Mr. Henschel is in America just now; perhaps he will look into this "Symphony Lyrique."

WE often hear of concerts in England where the principal *listeners* are members of the Royal Family, but for those where they are the principal *artists* it seems we must go to St. Petersburg. We read that at a recent musical performance at the Marble Palace the Grand Duke Constantine played a Piano-forte Concerto by Mozart, the Princess Helena of Mecklenburg-Strelitz sang an air from the same composer's "Requiem," and the first violoncello in the orchestra was held by Her Imperial Highness the Grand Duchess Constantine. It is also stated that the Czar is a good violin player.

DR. SCHOFIELD, who has lately lectured before the Duchess of Albany and an assembly of ladies on the danger of fostering precocious talent in children, is deserving of the warmest praise. But when he says that instead of trying to force on any special gift, it should be retarded and an all-round development aimed at, it must be remembered that, were this advice universally acted upon, we should have no really great artists. A special faculty must be specially educated; but whenever a young child is "forced," it is with the idea of money being made, not by his exceptional talent, but by his exceptional precocity.

AN American paper lately said of Miss Emma Abbott: "She is charming the Southerners with the 'Last Rose of Summer.' Emma has been the last rose of summer for a good many years, but she joins hands with the next season's crop all the same." Upon this a contemporary remarks: "Suppose we all give Emma a rest from sharp paragraphs for a while; they don't seem to do any good; she keeps right on singing in spite of them." Miss Abbott never had a greater triumph than this proposal of an armistice from such an opponent as the American press.

MR. GERICKE, who succeeded Mr. Henschel as Conductor of the Boston Symphony Concerts, has himself retired from that post, and gave his last Concert a few weeks ago. "Friendly hands," we read, "had decorated the Conductor's stand liberally with flowers and garlands, while from a wreath floated green and white ribbons, Mr. Gericke's native Hungarian colours." The late Conductor is a man of fine taste, with a leaning towards musical conservatism; but at Boston he was unaccountably fond of orchestral arrangements.

If we may judge by the April number of a publication, nominally humorous, published in Scotland,

it takes a good long time for a joke to travel northward. A London publication, over two years ago, gave descriptions of the personal appearance of certain of the London musical critics. This paragraph has found its way at last into the current number of the Scottish paper in question. The applicability of the quotation is the more apparent from the fact that two of the critics so graphically described are no longer in the land of the living.

The excellence of the orchestra at the Brighton Aquarium is such as to encourage a hope that good music might shortly become as much a feature at this institution as it was some years ago, under the skilful direction of Mr. F. Corder. The announcement of the performance of Sterndale Bennett's "Woman of Samaria," on Good Friday last, would have seemed like the realisation of this hope, had it not been followed by an intimation that on the next night a burlesque company would perform "Military Billy Taylor."

THERE has been a Wagner war in St. Petersburg. A correspondent of *Il Trovatore* writes to that journal: "As regards the German opera campaign at the Marie Theatre, the success is small, very small; the discontent of the public is great, very great. At the performance of the 'Walküre,' the audience made a veritable scandal, notwithstanding that the Emperor and Empress were present. One artist—Madame Vogel—was hissed nearly throughout." One may say that in Wagner's ashes "live their wonted fires."

THE American *prima donna*, Miss Eames, is causing the flame of poetry to burn in French bosoms, and the following acrostic has been addressed to her managers:—

En dépit du grand nom que porte votre scène,
A nos yeux son éclat commençait à pâlir;
Mais Eames est venue! A sa voix de sirène
Un instant du chant on salue une reine;
Son triomphe est garant d'un splendide avenir.

Le Minétre recognises the good intention of the poet, although his verse is not that of Victor Hugo.

MUSICAL servants are now, we see, constantly enquired for. One advertisement, for a "Mother's help," tells us that the applicant "must be a good needlewoman, understand dressmaking, teach music, a thorough lady, and early riser." Another, for "an attractive young lady" to help in the bar of a small hotel, requires that she shall be "domesticated and a competent pianiste." The salary for these accomplishments is £12 a year in each case; but the hotel-keeper discreetly terms it "wages."

It is not often that the artists engaged to support a "star" strike work in the middle of a Concert and leave the hall. Yet this is said to have happened recently at Florence, on an occasion at which a Spaniard named Icernamo appeared as composer, pianist, violinist, and singer. Less often does the man so deserted show such resources as did Mr. Icernamo, who sang "La ci darem" without the lady, her part being, as far as possible, executed by him in falsetto. A man not easily beaten is this Spaniard.

MR. STANTON is the Director of the Metropolitan Opera House in New York; and the *American Musician*, through the mouth of Mr. John C. Freund, says that "the German element is just a bit too strong for Mr. Stanton," adding "By dint of telling us that Italian

opera is dead, and that we are all Teutons, and that this is the end of the nineteenth century—which important fact they are never tired of repeating—they are beginning just to tire us. Their tone is just a trifle too arrogant for us."

It is a pity that the Viennese cannot refrain from quarrelling over the Mozart statue. They treated the master badly when he was alive, and now wrangle over his remains. Some time ago the Statue Committee suspended operations because of a disagreement with the municipality, and now they have brought out an entirely new scheme preparatory, we fear, to another conflict with the authorities. Truly Mozart is avenged.

THE Committee of the Sunderland Philharmonic Society, desiring to stimulate thought on musical subjects among their members, have offered prizes for the best two essays on "Choral Societies: their Function and Influence." Should the idea be taken up, they intend, further, to institute an annual discussion upon the works performed at their Concerts. The Sunderland amateurs are going ahead, and in the right direction.

MISS ELLICOTT has written a short piece for soprano solo, chorus, and orchestra, which is to be performed at one of the secular Concerts in connection with the Gloucester Festival. *Apropos*, that Festival will present a gathering of the talents. Sir Arthur Sullivan, Dr. Hubert Parry, Dr. A. C. Mackenzie, Mr. F. H. Cowen, and Mr. C. Lee Williams will all be present with examples of their skill. Well done, Gloucester.

FOREIGNERS, who may imagine that a "Music Hall" in England has something to do with music, will, we think, be surprised to read that at an establishment so-called, the principal performers just engaged are "the Champion Light-weight wrestlers of Lancashire," that the company is to include "burlesque gymnasts," and "clever dogs," and that "a new screaming Comic Entertainment" is promised during the evening.

THE following remarks on Von Bülow will excite wonder where they do not cause mirth: "In the high white light of a matchless musically intellectual mind, all he touches becomes instinct with a vivid life; the tone leaps up to meet his electric touch, and lo! a marvellous tonal edifice is created under our very sight, or, rather, hearing." Aladdin's lamp is superseded by the Doctor's electric white light.

A CORRESPONDENT writes from Hartlepool: "Can any of your readers give information on the subject of a ladies' surpliced church choir? Where does one exist? and what is the costume considered to be orthodox?" If there be such a choir anywhere—we think there is—its light is assuredly not hidden under a bushel, and someone must know of it. On behalf of our correspondent, we invite particulars.

THE Emigration Commissioners of New York are wise men. We read in the *Musical Courier*: "A band of German musicians among the steerage passengers of the steamship *Queen* from Liverpool were detained at Castle Garden on Thursday, as undesirable immigrants." Our contemporary exclaims, "Send them back." O that it were ever thus—and everywhere.

IN the programme of a Concert, given at Chester by Sir Charles Hallé, the following appeared: "Concerto—Violin. Adagio and Rondo Finale, from Concerto in E major (Vieuxtemps)." A correspondent writes that this was commented on by a person sitting near him in terms as follow: "It says concertina and violin, but one never knows what it means in this 'ere Latin!"

WE can scarcely wonder at the slovenly manner in which the vocal portions of divine service are often rendered when, at a city church, an alto (male), tenor, and bass are required, "for choral communions, anthems, &c.," with two attendances on Sundays, and one week-night practice, for a salary of £5 per annum. It should be added, however, that this is modestly termed by the advertiser a "small payment."

THE following recently appeared in a Scottish newspaper: "The first series of six original tunes to well-known hymns have been most sweetly rendered by —. 'Lord, in this Thy mercies' day,' in the key of three flats, and 'Art thou weary?' in one flat, as well as 'Our blest Redeemer,' are very telling." So is the review.

So the Wagner Society has made an alliance with the Richter Concerts "for one night only," and the music discoursed under their joint auspices on June 24 will be all Wagner. It is necessary for the Society to do something after that terrible experience of "Tristan und Isolde" with pianoforte accompaniment.

IN some respects the American critics show a lead to all of us, though we may not be inclined to follow them. One says that Albani is "unable to divide herself into four parts, however adiposely adapted to that end," and adds, of another artist, "If she could divide herself, Miss Damian might easily sing a duet."

THE *Neue Zeitschrift* has tabulated the works of Franz Liszt, and the totals come out thus: Original compositions, 397; transcriptions of his own pieces, 254; transcriptions of pieces by other composers, 450; foreign works edited and revised, 34. Grand total, 1,135. Whatever may be said of Liszt, no one can accuse him of laziness.

IT seems a barren expedient to offer prizes now-a-days in hopes of discovering merit. The sum of 500 francs set apart by the Parisian Society of Musical Composers for the best pianoforte and wind "Sextet" is still going a-begging, the judges having refused it to any who took part in the recent competition. They made one "honourable mention."

IT appears that the Wolverhampton Festival has collapsed simply and solely on account of public indifference. The Committee had made preliminary arrangements, but the applications for tickets were so few that prudence counselled a giving up of the whole thing, at least for the present. We are sorry—for Wolverhampton.

THERE is a good story of a Rio de Janeiro manager who engaged, in Paris, three artists for the post of first tenor. The three met on board ship and demanded an explanation of their chief. They had it: "Gentlemen, in a week after landing, two of you will be dead of yellow fever. The survivor gets the work and the salary." *Tableau!*

IN view of the recent performance of "Fidelio" at Brussels, the dialogue was set in recitative by Mr. Gevaert. The Flemish master might have saved himself trouble and taken the recitatives composed by Balfe, which are masterly from beginning to end. But, perhaps, he did not know of their existence.

MADAME SEMBRICH is expected in London this season, and three Orchestral and Vocal Concerts will be given in her name. "Nikita" is looked for also, and she will give a Concert. Other visits are in store. We are going to experience the truth of the proverb, "It never rains but it pours."

THE Pianoforte Quintet, composed by Mr. Gerard F. Cobb for performance at the Musical Artists' Concert on Saturday next, is a charming composition, full of grace and elegance, and marked by excellent themes. Though in strong contrast with the blustering fashion of the day, its success may be hoped for.

DR. J. F. BRIDGE is engaged upon the last part of his new Oratorio, the book of which has been compiled from Scripture by Mr. Joseph Bennett. Will he offer it to the Stewards of the Worcester Festival? We should say not, because the Stewards should ask for it.

IN the advertisement of the "Dulcephone"—an instrument for dulling the sound of the pianoforte—we are told that Sir John Stainer terms it "a boon for students"; may we not suggest—as representing the long-suffering musical public—that it is also "a real blessing to unwilling listeners."

WE gladly hear that there is an intention to place a "brass" in Winchester Cathedral to the memory of Samuel Sebastian Wesley, sometime organist there. Now, Hereford and Gloucester, follow this good example of homage to a great, though it must be confessed, eccentric musician.

THE Norwich Festival of 1887 was reproached in some quarters as being a "Festival of Foreigners." It is not likely that the term will apply to the solemnity of 1890, since both Dr. Hubert Parry and Mr. Hamish MacCunn have engaged to compose works for it.

THE late Mr. Oliver Ditson is said to have left 15,000 dollars to found a permanent home for poor singers. The sum is not sufficient. There are few persons who could not number among their own acquaintance more than enough poor singers to exhaust the whole sum in a week.

THE following advertisement, taken from a leading South Wales journal, should be read in connection with a paragraph which appears elsewhere concerning the Neath Town Council:—

"Wanted, a Pianist. One with a little knowledge of music preferred. Address," &c.

A LADY pianist is thus spoken of by an American critic: "Summer night or stately swan is not more restful to look upon, yet her fingers play like swift wind about a flower." The aroma of this sentence, as the writer would perhaps say, must not be disturbed by the ordinary odour of commonplace remark.

IT is said that the German Emperor will go to Bayreuth for the Wagnerian performances next

autumn. Also that, not long ago, he witnessed a representation of a Wagner opera in solitary state. Let us hope that William the Second's imitation of the late crazy King of Bavaria will now stop.

HOPE regarding Boïto's "Nerone" may as well be given up. The opera makes no progress; not that the librettist-composer is lazy, but that he suffers from an invincible self-distrust. He writes and destroys, and destroys as much as he writes.

IN view of the Exhibition season, the French Director of Fine Arts has ordered all the unfinished parts of the Grand Opéra to be completed forthwith. Some of the Parisian journals opine that, while about it, he should provide the house with a new director.

WE once heard a student say, when required at a Musical examination to "finish this canon," that, if left to himself, he should never have commenced it. Is not this worth thinking of by teachers who set musical papers for candidates?

IN a notice of an invention for filling the bellows of an organ, it is said that it would prove "cheaper than paying blowist." We never before heard the term, but "it may pass."

IT has just been said of a certain vocalist: "Her voice is a soprano of somewhat low register, with the register closed." May it be said that the artist in question is now "shut up"?

"THE glorious Patti got there last night with both feet." This means, in America, that she sang very successfully. It is well to note such premonitions of the language of the future.

THERE has just died in Milan a gentleman who had regularly attended performances at La Scala for sixty-five years! The endurance of the human frame sometimes approaches the marvellous.

DR. VON BÜLOW made his first appearance in New York as conductor of a Concert for the Society of Ethical Culture. Have our cousins anywhere a Society for the Culture of Temper?

THE war-songs of the Union and Confederate armies in the American Civil War have been collected. They form a most interesting volume of nearly 700 pages.

MR. CAMPANINI is at present on tour in Texas. His letters home are described as "florid and fervid but not enlightening." Their want of lucidity is attributed to Texan indifference.

A STATISTICIAN remarks that "the population of Europe is greatly added to by the invasion of American girls who are determined to be *prime donne*."

Le *Ménestrel* informs its readers that Messrs. Burnand and Solomon's piece at the Comedy has a subject taken from the "Pickwickier" of Dickens.

Mozart's "Il Seraglio" has been produced at Alexandria. We wonder what the pashas thought about it. An elopement from the seraglio, forsooth!

ANOTHER Giuseppe Verdi has appeared. He is described as a *Maestro* and journalist, and a "Leonora" from his pen will shortly be produced in Italy.

ROYAL CHORAL SOCIETY.

THE long-standing promise to produce Mr. Benoit's so-called Oratorio "*Lucifer*" was redeemed by the directors of this Society on the 3rd ult., when a moderately large audience made acquaintance, for the first time, with a typical example of modern Flemish music. It cannot be said that the result was wholly one of satisfaction, and we fancy that a very long time will elapse before "*Lucifer*" finds acceptance, if ever it does, at the hands of English amateurs. In the first place, the book, accredited to Mr. Emanuel Hiel, is of the strangest description, and is marked by a freedom and luridness of imagination such as few ordinary people can attain unto. There is in it no individual human interest whatever, nor any character, mortal or immortal, save the fallen spirit after whom the work is called. But this very severe limitation of dramatic interest is not all. The book seems to us constructed in a clumsy manner. It opens at a time when *Lucifer* approaches the earth, under the shroud of night. Baneful spirits like himself mark the signs of his coming, and the convulsions of nature at his presence are shown. The *Fiend*, declaring that his purpose is to work the ruin of humanity, calls to his aid the elements of *Earth*, *Fire*, and *Water*, which, in personified forms, obey his call. Then the first part ends with a spirit chorus, in which a far from flattering portrait of man is painted. The second part lays before us a kind of parade of *Lucifer's* forces. He calls them forward one by one, each in turn answering the summons, and detailing the plan by which the ruin of humanity is to be promoted. The "general idea" is that of so promoting man's material interests that he shall become puffed up with pride and rebel against his Maker. At this point there is a huge gap. An indefinite interval passes, during which the agents of evil are assumed to be hard at work, but of their proceedings we learn nothing till, with the beginning of the third part, it appears that *Lucifer* finds nothing accomplished. He complains of this, but the forces, now arrayed against him, make a counter attack. Even his ally, *Death*, laughs at him with a lugubrious noise, while light from heaven sweeps across the scene, and the voices of angels and of humanity begin to swell a song of praise. *Lucifer* raves in his despair, but eventually descends to the abyss, and a Hymn of the Universe ends the work. We must admit the boldness of all this, while recognising that the design is far too large for the canvas, and that the whole conception is disappointingly vague. Mr. Benoit's music divides itself easily into two parts—that which is descriptive and that which may be described—though the word can only be used in lieu of a better—as lyrical. Of the two kinds, we much prefer the second. In the first we have little melody and hardly more orchestral figuration or part-writing, effects being obtained by masses of harmony and tone-colour laid on very liberally. The whole is crude and rough. Intended to be "sensational" at any cost, it is so at the expense of the best features in musical art. But there are moments when the composer, "clothed and in his right mind," shows to far greater advantage, and proves that he has conceptions of beauty with the power to work them out. This most fully appears in Part II.; the solos of *Earth*, *Fire*, and *Water* being one and all of great interest and attractiveness. So, we should add, are a few of the choruses, and, altogether, the satisfactory portions of the work constitute no inconsiderable part of the whole. All the same, we doubt the good fortune of "*Lucifer*" in this sober, matter-of-fact country.

Mr. Barnby presided over a capital performance, in which the choral singing was conspicuous for its correctness. Madame Sherrington, whose appearance was welcomed as that of an old favourite, took the soprano solos, with Madame Patey as her associate in the contralto department. These ladies had comparatively little to do, the bulk of the work falling upon Mr. Blauwaert, a baritone, who declaimed the words of *Lucifer* with great effect; Mr. Henri Fontaine, who also sang exceptionally well; and an amateur, by whom the music assigned to the tenor, Mr. Robert Hensler, was taken in that gentleman's absence. Much of the music met with a favourable reception.

NOVELLO'S ORATORIO CONCERTS.

THE third series of these Concerts came to an end on the 9th ult., with a performance, in St. James's Hall, of Handel's "Saul," the first Oratorio written by the great master after he had fairly entered upon his career as a composer of "sacred dramas." To "Saul," and its successors, "Esther," "Deborah," and "Athaliah," were but a prelude, occupying no more than a subsidiary place in the thoughts of the musician-manager whose energies were then devoted to opera. Concerning the work itself we can say nothing new. Though not often heard, it is far from the least known of Handel's Oratorios, while its best and most effective numbers have been made familiar in a detached form. We refer, for example, to the choruses "How excellent thy name," "Envy, eldest born of hell," "Mourn, Israel, mourn," and "Gird on thy sword." But though these are average specimens of the composer's choral writing, the interest of "Saul" lies more in the airs and short solos by which the dialogue is carried on. In their case a performance of the entire work is necessary to appreciation, and, if on this ground alone, "Saul" should from time to time be presented. As in all Handel's Oratorios, some of the airs, written for the purpose of the moment, have lost value now, but others are singularly attractive examples of the master's skill and feeling. So much may especially be said of those in the elegiac part of the work, where Handel is more than equal to the occasion. The performance had an additional source of interest in Mr. Ebenezer Prout's revised orchestration, used for the first time, as may be remembered, when "Saul" was revived at the Birmingham Festival of 1888. We then found occasion to express thorough approval of the discreet manner in which Mr. Prout had discharged a by no means enviable duty, and now we pay him a tribute of the same character. It is difficult in such cases to adjust a proper balance between the demands of modern effect and the just claims of the composer, but Mr. Prout did this so well that his orchestration of "Saul" should stand as a model for future labours of the same kind.

The performance, ably conducted by Dr. Mackenzie, had many merits, above all that of the rendering of the choruses, to which the fine choir connected with these Concerts, capably supported by the orchestra, did much justice. Of the solo vocalists, Miss Anna Williams laboured under the disadvantage of a voice considerably out of order, but Madame Patey, who is seldom troubled in this manner, was in excellent "form," and gave the contralto solos the full advantage of her resources. In the absence of Mr. Lloyd through indisposition, the tenor airs were assigned to Mr. Piercy, who sang them at Birmingham, and acquitted himself not less well in London than in the Midland city. Mr. Watkin Mills gave a good account of the bass solos, minor parts were efficiently rendered by Mr. J. Gawthrop and Mr. R. E. Miles, and the important organ part was excellently well played by Mr. Battison Haynes.

PHILHARMONIC SOCIETY.

AN exceptionally interesting programme was arranged for the patrons of this Society at its second Concert on March 28, and again the attendance was sufficiently large to test the seating capacity of St. James's Hall. The first noteworthy feature of the evening was the enthusiastic reception accorded to Mr. F. H. Cowen, on his return to his own country after his artistic triumphs in the Antipodes. This was really a matter of duty, for, if accounts may be trusted, Mr. Cowen has sown good seed, which may in due time yield a rich harvest for musical art. His share in the present programme was not very arduous; he directed Schubert's "Unfinished" Symphony in B minor, the performance of which would have been all that could be desired but for the slow *tempo* adopted in the *Andante con moto*, and four movements of Mendelssohn's "Midsummer Night's Dream" Music. The importance of the Concert, however, centred in other works. As a matter of course much interest was felt in Professor Villiers Stanford's new Violin Suite in D (Op. 32), which had been first submitted to the judgment of a Berlin audience a few weeks previously. The composer's idea seems to have been to reproduce the form

and manner of the older Suite, the movements being entitled *Overture*, *Allemande*, *Ballade*, *Tambourine*, and *Giga*. But he does not wear the fetters gracefully; with the exception of the *Ballade*, which is an expressive and thoroughly modern piece, the music is lacking in spontaneity and moreover is by no means effectively written for the solo instrument. Herr Joachim, who had originally presented the work to the Berlin public, and more recently to a Manchester audience, found himself unable to interpret some of the awkward passages strictly in tune. A thorough legitimate success was gained by the rendering of Grieg's Concerto in A minor by Madame Backer-Grøndahl, a Norwegian pianist of remarkable powers. We learn from a somewhat effusive essay concerning her career that she has passed most of her life in comparative retirement at Christiania, refusing brilliant offers to undertake tours in Europe and in America. We can well believe that such offers have been made, for Madame Backer-Grøndahl showed herself a superb executant, the warm, pure tone, deep expression, and exquisite phrasing showing the true artist. Grieg himself conducted, and as on a former occasion had the orchestra under such perfect control that the performance was exceptionally fine, and presented the work in quite a novel light. Our record of the Concert would not be complete without mentioning that Mlle. Antoinette Trebelli sang airs by Mozart and Rossini in such a manner as to secure the entire satisfaction of the audience.

As Grieg was the hero of the first and second Concerts, so was Tschaiakowsky of the third, which took place on the 11th ult. For some inexplicable reason, the Russian composer, when he appears among us, refuses to be heard in any of his numerous works of importance which have not yet been introduced to the notice of English musicians. Among them are four Symphonies, and a fifth in E minor was announced in the Philharmonic prospectus. But in place thereof his Suite in D (Op. 43) was substituted, this work being only representative of Tschaiakowsky in so far as its themes are full of Slavonic character, the development being of the slightest. As it now stands it consists of six movements, but on the present occasion a *Scherzo* was omitted. Musicians will probably regard the *Intermezzo* in D minor as the best movement, but the audience showed its preference for a "Marche Miniature," on account of its odd scoring for the highest instruments of the orchestra, including triangle and glockenspiel. Of course the piece can only be regarded as a musical joke, but as such it is clever. The Pianoforte Concerto in B flat minor (Op. 23) was played by Mr. Dannreuther, at the Crystal Palace, thirteen years ago, and excited favourable anticipations concerning the composer, which have not since been realised. There may be much that is wild and extravagant in the details of the work, but the themes are not only original, but noble and expressive, enforcing the attention of the hearer by their unconventionality and true Russian character. The executant, M. Sapellnikoff, exhibited prodigious powers of execution, and if he did not charm the audience he astonished them. He has now left this country, but he may return later in the season, and we shall be glad to have proof that he is something more than a mere performer of sensational feats at the keyboard. Mr. F. H. Cowen, who, as at the previous Concert, was kept somewhat in the background, conducted a fine performance of Mozart's Symphony in E flat, and Miss Marguerite Hall and Mr. W. H. Brereton, in their respective solos, showed how rapidly they are advancing to the front rank as vocalists.

CRYSTAL PALACE CONCERTS.

THE annual appearance of Herr Joachim is always anticipated with much interest by the frequenters of these Concerts, and, as a matter of course, there was a large attendance on Saturday, March 30. There is, however, no occasion to speak at length as to what was done. For example, it would be mere folly to criticise the great violinist's rendering of his own Concerto in the Hungarian style, as the merits of the work and his manner of performance are well known to musicians. Later in the programme he played two movements from Bach's Suite in E and had to comply with an encore. Herr Joachim was also

represented by his dramatic and impassioned *scena* "Marfa," from Schiller's tragedy "Demetrius," which Miss Lena Little interpreted with much feeling and excellent taste. Concerning the orchestral works, which consisted of Mendelssohn's "Hebrides" Overture, Beethoven's "Leonora," No. 3, and Schumann's Symphony in D minor, it is only necessary to record that perfect justice was done to them by Mr. Manns's magnificent orchestra, which was in its finest form throughout the afternoon.

Berlioz's "Faust" occupied the programme on the 6th ult. When the Berlioz fever, which raged fiercely for a time a few years ago, had died away, it was found that his "Faust" had alone made a permanent impression on the mind of the public, and the work is now in the repertory of all the leading choral societies throughout the kingdom. Of course it would be easy to point out the glaring absurdities of the French composer's version of Goethe's poem, and the incongruous mixture of German solidity and French glitter in the music. But argument in a matter of this kind would be wasted; everybody is interested in the "Faust" legend, and Berlioz has unquestionably illustrated it with music so full of brilliancy and colour and, where necessary, pathos, that all who object to his treatment are compelled to acknowledge the glamour of his genius. There were some excellent points in the performance now under consideration. The orchestra was of course irreproachable, and the choir showed more than average merit both as regards power and refinement. Madame Valleria was announced to take the part of *Marguerite*, but found herself unable to sing, and Mrs. Hutchinson kindly took her place at very short notice. Criticism under such circumstances would in any case be unfair, but, as a matter of fact, Mrs. Hutchinson gave a large amount of satisfaction by her careful and artistic rendering of the music. Mr. Lloyd's performance of the somewhat unthankful part of *Faust* was as good as usual. Mr. W. H. Brereton was a capital *Mephistopheles*, pronouncing his words clearly and imparting the necessary sardonic spirit to the music. Mr. R. Hilton was efficient as *Brander*.

The last of the regular series of Concerts took place on the following Saturday, the 13th ult. The programme might be said to be divided into two sections—a selection of English music and Schubert's Symphony in C (No. 9). The former consisted of Sterndale Bennett's Overture "The Naiads," performed in commemoration of the anniversary of the composer's birthday; Mr. T. Wingham's charming *Andante espressivo*, from his Suite in E flat, first performed at the Philharmonic Concerts; and a Pianoforte Concerto in C minor, by Mr. J. C. Ames, with whose name we were unacquainted until this occasion. According to the programme, Mr. Ames commenced his musical studies at Stuttgart in 1873, and completed them at the Dresden Conservatorium. He has produced nearly a dozen works, chiefly instrumental, and as the present Concerto is his Op. 8, it must be considered to represent his talent in its more mature stage. In form the work resembles Spohr's Dramatic Concerto—that is to say, it commences with a lengthy recitative leading to an *Andante* in A flat. This comes to a regular close, and the work ends with a fully developed *Finale* in C major. The most pleasing portion of the Concerto is the *Andante*, which is expressive and melodious; but there is some musicianlike writing in the last movement, marred to some extent by boisterous scoring. At the mpst, Mr. Ames can at the present only be regarded as a clever student. Whether he is ever likely to develop higher powers cannot be said from the evidence before us. Mr. Oscar Beringer performed the work in his best manner, and it was cordially received. Miss Macintyre, the vocalist in this Concert, showed her versatility by rendering airs of Boito, Gounod, and Sullivan, in an equally praiseworthy manner.

It now only remains to speak of the extra Concert on Easter Eve, given for the benefit of Mr. Manns, which proved one of the most important and interesting of the season. No one would have a reasonable ground of complaint if on such an occasion Mr. Manns were to form the programme entirely of familiar and popular works with the view of ensuring a large audience; but his artistic instincts compel him to take higher ground, and the knowledge that a Symphony by an English composer was waiting for a hearing afforded him a chance of adding to the many obligations under which he has placed the musical

public. The composer, Mr. Frederic Cliffe, has hitherto gained reputation only as a successful student at the National Training School of Music, and later as a professor of the pianoforte at the Royal College of Music. He is a native of Yorkshire, and it was intended to introduce his Symphony at the next Leeds Festival, but the Committee eventually rejected the work, and it is difficult to say when it would have appeared in a Concert programme but for the timely intervention of Mr. Manns. The music conveys to us its own tale, and that in the most graphic way. Mr. Cliffe shows an amount of resource, a command of the legitimate means of producing effect, and a knowledge of the orchestra which are simply astonishing, considering that his Symphony in C minor is his Op. 1. Did space permit, we might offer a minute description of the music in proof of our opinion that it is one of the most remarkable works of its class produced for many years. Enough, however, for the present, that the breadth and nobility, as well as the picturesque orchestration of the first movement, the passionate expression of the Ballade, and the splendid climax, when a theme from the Ballade returns in the most grandiose manner, roused the enthusiasm of the audience to an unusual degree, and Mr. Cliffe was twice called to the platform to receive the congratulations of those present, including the orchestra and the conductor. The Symphony was the only part of the programme on which it is necessary to dwell. Herr Stavenhagen played Liszt's Concerto in E flat in his most brilliant manner, the orchestra was heard to the fullest advantage in the "Midsummer Night's Dream" and "Tannhäuser" Overtures, and Madame Nordica, Mdle. Tremelli, and Mr. Brereton earned much applause in their vocal selections, although the artist first-named cannot be commended for introducing an adaptation of Chopin's Nocturne in E flat.

MONDAY AND SATURDAY POPULAR CONCERTS.

A SUCCESSION of crowded audiences, not only on Saturdays, but on Mondays, has brought the thirty-first season of Mr. Arthur Chappell's undertaking to a highly successful termination. On Saturday afternoon, March 30, Grieg appeared for the last time, the result being of course that many hundreds of people could not gain admission. The programme was in every respect interesting, the two works by the Scandinavian composer being heard for the first time. The more important of these was the Sonata in C minor, for pianoforte and violin (Op. 45), which had been heard a few days previously at Grieg's Recital. It improves greatly on acquaintance, and we must now pronounce it superior to its companions in F and G minor. The first movement especially gained on a second hearing, and the second and third are gems of beauty and poetic fancy. No lovelier melody ever came from the brain of a gifted composer than the theme of the *Allegretto* in E. In the interpretation Grieg was assisted by Madame Néruda, and with such artists it is needless to add that the work was heard to the fullest advantage, or that it was received with enthusiasm. Grieg's pianoforte solos were his "Lyric Pieces" (Op. 43), a set of six little sketches with fanciful titles after the manner of Schumann. Though not of any very great value they are pleasing and characteristic of the composer, perhaps the best being No. 5, "Poème Erotique." Madame Grieg sang five of her husband's songs with her customary charm. It will be welcome news to the frequenters of these Concerts that the Norwegian composer is delighted with his reception in this country, and will repeat his visit next season. This highly attractive Concert opened with Dvořák's beautiful Quartet in E flat (Op. 51), which had already been heard this season, and closed with Schubert's *Allegro assai* in C minor, which the composer wrote in 1820 as the first movement of a Quartet. At the forty-first bar of the next movement Schubert stopped, as he did at the tenth bar of the *Scherzo* in the Symphony in B minor, and for a similar inexplicable reason. But an air of mystery still hangs over a great deal of Schubert's art work, notwithstanding the efforts of earnest minds to clear it away.

The programme of Monday, the 1st ult., was also exceptionally attractive, for Dr. Joachim and Madame Néruda were announced to repeat their superb performance of Bach's Concerto in D minor for two violins, which had

given so much pleasure a few weeks previously. Once more the audience refused to be satisfied until an encore was granted, the choice this time falling on the vigorous *Finale*. Perhaps with greater reason Mendelssohn's *Prelude and Fugue in E minor* (Op. 35, No. 1) was regarded as insufficient, and Miss Fanny Davies responded by playing one of the "Lieder ohne Worte." The programme opened and closed with Beethoven, the works being the *Quartet in B flat* (Op. 18, No. 6) and the *Trio in E flat* (Op. 70, No. 2). The vocalist was Mr. Max Heinrich, who gave an expressive and refined rendering of Schubert's fine song "Liebesbotschaft," gaining two recalls.

A quiet programme was offered on the following Saturday, but St. James's Hall was quite as full as usual. Of Beethoven's *Quartet in F* (Op. 59), No. 1 of the Rasoumowsky set, there is nothing to say, nor indeed of Brahms's *Trio in C minor* (Op. 101), which has now been heard several times. Dr. Joachim played the *Romance* from his Hungarian Concerto and Spohr's *Scherzo in D*, No. 2 of the twelve "Salon Duettings," and Miss Fanny Davies contented herself with two of Mendelssohn's "Lieder ohne Worte" and the *Caprice in E minor* (Op. 16, No. 3). Of course she was asked for more, but she merely repeated the *Caprice*. Miss Florence Hoskins displayed an excellent mezzo-soprano voice in Gluck's "Che farò" and songs by Schumann and Wagner.

At the last Monday Concert but one Mr. Chappell put forward a very fine scheme, including two of Beethoven's greatest masterpieces. The *Quartet in B flat* (Op. 130) is unique in its way, and it possesses a melancholy interest for musicians, the *Finale* being absolutely the last piece penned by the composer. It is remarkable as possessing six movements, and also for the fact that, with the exception of the first movement, the music is as easy to follow and as clear in construction as any of the works in the second manner. This remark applies with special force to the final section, a particularly bright and humorous movement in extraordinary contrast to the gigantic fugue which it replaced. The performance was one of the finest examples of quartet playing in our experience. The quiet, refined style of Madame Frickenhaus in the *Sonata Appassionata* is preferable to the violence and exaggerations in which some pianists of the modern school indulge. Dr. Joachim gave his masterly interpretation of Bach's *Chaconne*, and the Concert ended with Mozart's familiar *Trio in E* (No. 6). Mdlle. Janson pleased the audience greatly by her excellent rendering of Schubert's "Der Tod und das Mädchen," and a song by Ivar Hallström, presumably a Swedish composer.

There is nothing more attractive to Mr. Chappell's patrons than a Beethoven programme, and the quartet of masterpieces announced for the final Saturday Concert drew an enormous gathering. The performance, however, requires little more than formal record, for it would be superfluous to say anything concerning such works as the *Quintet in C* (Op. 29), the "Moonlight" and "Kreutzer" Sonatas, and the *Violin Romance in F* (Op. 50), and also of the manner in which these works were interpreted by Dr. Joachim, Mdlle. Janotha, and their fellow artists. For an encore the pianist substituted Chopin's *Marche Funèbre*, probably in reference to the funeral of the late Duchess of Cambridge, which took place on the same day. Mr. Hirwen Jones displayed his excellent tenor voice to advantage in airs by Bennett and Gounod, though why he should have sung the *Serenade* from "Le Médecin malgré lui" in Italian it is difficult to say.

We have now only to speak of the closing scene, which will always be regarded as one of the most memorable in the history of these Concerts. The programme was, as usual, designed to afford opportunity for as many as possible of the leading artists who have taken part in the season to appear for the last time in their individual capacity. Thus Signor Piatti was heard in Veracini's *Largo and Allegro* for violoncello, Miss Fanny Davies played Chopin's *Barcarolle in F sharp* (Op. 60) in her best manner, and Dr. Joachim gave three of Brahms's Hungarian Dances, being accompanied by Mdlle. Janotha. Haydn's *Quartet in B flat* (Op. 76, No. 4) headed the programme, and Schumann's popular *Quintet in E flat* (Op. 44), with Miss Zimmermann as the pianist, brought the performance to a most effective close. Yet another favourite—Miss Liza Lehmann—con-

tributed four songs, and fairly shared in the honours distributed with an unsparing hand by the audience.

At the conclusion of the Concert, a portion of the audience adjourned to the lower hall to witness the presentation of a Stradivarius violin to Dr. Joachim, in commemoration of the fiftieth anniversary of his first appearance in public. Sir Frederick Leighton, P.R.A., made the presentation on behalf of the subscribers, and around him on the platform were Dr. A. C. Mackenzie, Dr. Hubert Parry, Mr. Alma Tadema, R.A., and some of the artists who had taken part in the Concert. In acknowledging the gift of his English friends, Dr. Joachim referred to the great sympathy he had always met with in this country, both from eminent musicians and the public, and concluded by saying that the motto always in his mind was "Uphold the dignity of art." It should be added that the violin is a magnificent specimen, and had been chosen by Dr. Joachim himself on account of its colour, a deep red, as he had already two Strads, one yellow and the other brown. The fiddle was accompanied by a splendid bow by Tourte, formerly in the possession of Kiesewetter.

ROYAL ACADEMY OF MUSIC.

At the Students' Concert in St. James's Hall, on the 17th ult., there were several features of interest, among them the performance, by Mr. Gilbert R. Betjemann (son of the well-known violinist), of the first movement in Beethoven's last Concerto (E flat) for pianoforte and orchestra. The young artist made a favourable impression, although his style is not that which now-a-days commands the approval of the "many-headed." Mr. Betjemann plays in what, some years ago, was the approved fashion, and still remains the classic, if not the popular, model. He is a promising musician, and will do good service in time to come. A youthful violinist, Mr. Gerald Walenn, pupil of Mr. Sainton, made a great success in two movements from Wieniawski's D minor Concerto. This student has, to all appearance, a bright future before him. Executive skill and artistic feeling were conspicuous in the course of his performance, which excited marked attention and elicited great applause. We must speak very favourably of another pianist, Miss Dora Matthey, whose rendering of a movement from Rubinstein's *Pianoforte Concerto in D minor* had obvious merits. There were other noteworthy performances, but we dwell only upon an *Andante* for organ, harps, and strings, the work of a student, Mr. T. Ward, who presided at the "king of instruments." The composer of this work has ability, but its exercise needs more supervision. His *Andante* is too obviously the work of a tyro, and misses even the effects which, with such means, are easily produced. Dr. Mackenzie conducted the Concert, to which a good orchestral lent attraction.

ROYAL COLLEGE OF MUSIC.

THE excellent work carried on by this Institution was well exemplified at the Orchestral Concert, held under the direction of Professor Villiers Stanford, at Alexandra House, on the 4th ult. The programme only contained half-a-dozen pieces, but each one of them gave great satisfaction in its way. The purely orchestral works were Bizet's charming Suite "L'Arlésienne" and Wagner's *Prelude to "Die Meistersinger."* Messrs. Jasper Sutcliffe and W. H. Squire, who were announced to play Brahms's *Double Concerto* for violin and violoncello, are now admirable performers, and they showed that the talents with which nature has endowed them have been subjected to excellent training. Mention should also be made of a highly creditable and well balanced rendering of the *Septet* from Goetz's "Taming of the Shrew," which, it is understood, is to be the subject of the next operatic performance in connection with the Royal College. That which rendered the Concert specially interesting, however, was the performance of a new *Pianoforte Concerto in G minor*, by Mr. Sidney P. Waddington, one of the College scholars. Excellent as to form and construction, the work is also marked by a certain freshness of manner, and the writing generally resembles that of an experienced musician rather than of one who is still a student. This is especially so in the first movement, which, on the whole, is the best of the three. It is brilliantly

written for the solo instrument, which was exceedingly well played by Miss Polyxena Fletcher. The composer was twice called to acknowledge the enthusiastic applause of the crowded audience.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

ENTERPRISING as this Society has shown itself on many occasions, it never evinced a stronger disposition to make light of difficulties than when it undertook to perform Brahms's German Requiem. This masterpiece, composed by Brahms in memory of a beloved relative, was first introduced in this country by the Philharmonic Society about fifteen years ago, and a little later it was performed by the Bach Choir. Since then it has suffered complete neglect by metropolitan choral societies, and this notwithstanding the beauty, majesty, and pathos of the music, qualities which place it on a level with the finest choral works ever written in commemoration of the dead. But the explanation of this seemingly strange neglect is very simple: like other German composers, Brahms pays scant heed to the capabilities of the human voice, and the incessant strain upon the upper register, especially in the soprano and tenor parts, places the Requiem at a great disadvantage, and, indeed, makes its general acceptance out of the question. The Hackney chorists struggled bravely with their cruel duties, and the sopranos deserve especial praise for their courage in returning to the attack when apparently exhausted. But the conflict was almost painful at times, metropolitan singers not possessing the stamina and lung power of their brethren in the north. The solo parts were creditably rendered by Madame Eleanor Farnol and Mr. W. G. Forington, and Mr. Prout conducted the performance with even more than his usual ability. A selection from Schubert's "Rosamunde" music formed the second part.

MR. HARVEY LÖHR'S ANNUAL CONCERT.

AN interesting batch of novelties was brought forward by Mr. Harvey Löhr at his eighth Annual Concert, given in Prince's Hall on Thursday evening, the 4th ult. But a programme consisting wholly of new or unfamiliar works is a somewhat questionable enterprise; it is apt to exercise too lengthy a tension upon the receptive faculties of the listener; the strain is continuous, and sooner or later one's powers of accurate discrimination give way under it. We do not purpose, therefore, to enter for the present into detailed criticism concerning the various parts of Mr. Löhr's scheme. The Quartet in E, by Dvorák (Op. 80), will be repeated shortly at Sir Charles Hallé's Chamber Concerts, and then a more reliable idea can be formed of its merits. The Pianoforte Trio in C minor (Op. 27), by Eduard Schütt, seems to be a well-designed, melodious work, and might be heard again with pleasure. Mr. Harvey Löhr's own Pianoforte Quartet in E minor (Op. 15), which is published by Breitkopf and Härtel, consists of the four usual movements, all of them remarkably clear in structure and development, and characterised by considerable melodic charm. This effective work was certainly not the least successful of the evening's novelties. Mr. Löhr played as solos some pieces of his own, and a set of twelve "Silhouettes" (Op. 8), by Dvorák, one of the most graceful and original of the Bohemian composer's early pianoforte works, yet curiously enough now given for the first time publicly at a London concert. The string players who assisted were Messrs. Szczepanowski, S. D. Grimson, W. Richardson, and W. E. Whitehouse.

"THE REDEMPTION" AT THE PEOPLE'S PALACE.

THE executive of that youthful but admirable institution, the Popular Musical Union, appear to have regarded in the light of an experiment their first performance at the People's Palace of Gounod's "Redemption." Their doubts, however, were scarcely warranted by the result of endeavours in the immediate past to popularise the sacred masterpieces among the inhabitants of the Mile End district. Mr. Orton Bradley, the Musical Director of the People's Palace, finds himself in the midst of a genuine music-loving population.

The higher the class of choral work he puts before them, the more hearty their response. Among other amateur bodies that have come East at his call, none has laboured to better purpose than the Popular Musical Union, which we believe had previously given five choral performances here during the winter, the attendance in each instance being extremely gratifying. Hence the encouragement to try "The Redemption" at the last of the series on the 6th ult. Whatever fear there may have been that Gounod's trilogy would prove above the heads of the Mile Enders was speedily set at rest. To begin with, no fewer than 5,000 of them—a best on record at these Concerts—paid their modest threepence apiece at the turnstiles and crammed to repletion the superb hall which it is their proud boast to possess. The aspect of this vast gathering, larger by far than any London concert-room could hold—unless we count the Albert Hall or the Centre Transept of the Crystal Palace—was strangely impressive. It was something more than an orderly, respectable crowd; it was an intelligent, an interested assemblage, thoroughly understanding and profoundly moved by the noble strains wedded by Gounod to the story each and all knew so well. Happily the words of the Oratorio were, by permission, printed in full in the programme (a weekly periodical called *The Palace Journal*), costing no more than a penny, and thus enabled everyone to follow the progress of this most sublime and pathetic of tragedies. Had it been the interior of a cathedral the attitude of those present could hardly have been more reverent or more quietly indicative of pure and complete appreciation. There was applause, of course, but it was bestowed with singular discrimination and with no noisy demonstrativeness, even when Miss Robertson was called upon to repeat her fervent delivery of the air "From Thy love as a Father." In short, the venture was from every point of view an unalloyed success and should certainly act as an incentive to renewed efforts in the same direction, until there remains no work in the active oratorio repertory that is unfamiliar to these humble but earnest amateurs. Concerning the performance we have little space left to speak. The voluntary workers in Mr. W. Henry Thomas's choir and orchestra manifested an entire confidence in their able leader and acquitted themselves very well indeed, the choruses especially being given with a satisfying volume of tone and no lack of spirit. The solos were sung by Miss Robertson, Miss Baily, Miss Hilda Wilson, Mr. Kent Sutton (who replaced Mr. Charles Chilly), Mr. Henry Pope, and Mr. Bertram H. Latter, a very promising young baritone.

MUSICAL ASSOCIATION.

MR. E. F. JACQUES read a paper, on the 1st ult., on "The Laws of Progress in Music," in which he argued that the laws of evolution were applicable to the art. He dwelt also upon the nature of the impulses which lead to the production of a work of art, and upon the difference between composers and their public in viewing music as an emotional language. It was by no means a universal language, for its idiom required to be studied. Its formal elements owed their origin and development to man's "decorative instincts." The evolution of fine art was "a psychological process dependent upon social conditions," and the study of its progress required serious scientific preparation. While acknowledging the value of the labours of certain writers, Mr. Jacques was of opinion that the right method had not yet been adopted. We now wanted a history of music which might be truly spoken of as "Philosophy teaching by examples." A discussion followed the reading of the paper.

PIANOFORTE RECITALS.

PIANOFORTE Recitals were given by Mr. Bernhard Stavenhagen at St. James's Hall, on the afternoon of Friday, March 29, and Monday, the 8th ult. He appeared before large audiences, and in each instance his playing tended decidedly to enhance the high opinion already formed of his gifts. As an interpreter of Liszt it must be considered that Mr. Stavenhagen has no rival. He seems to have imbibed not only the actual characteristics of his master's style, but the very spirit and essence of his

meaning. Such a performance of the formidable Sonata in B minor as was given at the first of the above Recitals had never before, in the estimation of competent judges, been heard in this country. It was a magnificent display of *technique*, and something besides—that something enabling many to see the work in an almost new light. Remarkably fine, too, was Mr. Stavenhagen's execution of a further selection from his teacher's works, comprising the paraphrase on Chopin's "Chant Polonais," the Paganini Studies in E major and G sharp minor, and an unprinted version of the Rhapsody, No. 13. To say that this singularly gifted pianist attained a similar height of perfection in music other than Liszt's would be to say too much; and yet in the A flat Sonata of Beethoven (Op. 110) he came near indeed to the achievement of a faultless reading. Intellectuality, feeling, refinement, grace, were all there. It was only when exuberant energy overmastered the player's sense of symmetry that certain passages were marred by a too demonstrative style—notably a tendency to exaggerate *fortissimos*. Here, unquestionably, lies Mr. Stavenhagen's chief, if not his only, serious failing. Happily it is one that time and careful self-watching will most likely eradicate in an artist who has at command such delicate gradations of tone and such a marvellously sensitive touch—qualities made evident at the same Recital with irresistible effect in Schumann's Papillons (Op. 2) and Haydn's Variations in F minor. The second programme was laid out in three divisions, the first containing two Beethoven Sonatas (Op. 90 and Op. 27, No. 2), and the second and third Chopin and Liszt selections respectively. On the whole, the rendering of the Sonatas did not satisfy in the same degree as that of the later work mentioned above. Mr. Stavenhagen's prevailing fault came out strongly in the opening movement of the E minor and the final section of the "Moonlight," the rest in either case being beautifully played. His interpretation of the Chopin pieces left little room for criticism, but we cannot accept, without an expression of doubt, the statement in the programme that the Polonaise-Fantaisie in A flat major (Op. 61) was now performed for the first time. It may have been, of course; but who shall make bold to say so with absolute certainty, knowing the myriads of Concerts for which Chopin's store of pianoforte work has been ransacked since the Polonaise-Fantaisie was published in 1846? Writing of this composition in his admirable biography of Chopin, Mr. Frederick Niecks exclaims: "What an unspeakable, unfathomable wretchedness reveals itself in these sounds! We gaze on a boundless desolation. These lamentations and cries of despair rend our heart, these strange, troubled wanderings from thought to thought fill us with intensest pity. There are thoughts of sweet resignation, but the absence of hope makes them, perhaps, the saddest of all. The martial strains, the bold challenges, the shouts of triumph, which we heard so often in the composer's polonaises, are silenced." Liszt, too, has declared that the Polonaise-Fantaisie contains "thoughts that in beauty and grandeur equal—I would almost say surpass—anything Chopin has written." No wonder, therefore, that Mr. Stavenhagen was eager to play it to us; but he must not be sure he was the first who ever did so.

After a lengthy absence Mr. Frederick Lamond made his *reentrée* before a metropolitan audience, on the 10th ult., at the first of two Recitals given in St. James's Hall. The young Scotch pianist, who, by the way, is only just out of his "teens," was not particularly favoured by the weather on this occasion. A dense black fog had barely dispersed when the Recital began, and the attendance in consequence was extremely meagre. Under these dispiriting conditions Mr. Lamond acquitted himself extraordinarily well. He manifested an all-round improvement that took *connoisseurs* by surprise. Beginning with Bach's Toccata and Fugue in D minor, as transcribed by Tausig, he displayed an even more remarkable purity and accuracy of *mécanisme* than when he came to us fresh from the hands of Liszt three years ago. It was, however, in the Beethoven Sonata in A flat (Op. 110) that Mr. Lamond showed with most striking results what experience and study had done to develop a gifted musical organisation. He gave a thoroughly dignified, clear, intellectual reading of the work. The performance of the opening movement was

instinct with lofty expression, that of the *Adagio* with deep feeling; while the *Fugue* was expounded with unerring precision and clearness, the applause which greeted him at its close being richly merited. In his second group of pieces Mr. Lamond included Brahms's Rhapsody (Op. 79, No. 2), which he gave with plenty of vigour, and a Ballade and Nocturne by Chopin and Liszt's "Soirée de Vienne," rendered with a charming touch and rare rhythmical grace; also an unpublished version of the latter's "Liebestraume," a gem delightfully played. On the other hand, the pianist was less successful in his rendering of Schubert's "Wanderer" Fantaisie (Op. 15)—it had its good points, but there were moments of exaggeration, if not positive coarseness. He was again heard to perfect advantage in a light Capriccio and difficult Etude of his own composition, and finished up an interesting afternoon with a Valse Impromptu by Liszt and Fantaisie, "Halka," by Tausig.

There was a much larger muster of amateurs at the second Recital, on the 17th ult., when Mr. Lamond challenged criticism with two chamber works of important dimensions, both from his own pen. Let us say at once that we cannot place Frederick Lamond, the pianist, and Frederick Lamond, the composer, upon one and the same pedestal. That he strives in each domain to attain a lofty ideal may with truth be admitted; but, so far, it has only been given to the executant to achieve success in one. The compositions now heard—a Pianoforte Trio in B minor (Op. 2) and a Sonata in D for pianoforte and violoncello—were welcome, nevertheless, for the promise which they revealed, and not least of all because their faults were, in a great measure, the faults of youth and immaturity. What is here vague, diffuse, and laboured in Mr. Lamond's music will doubtless disappear when his style becomes more individual and decided, especially when he has cultivated a clear symmetrical form as assiduously as did the masters whom he has taken for his models. At any rate, what we have listened to justifies our encouraging the young Scotchman to persevere. Portions of his Trio are very well put together indeed, notably the opening *Allegro* and the *Andante*, and though too lovingly written for his own instrument throughout, there is in this work an evidence of rhythmical feeling and rugged vigour that ought not to be overlooked. Mr. Lamond had the assistance of Messrs. Straus and Piatti in the interpretation of the Trio, and of the famous violoncellist in the Sonata. It is needless, therefore, to add that entire justice was done to both works. As regards Mr. Lamond's solos, his rendering of Chopin's Barcarolle was rather wanting in poetic charm, albeit this quality sufficiently pervaded his phrasing of the same composer's Nocturne in D flat. His delicate touch enabled him to give with good effect Henselt's Romance and Study, "Si oiseau j'étais," and in response to continued applause he repeated the latter section. Among his concluding group of pieces the Recital-giver played two "Clavierstücke," Nos. 6 and 7, from his Opus 1.

Rarely have the abilities of that sterling artist, Miss Agnes Zimmermann, shone in a stronger light than they did at the Recital given by her at Prince's Hall, on the 4th ult. She executed her well-chosen programme in a manner that held her hearers in thrall from the first note to the last. To dwell minutely on the qualities which enabled her to do this would be superfluous. Rather let us seize the opportunity to point out the steady advance made by Miss Zimmermann in recent years as an exponent of the romantic school of pianoforte music—a school for which she always entertained a predilection, but whereof she did not always embody the traditions with such ripe and adequate fulness. For example, we can now speak of her performance of Schumann's Sonata in G minor as of an achievement leaving nothing whatever to be desired. It reveals not only technical resource and intellectual power, but the warmth and fire and impassioned sentiment of an artist whose emotions are swayed by the current of intense feeling pervading her theme. Hence the unalloyed pleasure afforded by Miss Zimmermann's playing in this Sonata on the occasion under notice. In another way her rendering of the same composer's difficult Toccata was equally satisfying; it was a triumph of mechanical skill and well-judged effect. The scheme also included Bach's Fugue in A minor and Gigue in A flat, Mendelssohn's Prelude and Fugue in E minor, in addition to short pieces by Scarlatti, Schubert,

Moszkowski, and Hubert Parry, concerning the execution of which we need do no more than speak in terms of general and emphatic praise. Mention may, however, be made of the singular charm infused by the pianist into Chopin's seldom heard Nocturne in E minor (Op. 72), the earliest and perhaps the weakest of his compositions in that form. Miss Zimmermann was rewarded with frequent and hearty applause by a numerous audience.

Miss Dora Bright completed her well-arranged series of Pianoforte Recitals at Prince's Hall, on March 27. The programme of this, as well as the preceding date, was noteworthy not only on account of its general interest, but of the prominence given to English music in particular. It comprised Nos. 4 and 5 of the Six Romances by the late Sir G. A. Macfarren; the bright "Irlandaise" from Mr. Francesco Berger's Pianoforte Suite; a Berceuse by Mr. G. J. Bennett; and the three charming Highland Pieces by Dr. A. C. Mackenzie, entitled "On the hillside," "On the loch," and "On the heather." The Recital-giver was also heard in two characteristic pieces by her friend Miss Ethel Boyce, who assisted her in the repetition of her clever Variations for two pianofortes on an original theme by G. A. Macfarren. Miss Bright played the last four of the set of new Studies by her master, Mr. Walter Macfarren, who came forward to share with her a hearty recall at the close. She also gave a highly satisfactory rendering of Beethoven's Sonata in D minor (Op. 31, No. 2) and Mendelssohn's Prelude and Fugue in E minor. Miss Eleanor Rees sang.

SIR FREDERICK ARTHUR GORE OUSELEY.

THE Rev. Sir Frederick Arthur Gore Ouseley died, after a sudden and painful attack of heart disease, at Hereford, on the 6th ult. The news was received everywhere with profound sorrow by those who enjoyed the privilege of his friendship as well as by those who knew him only by name. He was a distinguished musician and a learned and accurate scholar, and the brilliancy of his accomplishments was only equalled by the amiability of his character and the benevolence of his disposition. His place in the world, as marked by the influence he possessed, will never be wholly filled; his works, however, will serve to keep his memory green, and the recollection of his many good actions will survive in the hearts of those who are acquainted with them. The record of his life is one of unostentatious goodness and unobtrusive earnestness in the performance of appointed labour. He was the only son of the Right Hon. Sir Gore Ouseley, the eminent Oriental scholar, who was successively Ambassador and Minister Plenipotentiary to Persia and St. Petersburg, by his marriage with Harriet Georgina, daughter of Mr. John Whitelocke. He was born in London in August, 1825, consequently he was in the sixty-fourth year of his age at the time of his death. He was called Frederick after the Duke of York, and Arthur after the Duke of Wellington, his godfathers. He displayed unusual talent in music at an early age. His earliest effort at composition, made when he was five years old, was a work descriptive of his own sensations on recovery from a severe illness. A waltz, written by him when he was seven, was printed in the "Harmonicon," and at eight he produced an opera, "L'isola disabitata." Many stories have been told of his extraordinary musical powers displayed in early infancy; these, however, derive their chief point from the ability of his later years. He was educated privately, and in 1843 entered Christ Church, Oxford, as a gentleman commoner. His father died in 1844, and he succeeded to the baronetcy. He took his B.A. degree in 1846, his M.A. in 1849—in which year he was ordained deacon by the Bishop of London and became curate of St. Barnabas, Pimlico; he took the degree of Mus. Bac. in 1850, and that of Mus. Doc. in 1854, the Oratorio "St. Polycarp" being the exercise for the latter purpose. He had conceived the idea of founding a College for the education of boys when he left his curacy in 1850, and carried it into operation first at Langley, near Slough. His scheme was further developed at Tenbury, where he erected a beautiful church and college, dedicated to St. Michael and All Angels, upon a portion of his property. The work carried on at St. Michael's cannot be too highly estimated. The College is not, as is often erroneously

stated, one devoted solely to the purposes of music. The boys are trained for the Universities and other public careers, and there is a foundation for the maintenance of a daily choral service of the highest Cathedral pattern, so that, in the course of training, music is a prominent but not an indispensable feature.

In the formation of this design as a permanent educational institution, Sir Frederick spent the greater part of his fortune, and it will stand as a monument of his beneficence and self-sacrifice. Attached to the College is the magnificent library, rich in Oriental, theological, and topographical works formerly belonging to his father, and augmented by many valuable additions by himself. In the private rooms he occupied as Warden of the College is the choice musical library, which will also now probably become the property of the institution. In the collection of these precious volumes Sir Frederick took great pride. The library includes a large number of books from the Old Palais Royal Collection, with the Royal Arms of France stamped upon the sides, consisting of operas, vaudevilles, &c., by Lully, Colasse, Destouches, Lalande, Campra, Rousseau, and many other composers of whose works the names only survive. There is also a large collection of Italian sacred music of the Palestrina period, from the library of the late Abbé Santini, of Rome; and a fine copy of "The Messiah," partly in the writing of Handel, partly in that of his amanuensis, J. C. Smith. This, which is known as the Dublin MS., was used by Handel for the first performance of the work in Dublin, and contains a number of annotations in his handwriting. There is among the autographs a large collection of vocal and instrumental pieces in the handwriting of Dr. Crotch, a full score of a Symphony by Spohr, and autographs of Orlando di Lasso, Benevoli, Blow, Croft, Buononcini, Travers, Boyce, Arnold, Mozart, Paganini, Mendelssohn, and others. The library is also rich in rare treatises, among which is the earliest and rarest "Gaffurius," published at Naples in 1480, with all the later editions. A complete copy, and, perhaps, the only one in England, of Esclava's "Lira Sacro-Hispana," a printed collection of sacred music by Spanish writers, together with a number of full scores of modern works are among the treasures of the musical library.

His own contributions to musical art were many. He published in 1853 a volume of his own services and anthems, and this was followed by a collection of services by English writers. His "Special Anthems for certain Seasons and Festivals of the Church" included the first works of many Church writers who have since become famous. His Oratorio "St. Polycarp" was published in 1854, when he took his degree as Doctor of Music. He also published, in conjunction with Dr. E. G. Monk, late of York, the "Anglican Psalter and Chants," and later, by subscription, a collection of the hitherto unpublished works of Orlando Gibbons. His compositions for the organ, upon which he was a remarkable executant, comprise three sets, one of six, one of seven, and one of eighteen preludes and fugues, besides two sonatas, three andantes, and six preludes. He also published a second Oratorio, "Hagar," written for the Hereford Festival, a set of six songs, words by the Rev. R. Wilton, and he was the composer of a large number of anthems, some with orchestral accompaniments, and many glees, madrigals, and part-songs still unpublished. His labours as Professor of Music at the University of Oxford have been said to be less eventful than they might have been, considering the extent of his official and personal influence. It should be remembered, however, that when he succeeded to the chair of music in 1855, on the death of Sir Henry Bishop, he had many prejudices to fight against. His own Dean (Dr. Gaisford) told him that it was unbecoming for a man in his position to present himself for examination in music in the University. His acceptance of the Professorship removed this contumely, and raised the standard of the degrees. He also strove by adding literary qualifications to the subjects for examination in music to make the degrees proportionately equal in dignity to the other grades of the University, so that at the time of his death some of the best and most learned musicians of the time held Oxford musical degrees. The power of granting degrees *honoris causa* possessed by the University, was revived in his days, and would doubtless have been exercised to a still

greater extent had he possessed all the power to nominate the recipients which he was supposed to possess by the outside world. As a musician he was endowed with extraordinary powers. His musical memory was astonishing. His skill in extempore playing upon the organ and piano-forte was unequalled. His facility and ingenuity in dealing with suggested or improvised themes was especially remarkable. His talents as a musician, great as they were in composition, found their best and most congenial expression in his impromptu performances. His writings seem to have been dictated by a conscientious following of a plan laid down in early life and to have been for the most part more indicative of scholarship than poetic feeling. That he was not deficient in this latter quality was well known to those who enjoyed the privilege of his acquaintance. He could tell a story with rare recognition of its point, and he was always ready to offer cordial and sympathetic appreciation of the like talent in others. His tastes were simple, his love for literature deep and wide, and simple and unaffected piety was one of his chief characteristics. Nothing could better show this than the fact that he devoted the best energies of his life and the greater part of his fortune to the foundation and maintenance of St. Michael's College. His hospitality was boundless. All who had any interest in music or education were welcome under his roof. There, within the peaceful walls of the College, men of all shades of honest opinion were wont to be brought together, and through the kindly influence of their host learned to love each other and to be tolerant of views adverse to their own. Like every man of true-hearted honesty he had a profound contempt for imposture or charlatanism; if an object was good he was content to give it the strength of his support, even though the promoters were not always as right minded as himself. How many who are now actively engaged in music, in and out of the service of the Church, minor canons, vicars-choral, organists, lay clerks, and others are indebted to him for much kindly aid and encouragement, cannot now be measured. He was a friend to all who sought his help and whom he deemed to be worthy of it. The purity of his character led him to judge all with a like singleness of purpose as that which moved his own actions; therefore his influence among men will not cease even though the power to direct it has been taken away from him through death.

He was buried in the churchyard of St. Michael's, Tenbury, under the East window of the Church and College which his unselfish benevolence had called into being. His funeral was attended by numbers of mourning friends including representatives of the Cathedral of Hereford, where he was Precentor and Canon, of the Universities of Oxford, Cambridge, Dublin, and Edinburgh, whose degrees he held; and of the body of Freemasons to which he belonged.

ALBERTO FRANCHETTI'S OPERA "ASRAEL."

THIS opera, or "musical legend," as it is styled, is undoubtedly among the most important recent works of its kind, and its performances at the Pagliano Theatre in Florence during the month of April derive special interest from the fact that the principal part, that of *Asrael*, was taken by Signor Tamagno, the celebrated tenor who, it will be remembered, also created the *title-rôle* of Verdi's "Otello." Nor was it without difficulty that Signor Tamagno was induced to undertake the task; indeed, if a story from behind the scenes be true, it would appear that after having accepted the handsome terms offered him by the composer, he discovered that the part was not suited to his voice; nay, so anxious was he to be relieved, lest an inadequate rendering should impair his voice or imperil his reputation, that he offered to pay "any fine the composer chose to name." The composer took Signor Tamagno at his word, and named the trifling fine of £30,000; whereupon Signor Tamagno promptly "reconsidered his position," and decided to master the part. And master it he did, in such a manner that the magnificent success of the opera is in no small degree due to the unique rendering of *Asrael* by this great artist.

"*Asrael*," the first ambitious operatic work which Signor Franchetti has produced, was given in the course of last year at Reggio, Bologna, Milan, and Genoa. But in

neither of those cities did it secure an adequate performance, and it was reserved for the Pagliano at Florence to put it on the stage under the composer's own direction, in a revised form, with first-rate artists, with a splendid orchestra conducted by Signor Cimini, and with a scenic display regardless of expense; in short, in a manner worthy of the remarkable merits of the work. Experience had taught Signor Franchetti that an opera such as his, designed on a grand scale, is nothing if not performed in a manner conformable.

The subject of "*Asrael*" is of that semi-mystic character so conspicuous in Northern legends, tinged, however, with a strong admixture of the realistic tendency of the Italian school of the day; and the leading dramatic features of the libretto, by Signor F. Fontana, derived from a Flemish legend of the thirteenth century, may be summed up in a few words.

The opera, in four acts, is preceded by a prelude which narrates that *Asrael* and *Nefta*, his beloved, were among the blessed ones in the celestial regions when the latter were attacked by *Lucifer* and his rebel hosts, in the course of which struggle *Asrael* was made prisoner. *Asrael* is deluded by *Lucifer* into the belief that *Nefta* too has been dragged from the celestial to the infernal regions; but failing to find her, and having, in his despair, given himself up to the orgies of *Lucifer's* abode, he is seized with a desire to look for *Nefta* on earth, and enters with *Lucifer* into a compact according to which he is to return after a year's absence and to bring with him a victim, under pain of eternal damnation.

The second part of the prelude takes us to the celestial regions, where *Nefta* is imploring the angelic host to intercede in her behalf with the heavenly powers, and obtain for her permission to migrate on earth in search of *Asrael*, whom she pledges herself to redeem under penalty of foregoing the future blessings of Paradise. Her prayer is granted; and hereafter, in the opera, properly speaking, we find *Asrael* in the garb of a wandering knight and *Nefta* in that of a sister of mercy, under the name of *Sister Clotilde*.

The scene of the opera is in Flanders, on the banks of a river, at the foot of a mediæval castle. The King of Flanders has an only daughter, *Lidoria*, who, abhorring marriage, is devoted to the art of magic, and has vowed that she will only give her hand to the man who shall withstand her dark and fiery glance. Seven years have passed, and, to her father's distress, no knight has succeeded in vanquishing this virago. But on the day appointed for the seventh and last trial, *Asrael* appears and victoriously defies her. She acknowledges her defeat and, though unwillingly, submits to become *Asrael's* wife, when, lo and behold, he throws the proffered ring to the ground, vowing that he will only wed a woman that loves him. The retainers of the insulted king and princess are on the point of dragging *Asrael* to the castle, when he is rescued by a crowd of errant fishermen and women, led by their chief *Loretta*, who had observed *Asrael*, and had promptly and passionately fallen in love with him. A free fight is about to ensue, when *Sister Clotilde*, accompanied by other sisters of mercy, appears on the scene, and separates the contending parties. *Lidoria* vows vengeance, while *Asrael* follows *Loretta*, but not without having been secretly recognised by *Sister Clotilde* as the one she has pledged herself to redeem.

In the next act we find *Asrael* in the company and under the spell of *Loretta*, whose suspicions regarding her lover have, however, been aroused by *Lidoria*, this latter having, by means of her black art, ascertained that *Asrael* is an emissary of the infernal regions and, moreover, loves another. *Loretta's* suspicions are confirmed when *Asrael*, in a dream, utters the name of *Nefta* as his guardian angel, whereupon she pours over *Asrael* the poisonous contents of a phial which *Lidoria* had given her. Seeing a flame issue from *Asrael's* breast, she rushes away in fear and despair, while *Asrael* awakes, and, maddened with pain, calls on the infernal hosts to take possession of him. While the evil spirits appear on one side, *Sister Clotilde* and her companions appear on the other, and, having vanquished the enemy, carry *Asrael* to the neighbouring convent.

Here he recovers after a long illness, tended by *Sister Clotilde*; but on rising from the sick bed, he remembers his compact with *Lucifer*, and that the fatal day fixed for his return to the infernal regions is at hand. He has learned

ANTHEM FOR SOPRANO OR TENOR SOLO AND CHORUS.

Psalm iv. 1, 7, 9.

Composed by KING HALL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80, 81, Queen Street (E.C.); also in New York.

Andante. VOICE. SOPRANO OR TENOR SOLO.

Hear me when I

Andante. ORGAN. *p*

call, . . O God of my right-eous-ness: Thou hast set me at li-ber-ty . .

when I was in trou-ble; have mer-cy up-on me, have mer-cy up-on me, and

hear - en un-to my prayer, un-to my prayer.

CHORUS. SOPRANO. *cres.* *dim.*

ALTO. *cres.* *dim.*

TENOR. *cres.* *dim.*

BASS. *cres.* *dim.*

Hear me when I call, . . O

Hear me when I call, . . O

Hear me when I call, . . O

Hear me when I call, . . O

dim. *p*

God of my right-eous-ness : Thou hast set me at lib-er-ty . . when I was in trou-ble ; have

mer-cy up-on me, have mer-cy up-on me, and heark-en un-to my prayer, un-

Solo.
Lord, lift . . Thou up the light of Thy coun-tenance up-

- to my prayer.

- to my prayer.

- to my prayer.

- to my prayer.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "on us, Lord, lift . . Thou up the light of Thy coun - te - nance up -". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A piano dynamic marking (*p*) is present.

Second system of the musical score. The vocal line continues with the lyrics: "on us. I will lay me down in peace, and take . . my rest : for it is". The piano accompaniment continues with the same texture. A piano dynamic marking (*p*) is present.

Third system of the musical score. The vocal line continues with the lyrics: "Thou, Lord, on - ly, that mak - est me dwell in safe - ty, it is Thou, Lord, on - ly, that". The piano accompaniment continues with the same texture.

Fourth system of the musical score, including a chorus section. The vocal line continues with the lyrics: "mak est me dwell in safe - ty, in safe - - ty." The piano accompaniment continues with the same texture. The chorus section begins with the vocal line and piano accompaniment. The lyrics for the chorus are: "Lord, lift . . Thou up the", "Lord, lift Thou up . . the", "Lord, lift . . Thou up . . the", and "Lord, lift . . Thou up the". The piano accompaniment for the chorus is marked with a piano dynamic (*p*).

light of Thy coun-tenance up - on us, Lord, lift . . Thou up the

light of Thy coun-tenance up - on . . . us, Lord, lift Thou up . . the

light of Thy coun-tenance up - on . . . us, Lord, lift Thou up . . the

light of Thy coun-tenance up - on us, Lord, lift Thou up the

The first system of the musical score for 'HEAR ME WHEN I CALL.' It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'light of Thy coun-tenance up - on us, Lord, lift . . Thou up the'. The music is in G major and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

light of Thy coun-tenance up - on us. I will lay me down in peace, . . and

light of Thy coun-tenance up - on . . . us. I will lay me down in peace, . . and

light of Thy coun-tenance up - on . . . us. I will lay me down in peace, . . and

light of Thy coun-tenance up - on us. I will lay me down in peace, and

The second system of the musical score. The lyrics continue: 'light of Thy coun-tenance up - on us. I will lay me down in peace, . . and'. The vocal parts continue with the same melody, and the piano accompaniment provides harmonic support.

take . . my rest: for it is Thou, Lord, on - ly, that mak-est medwell in safe-ty, it is

take my rest: for it is Thou, Lord, on - ly, that mak-est medwell in safe-ty, it is

take . . my rest: for it is Thou, Lord, on - ly, that mak-est medwell in safe-ty, it is

take my rest: for it is Thou, Lord, on - ly, that mak-est medwell in safe-ty, it is

The third system of the musical score. The lyrics conclude: 'take . . my rest: for it is Thou, Lord, on - ly, that mak-est medwell in safe-ty, it is'. The music ends with a final chord in the piano part.

Thou, Lord, on - ly, that mak - est me dwell in safe - ty, in safe - - - - -

Thou, Lord, on - ly, that mak - est me dwell in safe - ty, in safe - - - - -

Thou, Lord, on - ly, that mak - est me dwell . . in safe - - - - -

Thou, Lord, on - ly, that mak - est me dwell . . in safe - - - - -

ty. *p* Solo. I will lay me down in peace, . . and take my rest, I will lay me down in

ty. *pp* CHORUS. I will lay me down in

ty. *pp* CHORUS. I will lay me down in

ty. *pp* CHORUS. I will lay me down in

ty. *pp* CHORUS. I will lay me down in

peace, and take my rest.

peace, and take my rest.

peace, and take my rest.

peace, and take my rest.

NOW READY.

FREDERICK CHOPIN

AS A MAN AND MUSICIAN

BY

FREDERICK NIECKS.

Ce beau génie est moins un musicien qu'une âme qui se rend sensible.—H. DE BALZAC.

IN TWO VOLUMES, CLOTH GILT, PRICE TWENTY-FIVE SHILLINGS.

WITH A PORTRAIT, ETCHED BY H. R. ROBERTSON, AND FAC-SIMILES OF THE COMPOSER'S MS.

EXTRACTS FROM PREFACE.

My guiding principle has been to place before the reader the facts collected by me as well as the conclusions at which I arrived. This will enable him to see the subject in all its bearings, with all its pros and cons, and to draw his own conclusions should mine not obtain his approval.

Whatever the defects of the present volumes may be—and, no doubt, they are both great and many—I have laboured to the full extent of my humble abilities to group and present my material perspicuously, and to avoid diffuseness and rhapsody, those besetting sins of writers on music.

My researches had for their object the whole life of Chopin and his historical, political, artistical, social, and personal surroundings, but they were chiefly directed to the least known and most interesting period of his career—his life in France, and his visits to Germany and Great Britain. My chief sources of information are divisible into two classes—newspapers, magazines, pamphlets, correspondences, and books; and conversations I held with, and letters I received from Chopin's pupils, friends, and acquaintances.

Prefixed to the first volume of the present biography the reader will find one of the portraits by Kwiatkowski, an etching after a charming pencil drawing in my possession, the reproduction of which the artist has kindly permitted.

"The two volumes are so rich in absolutely new facts concerning Chopin's life, and so valuable in interesting and, for the most part, unprejudiced analytical comments upon the composer's works, that in the future we may reasonably expect the book to be frequently quoted whenever the writings of the 'Ariel of the pianoforte' are in question. To the large majority of readers, however, the true story—told with all the evidence that can be collected from letters and from the reports of onlookers to support the truth—of the romantic love of the pianist-composer for the eminent novelist, Madame George Sand, will be of the supremest interest. Nearly 200 pages are devoted to this episode, which was not only the most momentous incident of Chopin's career, but which also practically broke his heart and led to his early death. . . . The volumes likewise contain a full list of Chopin's works, an index, an etching from one of the portraits by Kwiatkowski (so different from the glorified drawing by Ary Scheffer), and a fac-simile of Chopin's delicate penmanship from one of the 'Etudes,' which, with the preludes, mazourkas, waltzes, polonaises, and the rest, are a great deal more popular in English drawing-rooms now than they were at the date of the composer's death, a few months short of forty years ago."—*Daily News*.

"Mr. Niecks's work at once takes its place among standard biographies of Great Musicians—the first complete and wholly satisfactory life of Chopin that has been written. Mr. Niecks may be assured that its successful achievement places him in the front rank of musical biographers; while, at the same time, the production of so able and adequate a work adds one more to the laurels earned by the distinguished firm that has already given us in English form Otto Jahn's 'Mozart' and Spitta's 'Bach.'"—*Sunday Times*.

"It is an admirable, well-contrived, and interesting biography, in which one of the most important items is formed by Chopin's own letters. . . . How the work is brought out is said in two words: it is published by Novello & Co. That is sufficient guarantee."—*The World*.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

to love *Sister Clotilde*, though unconscious that she is *Nefta*; and rather than drag this pure and saintly creature to destruction, he resolves to leave and face his doom of eternal damnation. In a vision, an angel messenger informs *Sister Clotilde* that the only means of saving her beloved is to prevail on him to utter a prayer to the Holy Virgin, and to that end she resolves to make a supreme effort. Conscious of his guiltiness, *Asrael* refuses at first; but after a violent mental struggle, in which a chorus of angels on the one side and of evil spirits on the other take part, he at last kneels down at the altar to which *Sister Clotilde* has gently led him, and, with increasing fervour, repeats the Ave Maria after her. *Sister Clotilde's* transfiguration follows; *Asrael* sees her above as *Nefta* who, surrounded by the angelic host, bids him come. The flame which had issued from his breast had cleansed him of the evil spirit, and the scene of his own transfiguration, his redemption, and reunion with *Nefta* in the celestial regions brings the drama to a close.

It will be seen that in its details the subject of the opera, though pure and beautiful, is open to the reproach that it lacks originality, inasmuch as it suggests a variety of more or less familiar reminiscences, such as the characters of "Lohengrin," "Tannhäuser," the "Flying Dutchman," and, on the other hand, those of "St. Elizabeth," "Marguerite," and others, which seem blended in the leading parts of *Asrael* and *Nefta* respectively; indeed, it is on this account that some adverse and facetious critics have described the libretto of "*Asrael*" as the remains of a repast composed of well-known and well-digested dishes. It should, however, be borne in mind that the legends of which all those characters are the heroes or heroines are founded very much on the same principle—viz., the triumph of good over evil through love—and that consequently the family likeness is to some extent natural and unavoidable. At all events, there can be no doubt that, as a whole, the libretto of "*Asrael*" is exceedingly effective, and furnishes a great variety of powerful dramatic incidents and contrasts which the composer has turned to admirable account.

The eclecticism noticeable in the libretto, and which is, indeed, the leading characteristic of all modern Italian art and science, is also perceptible in Signor Franchetti's musical design and treatment. It appears that the composer had his excellent and thorough musical training first in Italy and then in Munich and Dresden, and he is, therefore, and very naturally, a thorough-going disciple of that continuity of action which is the well-known and fundamental principle of modern musical drama. Hence it is almost impossible to deal with any separate numbers of the score, which must be treated and judged as a whole.

As such, the opera is undoubtedly a remarkable work, the more so as, in spite of elaborate instrumentation, the vocal parts soar well and distinctly above the orchestra, instead of being practically absorbed by or made hopelessly subservient to the latter, as is so frequently the case in the overloaded operatic works of the day. It is in this respect that modern Italian composers, however much they have adopted, and wisely adopted, the methods of other countries, are still true to the best traditions of their own school, and that their works bear the impress of a distinct national individuality. This is proved by such works as Boito's "*Mefistofele*," Ponchielli's "*Gioconda*," and Verdi's "*Otello*," and it is with these that Franchetti's "*Asrael*" may properly be classed. In its general character "*Asrael*" is a remarkable and highly successful effort to combine the best features of the modern musical drama with the classical merits of Gluck's school and the romantic school of Spontini; and that Franchetti's laudable example should be followed, in as well as out of Italy, is assuredly a consummation devoutly to be wished.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

It is always the unexpected that happens. The Birmingham Town Hall organ has been for many years in sore need of renovation and extension to fit it for the constantly advancing requirements of the modern orchestra,

but the sum required was so large—not less than £3,000—and the pecuniary result of the last musical festival was so unsatisfactory, that its best friends despaired of seeing the work accomplished in time for the transfer of the instrument to the Corporation. Happily the public has been more generous and responsive than was hoped for, and the efforts of the festival committee have already been crowned with complete success. An order for the necessary work has been given to Messrs. Hill and Son, of London, the successors of the firm by whom the organ was built fifty years ago, and the contract provides for its completion by September next. The specifications, prepared in consultation with Dr. J. F. Bridge and Mr. C. W. Perkins, comprise the substitution of pneumatic power for the old system of trackers, back-falls, &c., the addition of several modern stops hitherto wanting in the instrument, such as the orchestral oboe and the Hohl flöte, the completion of the pedal organ which, in several cases, consists of only one, instead of two and a half octaves of pipes, the emancipation of the fourth manual from the swell and choir organs, the removal of the Tuba mirabilis to the solo organ, the re-arrangement of the stop jams, the provision of four composition pedals for the pedal organ, and the erection of a hydraulic engine in the basement for the supply of the wind. When completed, the instrument will be formally handed over to the City, and the occasion will be signalised by a series of Recitals in which Sir John Stainer, Dr. Bridge, Dr. Peace, and M. Guilmant are expected to take part.

At the second Concert of the Edgbaston Amateur Musical Union, which took place on the 12th ult., an interesting revival was the performance of Spohr's rarely heard First Symphony in E flat, in the *Larghetto* of which, so suggestive of the slow movement of Beethoven's C minor Symphony, the amateurs found ample scope for their executive proficiency. In the *Allegro* and the *Scherzo* the time was rather slow for the realisation of the intended effect. The other orchestral pieces were Auber's "*Masaniello*" Overture, the "*Benedictus*" of Dr. Mackenzie, the fourth and sixth numbers of the Ballet Music from Gounod's "*Faust*," and Meyerbeer's March from "*Le Prophète*." Mr. F. W. Beard gave a fairly effective rendering of Mendelssohn's Pianoforte Concerto in G minor. The vocalists were Miss Edwards and Mr. W. A. Crosbee, the latter of whom sang a new song by Dr. Wareing, entitled "*Chloris*," accompanied on the pianoforte by the composer. The composition is refined and musicianlike and its performance was warmly applauded. Mr. W. Astley Langton conducted.

On the 8th ult. the Birmingham and Midland Musical Guild gave a Musical Conversazione at the Grand Hotel, at which several novelties were introduced. Special mention should be made of a second Trio in F, for pianoforte, violin, and violoncello, by W. E. J. Breakspeare, which excited great interest among the critical company present. Other noteworthy pieces were Raff's Violin and Pianoforte Sonata (No. 3, Op. 128), the *Andante* and *Finale* from E. Prout's Concertante Duet for harmonium and pianoforte, in A (Op. 6), Schumann's "*Faschingsschwank*," admirably played by Mrs. Hale, and Spohr's Duet for two violins (No. 6) in D minor. Mr. T. M. Abbott played a violin solo by Ernst, Mr. Owen a violoncello solo by Mr. T. Troman, and several vocal pieces were effectively rendered by Madame Oscar Pollack, Miss Lizzie Preston, Miss Elsie A. Baugh, and Mr. Gervas Cooper.

The last Concert of the Festival Choral Society, on March 29, was devoted to Mendelssohn's "*Elijah*," and the continued popularity of the work was attested by the crowded state of the building, which was in marked contrast with the thin attendance at some of the previous Concerts of the series. The principal vocalists were Madame Nordica, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills. Madame Nordica especially impressed the audience by her dramatic rendering of "*Hear ye, Israel*"; Miss Hilda Wilson acquitted herself of the principal contralto music in an earnest and conscientious manner; Mr. Edward Lloyd sang the tenor music with great fervour and refinement, especially stirring the enthusiasm of the audience in "*Then shall the righteous*"; whilst Mr. Mills was more than usually successful in the music of the *Prophet*. The choruses generally were admirably rendered and the performance of the band would have been equally

praiseworthy but for the occasional over-zeal of the cornets. Mr. Perkins did full justice to the organ accompaniments, and Mr. Stockley's conducting left nothing to be desired.

Lyric music last month was unusually abundant. On the 2nd ult. the Carl Rosa Light Opera Company commenced a short engagement here with Planquette's "Paul Jones," in which the principal parts were played by Miss Camille D'Arville as *Yvonne* and Mr. Michael Dwyer as the buccaneer hero. The following week Gilbert and Sullivan's "Yeomen of the Guard" was introduced, for the first time in Birmingham, by one of Mr. D'Oyley Carte's companies, with Miss Margaret Cockburn, Miss Elsie Cameron, Miss Haidee Crofton, Mr. Charles Conyers, Mr. George Thorne, and Mr. David Fisher in the principal parts. Both these novelties were well received, and Sullivan's work drew crowded houses during the ten days over which its run extended.

On Good Friday, the Midland Musical Society, encouraged by its experience on the previous anniversary, again gave a performance of Gounod's "Redemption" at popular prices, and was rewarded with an overflowing attendance. The chorus was a tolerably powerful one, though somewhat wanting in refinement and precision, and the band was fairly efficient; but for the full effect of the work, of course, larger resources were needed. Miss Lilian Mills, who undertook the principal soprano music, gave the solo "From Thy love as a Father" with much expressiveness; Miss Florence Bourne was especially effective in the solo "While my watch I am keeping"; Mr. J. Hartland gave a satisfactory account of the principal tenor music, and valuable aid was rendered in the other solo portions by Mr. Percy Taunton, Mr. G. Harris, and Mr. J. Snape. The organ accompaniments were admirably rendered by Mr. C. W. Perkins.

MUSIC IN BLACKBURN.

(FROM OUR OWN CORRESPONDENT.)

AN Organ Recital was given on the evening of Tuesday, the 9th ult., in Chapel Street Congregational Church, by Mr. Kendrick Pyne, the Organist of Manchester Cathedral and Town Hall. The organ at this place of worship has recently been enlarged and several new stops have been added to it; Mr. Pyne's clever playing showed off to the full the power and sweetness of the instrument. Six vocal selections filled up the evening's programme, Mr. Thornborough, the Organist at the Church, singing "How vain is man" ("Judas Maccabæus"), and Mr. Higginson "Revenge, Timotheus cries" ("Alexander's Feast").

On Thursday, the 11th ult., the Blackburn Philharmonic Society drew its season to a close with a very successful miscellaneous Concert in the Exchange Hall. The principal attraction was Mr. Edward de Jong, the eminent flautist, who played a couple of Fantasias—on a German air by Boehm and on Neapolitan airs by Paggi. The Conductor of the Society, Mr. Tattersall, played as a pianoforte solo one of Mendelssohn's "Lieder ohne Worte" (No. 19, in A flat) and Weber's "Il moto continuo" Sonata (Op. 24). He also gave, as a solo on the harmonium, a selection from "Guillaume Tell." The chief performers were Miss Horner, whose sympathetic voice was heard to full advantage; Miss Mercer, Miss D. Duckworth, Miss Horne, Mr. Bury, and Mr. Whitaker. The choir did its work well, the magnificent chorus "O gladsome Light" (from "The Golden Legend") being splendidly given. Wesley's "Praise of Music" and the part-songs "Comin' thro' the rye" and "Home, sweet home," were also well sung. The Society will commence at once the rehearsals of Rossini's "Moses in Egypt" for the opening Concert next season.

On Friday, the 12th ult., a Concert of Chamber Music was given in the rooms of the Literary Club. The programme included two songs in English; a French song, with violoncello *obbligato*; solos for the violin, viola, violoncello, and the pianoforte; a duet for the violoncello and pianoforte; and a couple of trios for the three instruments. Miss F. B. Taylor was the vocalist; Mrs. J. H. Stones, violinist; Mr. Carl Fuchs, violoncellist; and Mr. I. D. Bird, pianist.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society (re-constituted 1889) started bravely on its new career on March 28, with a fine performance of Gounod's "Mors et Vita." The Concert took place, as usual, in the Concert Hall of the Royal University, which was crowded in every part.

Although four years have elapsed since its first production at Birmingham, "Mors et Vita" is new to Dublin, except for a church performance of it in 1887, under Dr. Joseph Smith. The Dublin Musical Society has, in commencing its new life, placed the music-loving citizens of Dublin under an obligation by presenting to them, on a complete scale, this noble creation of the French master, a worthy successor to his celebrated "Redemption." The principal singers engaged were Miss Anna Williams, Madame Belle Cole, Mr. Iver McKay, and Mr. John Horan, jun., at whose hands the beautiful quartets with which the work abounds received full justice. The choir of the Society has in no way degenerated from its high standard of former times, but appeared reinforced and reinvigorated in all its divisions; and, having some congenial work to do, did it well. The band showed an improved power in the upper strings, but its brass was somewhat excessive in strength if not in quantity. Mr. Joseph Robinson, on resuming his accustomed place as Conductor, was warmly received. Mr. Levey and Signor Papini led the band, and Mr. Horan, sen., was Organist.

On March 30 the Dublin Orchestral Union gave the first Concert of its tenth season at the Antient Concert Rooms, under the direction of Mr. W. Telford, Mus. Bac. The programme included Mendelssohn's Overture to "A Midsummer Night's Dream," Gounod's Ballet Music to "Faust," and Beethoven's Pianoforte Concerto in C minor, which last, with Mrs. Miley (*née* Rosenthal) at the solo instrument, was equally creditable to soloist and orchestra. The Union now numbers fifty performers, and deserves support as being the only avowed exponent of symphony music in Dublin.

The Chamber Music Recitals at the Royal Dublin Society have come to a close for the season, and their discontinuance will be regretted by many. Some changes in the *personnel* were necessitated by the indisposition of Mr. Lauer, viola, and Signor Esposito, pianist, whose respective places were taken by Mr. Stein and Mdlle. Van Eyk. Mr. G. Bell also replaced Mr. Newman as second violin, the other executants remaining as before—Signor Papini, first violin, and Mr. Rudersdorff, violoncello. On the 1st ult., in addition to Haydn's Quartet (Op. 77, No. 2) and Grieg's Sonata in C minor (Op. 45), for pianoforte and violin, a highly interesting Septet by Saint-Saëns, in E flat, for pianoforte, trumpet, two violins, violoncello, and bass, was performed, the pianoforte parts on this day being ably performed by Mrs. Joseph Robinson. On the 8th and 15th ult. the Recital opened with Mendelssohn's Quartet in D major (Op. 44, No. 1). Mdlle. Van Eyk played the "Waldstein" to general satisfaction, and Rubinstein's Trio in F and Schumann's Quintet in E flat were also given.

Signor Papini's benefit Concert took place at the Antient Concert Hall, on the 13th ult., and Mr. Levey's at the Gaiety Theatre, on the 15th ult. At the former, Beethoven's Septet in E flat was introduced for the second time this season, the executants being Signor Papini (violin), Mr. Stein (viola), Mr. Rudersdorff (violoncello), Mr. May (contra-basso), Mr. Conroy (clarinet), Mr. Brasfort (horn), and Dr. Littledale (bassoon). Messrs. Joseph Robinson, Roeder, and Collinson acted as accompanists, and some of our best vocalists gave their valuable aid. At the latter Concert the entertainment was varied by a performance of Celiier's Operetta "In the Sulks," in which Miss Helen Conway, Mr. J. F. Jones, and Mr. Malcolmson sustained the characters with much ability. The band, reinforced from the Orchestral Union, gave some selections; and solos, vocal and instrumental, filled up the programme.

The Dublin Amateur Operatic Society gave four further performances of Wallace's "Maritana" in the Queen's Theatre, all of which were well attended.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Edinburgh Amateur Orchestral Society gave a third Concert, on the 8th ult., under the conductorship of Mr. Carl Hamilton. The Overtures to "Der Freischütz" and to "Semiramide," Sterndale Bennett's G minor Symphony, Mendelssohn's Rondo Brillante for pianoforte and orchestra, and a few songs formed the programme.

Mr. Moonie's Male Voice Choir made its first appearance in public on the 10th ult. The principal performances were Mendelssohn's "Fest Gesang" and "To the Sons of Art." A variety of songs, part-songs, and instrumental solos followed.

On the 11th ult. a private Concert was given by Mr. Waddell, at which his pupils performed Beethoven's C minor Symphony, the *Largo* from Bach's Concerto in D, Grieg's Suite, and a number of overtures and solos.

Some members of the Carl Rosa Opera Company, including Miss Fanny Moody, Miss Lily Moody, Mr. John Child, and Mr. Charles Manners, gave an evening Concert on the 15th ult. to a large audience in the Music Hall. The vocal numbers were varied by violin solos by Herr Slapoffski. Mr. R. Buchanan accompanied.

Brahms's Requiem was performed on the evening of the 16th ult., followed by Gounod's Motet "Gallia," Brahms's Quartet in G minor, and Mendelssohn's 98th Psalm. This Concert was given by a private choir, under the conductorship of Mr. Kirkhope, for the benefit of the Summerbank Home for Children.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE Glasgow Choral Union brought its season to a close on the evening of the 4th ult., when the programme was solely devoted to chamber music. This was a novelty of no mean import in the annals of the premier Choral Society in the West of Scotland, and the experiment was so successful that, in all probability, it will be repeated. Dr. Joachim and party have for many years paid an annual visit to Edinburgh, but Glasgow has, hitherto, been passed by—a sort of tacit reproach against the musical tastes of the local concert-goers, which can easily enough be remedied. The interest in the new venture was very great, every corner of St. Andrew's Hall was occupied, and the enthusiasm accorded Dr. Joachim and his coadjutors—Messrs. Piatti, Ries, A. Gibson, and Miss Fanny Davies—reached a point rarely witnessed amongst "fashionable" folks. Touching the programme—not a strong one, by the way—it will suffice to say that it comprised Mozart's Quartet in C major (No. 6), the *Andante* and Variations from the "Kreutzer" Sonata, Schumann's Pianoforte Quintet, and solos by Miss Davies, Mr. Piatti, and the accomplished Hungarian violinist himself, who was heard in the well-worn "Il Trillo del Diavolo." The young Birmingham pianist fairly divided the honours of the evening with Dr. Joachim, achieving also in the Quintet a success which seemed to surprise even her warmest admirers. After the Concert the Glasgow Society of Musicians entertained Messrs. Joachim, Piatti, Ries, Gibson, Dr. Underwood, the American Consul, &c. The company, over which Mr. Julius Seligmann presided, numbered 170, and it was enlivened—let it be told with bated breath—by the efforts of a conjuror, who bewildered, to their own special delight, both the greatest violin and violoncello players of the present age.

The Paisley Choral Union has long held an honourable position amongst kindred societies in the West, alike as regards its vocal resources, the *esprit de corps* of the members, and the enterprise of the management. Early in the season Mr. James Barr, the energetic Conductor, had looked approvingly at "Callirhoë," and he had no hesitation in placing Dr. Bridge's Cantata in rehearsal. A large measure of interest centred in the performance of the work, which took place on Friday evening, the 5th ult. Many amateurs from Glasgow, &c., found their way to the George A. Clark Hall on this occasion, and it ought at once to be said that the latest musical setting of the old Greek legend met with a flattering reception. The Westminster organist may revel at

times in harmonic conundrums, but his escapades command, nevertheless, interest, his dramatic vein is surprisingly vigorous, melodic grace pervades the Cantata, and the orchestration is often laid out on picturesque lines. At this time of day, however, the contents of the work need no detail in these pages. It is enough to record that the Birmingham Cantata was admirably cared for by the Paisley choristers, and more particularly in the difficult number at the end of Part I., where the frenzied crowds are depicted as giving way to the miseries of the plague. The lengthy and graphic duet in this division was in the adequate charge of Miss Emily Spada and Mr. Iver McKay, and in the fine scene in Part III. the new American soprano's declamatory powers stood her in good stead. Mr. W. H. Cole led a band of about forty, numbering many capable players, who contributed in no small degree to the success of this, the first performance of "Callirhoë" in Scotland. The Cantata was preceded by Mr. Hamish MacCunn's "Bonnie Kilmeny" (an early work from the pen of the young Greenockian), to whose attractive strains the choir and band did every justice.

Another example of Mr. MacCunn's ability was recently given by the South Side Choral Society (Glasgow). This was his setting of Campbell's fine poem "Lord Ullin's Daughter." It cannot be said that the performance was successful; the desire was praiseworthy, but the means at the command of the Conductor, Mr. C. Alison Ker, were not adequate. Mr. George Taggart had somewhat better material at his call on the evening of the 9th ult., when "Callirhoë" drew a great many interested amateurs to the City Hall, Glasgow. Only a fairly good performance can be recorded; still, the efforts of the Bridgeton Choral Society showed both earnest endeavour and the spirit of the management in taking up the Cantata.

Space, it is to be feared, can only afford brief reference to one or two other Concerts given hereabouts during the past month. Amongst these mention may be made of that by the Glasgow St. Cecilia Choral Society, which revived Henry Smart's "Bride of Dunkerron"; a performance of "The Messiah" by the Dumbarton Choral Union, wherein Mr. Andrew Black, the rising baritone, achieved a gratifying success; and the annual appearance of the Kyrle Choir, in aid of the funds of that deserving organisation. Glasgow folks turn out well to the Concerts given by Mr. C. Hall Woolnoth's Society, and on this occasion fresh interest surrounded the doings of the amateurs. The Conductor had set Longfellow's "The Skeleton in Armour" to music, had named his workmanship a "Choral Ballad," and dedicated it to his choir. The "Ballad" is, without doubt, a promising effort, showing, as was to have been expected, strong sympathy with the modern school of thought, as also melodic fancy of an agreeable type. The pianoforte accompaniment, so well played by Mrs. Woolnoth, is a strong feature in the work, and the writing for the voices is often dramatic. Both the "Ballad" and Gounod's "Troisième Messe Solennelle," with which the Concert opened, were carefully sung, the soprani being, once more, far and away the best section of the choir. An agreeable evening was given at the Bath Hotel, Glasgow, under the auspices of "The Glee and Catch Club," an interesting body of amateurs summoned not long ago to enthusiastic action by Dr. W. A. Barrett. Over the fragrant weed some really excellent part-singing was heard, thanks to the intelligence of the members of the Club and their capable Conductor, Mr. Allan W. Young.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

AT its twelfth and final Concert of the present season, held on the 2nd ult., the Philharmonic Society gave a fine performance of Mr. Cowen's "Ruth." The performance was given under the direction of the composer, and it need not be said that Mr. Cowen had a very warm greeting on making his appearance to conduct his music. The principal vocalists were Miss Anna Williams (*Ruth*), Miss Hope Glen (*Naomi*), Mr. Edward Lloyd (*Boaz*), Mr. Watkin Mills (*An Elder*), and Mrs. Andersen (*Orpah*). The choruses were unusually well sung, special and careful

study having been bestowed upon them. Mr. Best was at the organ.

For the usual Lenten Oratorio performances at St. Peter's Pro-Cathedral, Bottesini's Oratorio "The Garden of Olivet" was given on March 28 and the 4th ult., under the direction of Mr. Burstall, the Cathedral Organist. The choir numbered upwards of seventy voices, the accompaniments being played on the organ by Mr. Charles Collins.

Mr. Bernard Stavenhagen gave a most successful Pianoforte Recital in the Philharmonic Hall, on the afternoon of March 30, when a very large and enthusiastic audience assembled. As befitting the chief exponent of Liszt's music, Mr. Stavenhagen's programme was largely devoted to the compositions of his renowned master, who was represented by the Sonata in B minor, "Chant Polonais" (Chopin), Etuden, E major and G sharp minor (Paganini), and "Rhapsodie Hongroise" (No. 13). The other pieces were Beethoven's A major Sonata (Op. 110), Schumann's "Papillons," and Haydn's Variations in F minor. Mr. Stavenhagen, who was heard in Liverpool before at one of the now defunct Hallé Concerts, made a great impression by his wonderful playing at this Recital.

The second holder of the Liverpool Scholarship at the Royal College of Music is a singer, Miss Pattie Hughes, of Anfield, Liverpool, who was selected out of the six candidates left for the final tests in London. There were two singers, two violinists, one pianist, and one organist sent up by the local examiners in Liverpool. Miss Pattie Hughes is well known as a singer hereabouts, and much interest is felt in her future career, for her voice and style justify bright hopes. The Scholarship is derived from the interest of a sum of £3,000 contributed in Liverpool, and is tenable for three years, with a possible extension to five years. The first holder was Miss Jenkins, a pianist.

At the Meeting of the North-Western Section of the National Society of Professional Musicians, held in Liverpool on the 13th ult., some good music was given, notably Mr. Cowen's Quartet in C minor, which has now been thrice performed in Liverpool in a short space of time. Miss Margaret Webster played the pianoforte part most artistically, being assisted by Mr. Theodore Lawson (violin) and Mr. Lucas (viola). Among the original music contributed by members may be specially mentioned the beautiful "Romance" for violin, composed by Dr. W. H. Hunt, and played by Mr. Theodore Lawson.

A benefit performance of "The Messiah" was given on behalf of Mr. James Sanders by the "Stowell-Brown Guild," in Myrtle Street Chapel, on the 11th ult., Mr. W. H. Jude presiding at the organ. No one has done more for the promotion of choral singing in Liverpool than Mr. Sanders, who fully deserved the public appreciation of his labours which was extended to him upon this occasion.

Mr. W. H. Jude, who has lately emerged from a too long retirement, has given some enjoyable Concerts, at which his own clever solo performances have been supplemented by his newly-formed Concert Company, which is a strong one, and includes Mrs. Andersen, Miss Janet Russell, Mr. T. Barlow, and Mr. E. Grime.

The Liverpool Musical Association terminated the season by a "Musical Evening," held in the Association Hall, Mount Pleasant, on Saturday evening, the 13th ult. The programme was miscellaneous, the solo vocalists including Madame Laura Haworth, Mr. Fred. Owens, and Mr. J. A. Muir. The able and popular Conductor of the Society, Mr. J. T. Swift, also appeared as a vocalist, besides contributing in other ways to the success of the Concert.

The usual free performance of "The Messiah" was given in St. George's Hall, on Good Friday afternoon, when the audience was mainly, if not entirely, composed of the poorer classes, for whom the performance is intended. The principal vocalists were Madame Isabel George, Miss Annie Richardson, Mr. James Leyland, and Mr. Bantock Pierpoint. Mr. Hudson, of Southport, was at the organ, and Mr. Argent conducted.

The music heard in Liverpool on Good Friday included a Concert by the Carl Rosa Opera Company in the Court Theatre, and a Concert in the Shakespeare Theatre by Mr. Cantor's Concert Company, assisted by Mr. Barton McGuckin. Rossini's "Stabat Mater" was performed on this occasion. The musical season is now practically over.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE scattered remnants of our musical season have been gathered up during the past month, and now all will be quiet till chill October evenings again drive us indoors and force us to seek the solace and refreshment of sweet sounds. The Pianoforte Recitals of Sir Charles Hallé—whose seventieth birthday should evoke some warm acknowledgment of his claims upon us—have been interleaved by the clever performances of Mr. Stavenhagen, who gave us opportunity of weighing, as accurately as we may hope to do (now that the composer has left us) the fugitive charms of many brilliant and delicate passages, but of lamenting the want of sustained and consistent purpose in Liszt's Sonata in B minor, and enabled us to estimate the value of much most difficult modern music. Especially were the Paganini "Studies," as arranged by Liszt, manipulated with wonderful skill and nicety of shading. Mr. Stavenhagen's next visit to Manchester will be looked forward to with great interest, and certainly will be more liberally rewarded. But we hope that he will not again promise us a great Sonata like Beethoven's Op. 110, and, without a word of explanation, let us down to the hackneyed so-called "Moonlight," which, by the way, was interpreted somewhat mechanically.

The suburban Choral Societies have, like the more central institutions, been winding up their campaigns and summoning their friends to listen to the results of their perseverance during the winter. To those Societies we are very greatly indebted for continued and increasing research among unfamiliar works. The Athenæum Musical Society, the Vocal Society (under Dr. Watson), and other like associations of earnest amateurs, are doing thoroughly good service; and a praiseworthy example of friendly feeling to a local musician has been shown by Mr. R. H. Wilson, Mus. Bac., in connection with the Broughton Musical Society, in reviving Dr. Hiles's Cantata "The Crusaders," which was selected for the Chicago Festival of last summer as the representative English work. In every respect Mr. Wilson's undertaking was so successful that he designs immediately to give another performance with the aid of the South Manchester Vocal Society, which, also, he conducts.

But, as it is impossible for the smaller Societies to grapple with the expense of anything like a complete band, they necessarily confine themselves to the presentation of a thoroughly polished choral rendering of the works they undertake. Hence we welcome, with grateful acknowledgment, such novelties as have, during the past season, been vouchsafed us under Sir Charles Hallé's baton. His orchestral programmes are always liberally interspersed with works which students eagerly desire to hear; and, since Christmas, the choral nights have been equally interesting. As a most timely and happy proof of the wisdom of a bold and enterprising policy, the Free Trade Hall has, on each occasion, whether for Dr. Mackenzie's "Rose of Sharon," for Verdi's "Requiem," or for Rubinstein's "Paradise Lost," been so densely crowded as entirely, and for ever, to destroy the fear lest well-chosen novelties should fail to draw remunerative audiences. Apart altogether from the obvious duty of keeping the musical experience of the public on a level with the advance of the age, and quite irrespective of any personal estimate of the enduring worth of new works, musicians have a right to expect from every concert-giver such opportunity as he may be able to afford of judging of the progress of Art in its many channels and developments. It is to be hoped that as much energy will now be shown in our choral as has long been evinced in our purely orchestral undertakings. The English will never lose their love of the full massive effects of combined voices and instruments, and will never fail to honour and reward due exertion made to supply them with adequate interpretation of works thus specially adapted to their taste and peculiarly suited to their idea of what is loftiest and purest in poetic embodiment and aspiration. It is strange that, among the many efforts made to attract lovers of music on the closing evening of the week, and with the evidence of serious and thoughtful intention

offered by the gatherings at the Town Hall, to listen to Mr. Pyne's able Organ Recitals, no one has essayed, on an adequate scale, the performance of Oratorio. Everything points to the success of such an undertaking if spiritedly designed and vigorously managed.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

A FINE performance of "The Golden Legend" was given, on the 1st ult., by the Tonic Sol-fa Association. The work had only been once previously heard in the town and its comparative novelty, together with the expected excellence of the performance, attracted a large audience to the Music Hall. Under the direction of Mr. H. Coward, Sir Arthur Sullivan's masterpiece was rendered in almost faultless style. The vigorous, yet refined, singing and perfect intonation of the chorus call forth the highest meed of praise. The "Christe Eleison" and the ever-popular Evening Hymn were perhaps the best efforts of the choristers. The elaborate orchestral accompaniments were well given under the leadership of Mr. John Peck. The quartet of principals comprised Miss Jessie Moorhouse (*Elsie*), Miss S. A. Gill (*Ursula*), Mr. C. Blagbro' (*Prince Henry*), and Mr. S. Johnson (*Lucifer*).

On the 5th ult. the Brincliffe Orchestral Society gave a Concert in the Music Hall, playing Mozart's Symphony in C (Op. 36), Overture to "Titus," a selection from "Martha," &c. Mr. Schollhammer conducted.

Mr. A. R. Gaul's "Joan of Arc" was given for the first time in Sheffield on the 8th ult., by the Uppertorpe Musical Society. The Society mentioned possesses an excellent body of chorus-singers who, under the direction of Mr. J. Beaumont, easily surmounted the not very formidable difficulties of Mr. Gaul's Cantata. The tunefulness of the work, together with its creditable rendering, greatly pleased the audience. The martial choruses were given with spirit, while phrasing and the necessary gradations of tone were not wanting. The principals were selected from the ranks of the Society.

Mr. E. H. Lemare, F.C.O., gave an Organ Recital in the Albert Hall on the 16th ult. Miss Eleanor Rees and Mr. Herbert Reeves were the vocalists, and Mr. J. A. Rodgers, pianist. Mr. Lemare played Bach's Toccata and Fugue in D minor, an admirable selection from "Carmen," the Overture to "Der Freischütz," a movement from Widor's No. 5 Organ Symphony, and a Gavotte composed by himself, a pleasing little piece admirably suited to the organ. Miss Eleanor Rees, who was in fine voice, was recalled after each of her three songs, a similar compliment being paid to Mr. Herbert Reeves.

Sir J. Stainer's Cantata "The Crucifixion" was performed on Good Friday in St. Philip's Church. The choral portions were admirably rendered, and the heartiness with which the vast congregation joined in the hymns, which are introduced into the work proved the utility of the congregational rehearsals which had been held. This beautiful setting of the Story of the Cross was much enjoyed. Mr. J. Beaumont presided at the organ.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

THE Cwmrydorian Glee Society at Newport held its first annual Soirée on Monday, the 1st ult., the chairman being Mr. J. G. Ellis, the President of the Society. An interesting and varied programme of vocal and instrumental music was performed, which gave great satisfaction. Mr. Ben Owen conducted.

The members of the Blaenavon Choral Union gave two performances of Haydn's "Creation" on Thursday and Friday, March 28 and 29, at the Blaenavon Town Hall, under the conductorship of the veteran Mr. Thomas James, late of Dowlais. The hall was very nicely decorated, the names of the great composers being displayed in the most conspicuous places. The chorus consisted of about 250 voices, specially selected from the various choirs in the town, and the solos were in the hands of Miss Adeline Paget, Mr. Dyved Lewis, and Mr. Egbert Roberts, all of whom gave a just and musicianlike rendering of the music

that fell to their share. The choral singing was excellent, and, taken altogether, the performances were a great success, it being admitted on all sides that a more excellent rendering of the "Creation" had never been given here. It is intended to devote the proceeds to the musical tuition of certain young persons in the town, who have not themselves the means wherewith to obtain the necessary tuition for the development of their undoubted talent.

On Thursday, the 4th ult., a new organ was opened at St. Andrew's Church, Cardiff. It is a fine instrument, built by Messrs. H. Willis and Sons, with three rows of keys, thirty-nine stops, and eight composition pedals. Mr. T. E. Aylward was the Organist, and performed a selection of music by Mendelssohn, S. S. Wesley, Henry Smart, and others. A sermon was preached by the Rev. C. J. Thompson, Vicar of St. John's, to a crowded congregation. Describing music as the wondrous interpreter of the soul of man, and recalling the power and beauty of some well-known pieces of sacred music, such as "O rest in the Lord" and the Hallelujah Chorus from "The Messiah," he went on to say that all church architecture and art was the chief symbol in the land of the strength and eternity of God, and the organ was the soul of the Church, and he asked them to look upon music as not only an adjunct of worship, but a lofty standard to raise them to higher and holier things.

At St. David's Roman Catholic Church, on March 24, was performed, for the first time in Swansea, Dr. Stainer's "Crucifixion," with some of the Roman Catholic hymns adapted. The choir of the church were the vocalists throughout. At the same place, on Sunday evening, the 7th ult., was performed Rossini's "Stabat Mater," on which occasion the choir were assisted by a few amateur vocalists and, in addition to the organ, an orchestra of fifteen led by Mr. J. Squire. Before the performance commenced, the Rev. Canon Wilson from the pulpit delivered a few pertinent and interesting remarks on the hymn from a literary, religious, and musical point of view, containing information on the subject generally, likely to tend to a better and more intelligent appreciation of the composition by those of the congregation who had no previous knowledge of it. The work was very well rendered throughout, a special word of praise being due to Miss Minnie Robinson, a rising young singer with a pure soprano voice, to whom was given the "Fac ut portem," which she sang very well, although it was evidently too low. On Easter Sunday the Mass was Hummel in B flat, with orchestral accompaniment. The performance was one of the most satisfactory we have heard at this church, the result of frequent and careful rehearsals. A noticeable feature in the service was a violoncello solo, with organ accompaniment, introduced as an offertory. It was splendidly rendered by Mr. W. H. Squire, A.R.C.M., both style and tone being irreproachable. The Organist of the Church is Mr. W. F. Hulley, whose talents are too well known to require any special notice here.

At Trinity Church, Swansea, the choir performed Dr. Stainer's "Daughter of Jairus," on Thursday evening, the 11th ult. There were one or two numbers that produced a favourable impression, notably the "Wailing" chorus, for female voices, and the last chorus, which was sung with a fair amount of spirit. Mr. C. M. Bill was the Organist and Choirmaster.

On the 11th ult. the Newport Philharmonic Society closed a very successful season with a performance of Mendelssohn's "Elijah," the solos being taken by Miss Emily Spada, Miss Eleanor Rees, Mr. Henry Piercy, and Mr. Robert Grice. The orchestra was led by Mr. Woodward, and the Conductor was Mr. E. Bernard Newman, honorary Conductor to the Society. The manner in which the choir rendered the choruses speaks well for their training.

MUSIC IN THE RIVIERA.

(FROM OUR OWN CORRESPONDENT.)

A WINTER passed on the Riviera—the favourite resort of Englishmen—is suggestive of many sad considerations to the musician and the music-lover. Nice, having on its west Cannes, and on its east Mentone, Monte Carlo, and Beaulieu, can boast of the longest "season" over all seaside

watering places, summer and winter resorts. Visitors seem to take the Riviera by storm towards October, and fashionable people are still to be met with towards the latter end of April and the beginning of May. The "Patres conscripti" and the members of the committee for "les fêtes de Nice" do much in the way of providing all sorts of amusements for their visitors, but they seem to have an eye to *all classes* and not to the chosen few.

Subjoined is a list of all that has been done as regards music during the past seven months; let an impartial judge see and decide whether it is not time to put an end to this state of things.

Music—in the higher sense of the word—can be heard only in two places, that is at the Theatre of Nice and at the Cercle des Etrangers at Monte Carlo. Though there is still much room for improvement in the performances given at the Théâtre Municipal, yet, seeing the moderate amount of the subscription and the great expense of the management—all the members of the chorus, orchestra, and corps de ballet having to be recruited abroad—it would be unfair to say much against it. The *répertoire* is good; it contains as its stock-operas "Les Huguenots," "La Juive," "Le Prophète," "La Favorita," "Guillaume Tell," "Faust," &c., to which this year have been added such novelties of undisputed worth as "Herodiade," "Le Cid," "Manon," and "Le Roi d'Ys."

The Cercle des Etrangers at Monte Carlo gives two Concerts daily in its sumptuous concert-room, and during the winter two operatic performances weekly, with an excellent caste from Paris. Everybody is admitted gratis to the Concerts, which, with the exception of the two series of twenty Concerts each, called respectively the "Classical" and the "International" Concerts, are of the very lightest kind. The programmes are made up of *pot-pourris* of melodies from French and Italian operas, waltzes, galops, and like things, performed by a good orchestra under the direction of Mr. A. Steck. The "Classical" and "International" Concerts are well spoken of here and abroad, and we are told that the musical arrangements cost the administration of the Cercle a sum very little short of twelve thousand pounds a year. But the money so freely spent does not seem to be productive of satisfactory results.

There seems to be a large amount of carelessness somewhere, as evinced by the artistic results of this expenditure. We are not told why this should be, nor do we know how the machine works, but certainly something must be out of gear. The programmes ought to be better arranged, the performances might be more accurate, more attention could be profitably paid to secure better execution of the works given, and a more satisfactory selection of soloists might be made. The lack, however, of other places where classical music given on standard lines can be heard, causes these series to be considered excellent. They are very well attended, and hundreds of persons willingly put themselves to the inconvenience and expense of coming from Cannes, Nice, and Mentone only for these performances.

The Casino of Nice has a theatre of its own, but it is entirely devoted to the representation of operettas, not worthy of serious criticism. The "Orchestra of the Dames Viennoises," which has been playing at the Casino, may be classed in the same category. A feeble attempt has, however, been made by the managers of that institution to start a series of chamber music *séances*, with a quartet consisting of Mr. Smit (violin), Mr. Oudshoorn (violinello), and two indifferent players upon the second violin and alto. Though Mr. Smit and Mr. Oudshoorn are artists of remarkable ability, the dulness of the programmes, the lack of variety, the absence of a thoroughly good singer or pianist (such as always appears at the Monday and Saturday Popular Concerts in London), and many other things, made this enterprise—at least for the past season—almost another failure.

Cannes has a theatre which, for a time, was visited once a week by an operetta troupe from the Casino de Nice, and which gave delectable performances of the transcendent musical beauties of "Giroflé Girofla" and "Josephine vendue par ses sœurs," to the most select colony of Englishmen. The Cercle Nautique also treated its members to six *séances* of *musique de chambre*, more of the character of Ballad Concerts than of Classical Concerts. Their intelligent and clever Conductor, Signor Galli, was, how-

ever, lucky enough to secure for a *séance* Mr. Thompson, the celebrated Belgian violinist, and for the last Concert but one of the series, Madame Marie Waldska, a clever pianist, who was staying for a few days in Nice, delighted the audience with some extracts from the works of Chopin, rendered in a style as perfectly artistic as even Londoners would be content to hear.

Mentone, whose numerous hotels and villas annually accommodate several thousand persons of the wealthiest class, has no music at all, and the trains that go from there to Monte Carlo on the days of the Classical Concerts are as crowded as those of the London Metropolitan Railway on Bank Holidays.

If we reckon the great numbers of Russian, German, American, and French families who visit the place, there are for six months of the year more persons of the upper and refined classes in the Riviera than there are, perhaps, in Paris during the winter or in London during the "season." But it is sad to think that so little is done—and that little so badly—for music of a higher character. It may be hoped that in the future some enterprising and intelligent Englishman will take the matter in hand.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, April 13, 1889.

THE musical season here is nearly at an end. The termination of the present month will see its labours brought to a close. The record of the season will be much the same as it was last year. Art has been benefited, but no one has made any money. Last year the only profitable series of Concerts were those of Josef Hofmann. This year nothing has paid except the Von Bülow Recitals. When the celebrated pianist was here twelve years ago he complained, and with some reason too, that the Americans did not appreciate him. He will have no such complaint to make this time. In fact, he told your correspondent a day or two ago that he had been surprised and delighted at the intelligent attention of his audiences.

Dr. von Bülow made his first appearance, on his return, at a Charity Concert at the Metropolitan Opera House on March 27, conducting an orchestra of eighty, picked from the Philharmonic and Symphony Societies. He gave magnificent readings of Berlioz's "Benvenuto Cellini" Overture, Brahms's Fourth Symphony, Beethoven's Eighth Symphony, and the "Tannhäuser" Overture. Madame Fursch-Madi, the only soloist, sang Arias from Saint-Saëns's "Samson and Delilah," and Massenet's "Herodiade." Dr. von Bülow's Pianoforte Recitals in this city began on the 1st ult., and were continued on the 2nd, 4th, 5th, 9th, 11th, and 12th. The first four Recitals were devoted to the Beethoven cycle, embracing all the more important pianoforte works of the master written between 1795 and his death. The other three Recitals were devoted to miscellaneous programmes, though the second (11th ult.) was composed of Beethoven's works. It is unnecessary to say anything about Dr. von Bülow's playing. He remains the same great interpreter as of old. His Recitals took place in the Broadway Theatre, owing to the fact that he played on a Knabe pianoforte, and the Knabes have no hall. The theatre proved to be well adapted to the purpose. Every seat in the house was sold for the entire series of Recitals before they began, and a large percentage of the audience carried the music with them and followed the player closely.

On March 28 at the Metropolitan Opera House the Oratorio Society, under the *bâton* of Walter Damrosch, produced Edward Grell's "Missa Solemnis," written for four quartets and chorus, a *capella*. The work created a profound sensation. It is undoubtedly one of the most beautiful pieces of choral writing that have ever been sung in America. Some of its beauty was lost from the impossibility of distributing the chorus in four sections, as required by the composer, but impracticable in the Opera House. If the composer's idea could have been carried out, his splendid antiphonal treatment of many passages would have shown to much greater advantage. The mass is an extraordinarily fine piece of writing. The composer was a master of counterpoint, and his interweaving of the voice

parts is superb. His study of Palestrina is shown in the natural and easy development of his harmonies, which seem to issue without effort from the combination of his melodies. As a piece of choral writing there is nothing better in the work than the "Et resurrexit," with its noble setting of the clause "Cujus regni non erit finis." The Benedictus, written for two quartets, is a lovely number, but the gem of the Mass is the "Christe eleison," written for the four quartets. It is an exceptionally beautiful and elevated piece of music.

The approaching Michigan Grand Musical Festival at Detroit, May 30, 31, and June 1, will be the greatest event of the kind that State has ever enjoyed. The festival forces engaged for the occasion include Miss Emma Juch, Madame Lilli Kalisch-Lehmann, leading soprano of the Metropolitan Opera House, New York; Madame Térésa Herbert-Foerster, Miss Helène von Doehnhoff, Mr. Charles A. Knorr, Signor Jules Perotti, Mr. Jos. Lynde, and Mr. Emil Fischer. In addition to this array of vocalists the following instrumentalists will appear: Miss Adèle Aus Der Ohe, pianist; Mr. Max Bendix, solo violinist of the Theodore Thomas orchestra; and Mr. Victor Herbert, solo violoncellist of the Thomas orchestra. A festival orchestra of fifty musicians, selected from the Symphony orchestras of New York and Boston, under the direction of the distinguished director and Conductor, Mr. Carl Zerrahn. The chorus, about 200 voices, will be under the direction of Professor E. T. Remick, of Detroit.

The Arion Society of Milwaukee will give Cowen's "Sleeping Beauty" on May 9. Mr. and Mrs. Henschel and the Boston Symphony Orchestra will appear.

The Cincinnati College of Music Choir gave a good Concert on April 4. Costa's "Chorus of Angels," Schubert's "Ave Maria," Bargiel's "Dragon Flies," and Lassen's "Spanish Gypsy Girl" were excellently performed.

The May Festival in Pittsburgh has now reached a point of absolute certainty, so far as human foresight can tell. There is no doubt at all of the completion of the new Exposition building in time for the great event. The subscription for the 100 boxes—which takes the place of a guarantee fund—is progressing most cheerily.

The first annual meeting of the New York State Music Teachers' Association will be held at Hudson on Tuesday, Wednesday, and Thursday, June 25, 26, and 27.

Indianapolis is also to have a May festival this year. The chorus is now hard at work.

The Apollo Club of Chicago performed Schumann's "Manfred" and Sullivan's "Golden Legend" with great success last month, and will give "Elijah" on April 30, with Mr. and Mrs. Henschel as the principal soloists.

At St. James's Church (Chicago) Musical Service on Wednesday, March 27, Stainer's "Crucifixion" was performed, under the direction of Mr. William Smedley. The choir numbered forty voices.

A pleasing Concert was given in Bishop Fallows' Church, corner of Winchester Avenue and Monroe Street, Chicago, on March 19, under the direction of Mr. H. S. Perkins. Stainer's Cantata "The Daughter of Jairus" was presented. There was also an interesting miscellaneous programme.

The third Concert of the season by the Cecilia Society of Boston, under Mr. B. J. Lang's direction, at the Music Hall, on March 29, had as its attraction Dvorák's "Stabat Mater." The reception given to the work by the audience showed a good appreciation of its merits, and the performance, as a whole, was highly creditable.

At Cleveland, Ohio, the Organ Recitals of Mr. F. Norman Adams have been greatly appreciated. The sixth of the series took place on April 1 before a more than ordinarily large audience, at Trinity Church. His programme at that occasion comprised selections from the works of Batiste, Guilman, Bach, and Beethoven. Mr. Adams was very ably assisted by Mrs. J. B. Foster and Miss Florence Ely. Mrs. Foster sang Gaul's "Come, ye blessed," with effect, and the duet, "My faith looks up to Thee," by Goldbeck, was very acceptably sung by both ladies. On each Saturday evening in Lent Mr. Adams has given some "Organ Meditations," ending with an Improvisation, which have been much enjoyed. The scheme of the music sung in church during Lent shows a commendable adherence to Anglican customs, brought by Mr. Adams from his English home.

One of the most excellent Pianoforte Recitals which has ever taken place in Baltimore was given on March 27, at the Peabody Institute, by Miss Amy Hare, of London. Her touch is decided, yet without a trace of harshness. Her programme was exceedingly well chosen for a single Recital, commencing with the Beethoven Sonata Appassionata, her performance of which won the audience and established her claim as an artist. It was followed by the beautiful Spinning Song, from Wagner's "Flying Dutchman," transcribed by Liszt. This exhibited Miss Hare's facile execution, as the Rubinstein Valse Caprice and the Raff Rigaudon showed her power. Two selections from Chopin, the Prelude (Op. 28, No. 15) and Valse (Op. 64, No. 2) showed her mastery of the school of sentiment. Raff's Caprice (Op. 95) closed brilliantly the Recital, after which Miss Hare was heartily congratulated by many musical friends she had won by her excellent playing.

THE first Subscription Concert of the third series given in connection with the Hyde Park Academy of Music took place at Steinway Hall, on the 11th ult. The choral portion of the programme was, perhaps, a trifle less ambitious than usual, but not, on the whole, less interesting. Mr. H. F. Frost's ladies' choir sang with welcome taste and intelligence, preserving a faultless intonation and delicate precision in such choruses as Schubert's "God in Nature," Mackenzie's graceful, tripping "Come, sisters, come," and the Handmaidens' Chorus from Randegger's "Fridolin." A capital performance was also given of Mendelssohn's Motet "O Lord, Thou hast searched me out," the solos being sung by Miss Malden, Miss Day, Miss de Hochepeid Larpent, and Mrs. Fyson. These ladies were, with one exception, heard separately in various pieces; while another pupil, Miss Janet Latham, displayed in her solos an exceedingly good voice and style. Two young violinists—Miss Kate Willis and Miss Jessie Grimson—evinced decided promise in the *Largo* and *Finale* from Bach's D minor Concerto for two violins, wherein they were neatly accompanied by Mrs. Thoulless; and talent likewise distinctly marked the pianoforte playing of Miss Cherry Enriquez, a daughter of the popular contralto, Madame Enriquez. As usual, some of the professors assisted, Miss Mary Willis singing, with much grace and charm of vocalisation, Linley's "O bid your faithful Ariel fly"; Mr. Charles Fry reciting in his customary finished style Calverly's "Shelter," and "A tragedy in five acts"; while Miss Mary Carmichael accompanied at the pianoforte with unflinching taste and skill.

THE St. Mark's Choral Society gave an excellent performance of Mendelssohn's "Athalie" at their Concert in St. Mark's Vestry Hall, Battersea Rise, on the 24th ult. The members of the choir sang throughout with precision and steadiness, reflecting great credit on their able trainer, Mr. Herbert Bray. The solo parts were sung by Madame Edwardes, Miss Annie Godwin, and Madame Schlüter, the last-named lady possessing a rich contralto voice and displaying an excellent method. The lyrical version of the drama was recited by Mr. Charles Fry, whose delivery of the accompanied recitation was received with hearty applause. The accompaniments were judiciously played throughout by Miss Grace Smith (pianoforte) and Mr. E. P. Atkins (organ). In the second part, which was miscellaneous, mention should be made of the effective rendering by the choir of Gaul's "Silent Land" and Mackenzie's "Three Merry Dwarfs"; Madame Edwardes and Madame Schlüter both received well-merited encores, as did also Mr. Charles Fry for his well-known humorous recitation "The Charity Dinner."

ON Tuesday evening, the 9th ult., a special service was held in St. Paul's Church, Vicarage Gate, Kensington, at which the "Passion Music" by Graun was performed as the Anthem. The choir of the church was assisted by the members of the Richmond Choral Society, and accompanied by an orchestra of about twenty strings and organ. The congregation took their part most heartily in the well known chorals, in which they were specially invited to join. The solo music was entrusted to the Misses Coward and Fusselle and Messrs. Edwin Bryant and R. Coward. Mr. W. A. Easton was leader of the orchestra and Mr. Thomas Pettit presided at the organ. The choruses were well sung,

and the whole performance was conducted by Mr. J. Maude Crament, Mus. Bac., Oxon., Organist and Choirmaster of the church. This is the third Oratorio given with orchestral accompaniment in the church during the past three months, the other two having been "St. Paul" and the "Creation."

A CONCERT of sacred music was given at Prince's Hall on the 17th ult., at which Mr. J. H. Bonawitz's "Requiem" and a selection of miscellaneous pieces were performed. The solos were undertaken by Miss Alice Steel, Miss Louise Bourne, Mr. Charles Karlyle, and Mr. Max Heinrich, who proved quite equal to their somewhat exacting task. There was a competent orchestra, but the choir did not particularly distinguish itself. Mr. Bonawitz conducted and was warmly applauded at the close by a large audience. In the miscellaneous part the ladies' choir (trained by Mr. Charles Karlyle) sang a difficult "Ave Maria," by Lachner, fairly well. Another "Ave Maria," for soprano solo, by Luzzi, was neatly sung by Miss Alice Steel, who joined Messrs. Karlyle and Heinrich in a Trio by Astorga. But the best vocal effort of the evening was Mr. Heinrich's rendering of "With joy the impatient husbandman," from "The Seasons."

A CONCERT was given at the Holborn Town Hall, on the 2nd ult., by Miss Edith Higgs, assisted by Miss Bertha Moore, Miss Eleanor Rees, Mr. Edwin Bryant, Mr. George Sydenham, Mr. Egbert Roberts, and the Grosvenor Quartet as vocalists. Miss Higgs, who sang "Heaven and earth" (Pinsuti) and "Down the old lane" (Lisle), had a very hearty reception. Miss Bertha Moore was specially successful in Watson's "All in a garden fair," and Mr. Bryant's delivery of Blumenthal's "Evening Song" was deservedly encores. Mr. Sydenham's songs were also well received. One of the chief successes of the evening was made by Miss Dorothea Walenn, whose facile execution and expressive rendering of her violin solos merited high commendation. Mr. Charles Fry recited pathetically Dickens's "Death of Jo," and was heartily applauded for his characteristic interpretation of the "Charity Dinner."

ON the 4th, 11th, and 19th ult. performances of Bach's music of the Passion according to St. Matthew have been given in the church of St. Peter's, Eaton Square, under the direction of the Organist, Mr. W. de Manby Sergison. The excellence of the training of the choir has been shown in the accuracy and sweetness of expression with which the choruses have been sung, a fact the more worthy of note because they are extremely difficult and have been given without a Conductor. The solos have also been well and reverently delivered by Messrs. Gregory Hast (Narrator), Charles Ackerman, and other pupils of the Organist. The Narrator's part was accompanied on the pianoforte and the rest of the work upon the organ by Mr. Sergison, who was most successful in reproducing, as far as possible, the chief of the instrumental effects of the score.

ON Good Friday evening, at St. Agnes', Kennington Park, the Passion music from "The Messiah" was sung, the solos being taken by Madame Worrell and Messrs. Toms and Martin. On Easter Day, Gounod's "Messe Solennelle" ("St. Cecilia") was used at the Holy Communion, Mr. W. W. Hedgcock at the organ being assisted by an efficient orchestra. The Rev. J. B. Powell's effective setting of "Salve Festa Dies" was sung as processional, and Handel's "Worthy is the Lamb" at the offertory. The solos in the "Messe Solennelle" were well rendered by Mrs. H. Tate and Messrs. Cox and R. Bayley. In the evening the Magnificat and Nunc dimittis were sung to settings of Gregorian tones by Mr. Hedgcock, and Macfarren's "This is the day" was the Anthem.

MISS ETHEL BAUER and Master Harold Bauer added further laurels to their store at the "Musical Afternoon" which they gave at Prince's Hall, on March 26. They "scored" more especially by their capital interpretation of the Sonatas for pianoforte and violin by Brahms (Op. 100) and Grieg (Op. 45), works calculated to put their powers to a well-nigh crucial test. Miss Bauer's admirable *mécanisme* was further advantageously exhibited in Bach's Chromatic Fantasia and Fugue; but her playing in Grieg's G minor Ballade was somewhat lacking in poetry and sentiment.

Master Bauer played his violin solos exceedingly well, and was twice recalled after Wieniawski's "Faust." Some vocal pieces were contributed by Miss Marguerite Hall, who was accompanied by Mr. Frantzen.

THE Victoria Musical Society gave a most enjoyable Concert at the Portman Rooms, on the 9th ult. This Society is in connection with the Early Closing Association, and owes no little of its prosperity to the liberality of its president, Arthur J. Marshall, Esq. The chief part of the programme was a new Cantata, entitled "The Fishers," written by Mr. Henry Rose, and composed by Mr. J. M. Coward, who has endowed the nineteen numbers of the work with some graceful and melodious music. The chief parts were undertaken by Miss Jessie Griffin, Miss Lucille Saunders, Messrs. Lawrence Kellie, Herbert Powell, and Wilberforce Franklin, the composer conducting. The performance was excellent.

THE members of the Christ Church Choral Society, North Brixton, gave their first Concert at the Parochial Hall, Cancell Road, on Thursday, the 4th ult. The first part consisted of Cowen's Cantata "The Rose Maiden." The choruses, under the direction of Mr. Frank N. Abernethy, were rendered with admirable precision and effect. The soloists were Misses Fenn and France and Messrs. Page and Wadmore. Miss Tapley presided at the pianoforte and Mr. Griffiths at the harmonium. The Cantata was followed by a miscellaneous selection, consisting of choruses by the choir, solos by the above-named singers, and a recitation by Miss E. Glenton-Kerr.

MR. GEORGE BIRD, the compiler of the well-known Collection of Chants which bears his name, has just completed sixty years of service as Organist of the Parish Church, Walthamstow. He was appointed to the post on March 26, 1829, after playing on probation with other candidates from the previous Advent Sunday, November 30, 1828. He has officiated under three vicars, and assisted at the consecration of the first three of the churches which have been added to the district. The changes he has seen would form a remarkable record, not only in the growth of the population, but also in the increased cultivation of music in the metropolis and its suburbs.

ON the evening of Palm Sunday, the 14th ult., Stainer's "Crucifixion" was performed at the Church of St. Jude, Peckham. The tenor and bass solos were effectively rendered by Messrs. James Shepherd and Charles E. Wheeler. The choruses were admirably delivered by the choir, which was augmented by the members of the St. Jude's Choral Society. The members of the congregation were provided with the words of the chorals, in which they joined. Mr. F. M. Taylor presided at the organ, and Mr. George Kett, Organist and Choirmaster of the Church, conducted. The Cantata was repeated on Good Friday evening.

STAINER'S "Crucifixion" was sung at St. Columba's (Church of Scotland), Pont Street, on Tuesday evenings, the 9th and 16th ult. The tenor and bass solos were well rendered by Mr. Gregory Hast and Mr. Arthur Taylor respectively, and the choir of the church (numbering thirty boys and men), under Mr. John Lowe, the Organist and Choirmaster, gave proof of careful training. Mr. H. A. Evans, Organist of Eccleston Square Congregational Church, assisted at the organ. The Cantata was preceded on each evening by Barnby's setting of the Miserere and tenor solos (sung by Mr. Hast) from "The Messiah" Passion music.

A SUCCESSFUL Concert was given by the students of the advanced classes at the Mary Datchelor School, Camberwell, on March 29. The pianoforte playing was particularly good, and the vocal efforts of the students showed careful training and intelligent study. Two recitations, admirably given, added to the interest of the programme. In the interval visitors were free to inspect the work of the Art Classes and the School Museum. The two Datchelor Musical Scholarships, which are awarded annually, have been won by Miss Grace Keeble (pupil of Miss Fitch), for pianoforte playing, and by Miss Marion Kitching (pupil of Miss Bessie Cox), for singing.

A CONCERT was given on the 5th ult., in the General Meeting Room at Euston Station (kindly lent for the occasion by the Directors of the London and North-Western Railway Company), for the benefit of Mr. W. J. Postle, lately a clerk in the service of the company, who, although but a young man, has become blind. The performers included Madame Eleanor Farnol, Miss Greta Williams, Miss Langdon Broadbent, Miss Nellie Pettican, Mr. W. T. Barker (harp solos), Mr. H. A. Chapman (flute), Mr. Frank Arnold (violin), Mr. Frank Moir, Mr. E. Houghton, and the Euston Glee Club. Mr. J. B. Knott and Mr. Kilbey ably conducted.

THE third and last Subscription Concert of the St. John's Choral Society, Lewisham, took place at the St. John's Church Room, on Friday evening, the 12th ult. The programme consisted of Rossini's "Stabat Mater" and a miscellaneous selection of sacred music. The principal vocalists were Miss Kate Fusselle, Miss Minnie Kirton, Mr. John Probert, and Mr. Egbert Roberts. The room was as usual crowded, and the Concert proved eminently successful. Mr. F. Leeds presided at the piano-forte, Mr. Edwin Samson at the American organ, and Mr. F. A. Bridge conducted.

An interesting miscellaneous Concert was given by Mr. Arthur Walenn, at the Athenæum, Camden Road, on the 9th ult., assisted by Madame Belle Cole, Miss Olga Islar, and Messrs. Bridson, Izard, and Meyer, besides the talented juvenile members of the family. The programme included Mozart's Quartet for strings, in C major (No. 6), cleverly rendered by the Walenn family. Madame Cole was in splendid voice and fairly charmed her audience. Special mention may be made of the *débutante*, Miss Islar (of the Hanover Opera House), a pupil of Viardot, who met with a highly flattering reception.

ON Thursday, the 11th ult., a Lecture, entitled "Church Music, Ancient and Modern," was given by Mr. C. Herring, at St. Anne's Hall, Thorburn Square. Illustrations were supplied by the Choir and Choral Society of the Church, under the direction of Mr. F. W. Norris, Organist of the Church; the choruses, from the works of Farrant, Boyce, Handel, Palestrina, Clarke-Whitfield, Gadsby, Stainer, Mendelssohn, &c., being well rendered. The solos were effectively rendered by Miss Fisher, Mr. L. Herring, and Mr. F. W. Cheesman. The Lecture was much appreciated.

THE Highbury New Park School of Music gave its third Students' Concert at the Highbury Athenæum, on Friday, the 5th ult., before a large audience. The programme was exceptionally long, as twenty-five solo performers (students only) took part in the Concert; but still the various instrumental and vocal pieces were listened to with unflinching interest to the very last. It was evident that the students had made marked progress since their last Concert in July of last year, and it is to be hoped that continuous steady and earnest work will in time bring them to a high standard of proficiency.

MISS ELLA THOMSON gave her second annual Evening Concert at the Masonic Hall, Camberwell, on the 8th ult. The programme was attractive and well carried out. The contributions of the *bénéficiaire* were "The Angel Came" (Cowen) and "In an old garden" (Hope Temple), both songs being rendered with clear enunciation and refined expression. The other performers were Miss Edith Luke, Miss Florence Thomson, Miss Barsdorf, Mr. Budd, and Mr. Fitzgibbon. Miss E. Hastings Warren accompanied and Mr. F. J. Williams conducted.

ON Tuesday, the 16th ult., Stainer's "Crucifixion" was given at St. Jude's Church, East Brixton. The solos were sung by Mr. Arthur Harvey and Mr. M. Budge, assisted by Miss Edith Hurst and Miss Emily Newman in the quartet "God so loved the world." Mr. W. T. Stewart (Organist of St. Jude's Church) presided at the organ, and Mr. Herbert E. Budge (Choirmaster) conducted. At the conclusion of the performance a short Organ Recital was given by Mr. Brownlow Baker, Mus. Bac., Organist of Holy Trinity, Newington.

ON Wednesday, the 3rd ult., at St. Mark's Church, Notting Hill, selections were given from Sullivan's

"Prodigal Son." The solos were sung by Messrs. Albon Nash and Jas. W. Sanderson; Mr. Warren Tear, Organist and Choirmaster of the Church, presiding at the organ. On Wednesday, the 17th ult., Stainer's "Crucifixion" was performed, with the same soloists in the principal parts. Mr. Hamilton Robinson, Organist and Choirmaster of St. Stephen's, Gloucester Road, accompanied, and Mr. Warren Tear conducted.

THE last Entertainment of the twenty-second season was given on Tuesday evening, the 16th ult., at Brompton Hospital, when Rossini's "Stabat Mater" was performed under the direction of Mr. William Carter, assisted by Miss Winifred Parker, Miss Rose Williams, Mr. Valentine Smith, and Mr. Bailey, with forty members of Mr. Carter's Albert Hall Choir, all of whom exerted themselves to the utmost. The whole performance was listened to with much interest by the patients. Mr. William Carter was assisted in his duties as Conductor by Mr. Churchill Sibley.

At a Concert given at Turnham Green, on the 11th ult., Mr. F. Louis Schneider played, on the *viola d'amour*, a "Meditation," composed by himself. The *viola d'amour* is by "Henocq" (Paris, 1767), and is in its original state; it contains seven upper and seven sympathetic strings (fourteen in all). In addition to Mr. Schneider's compositions, an interesting programme of vocal and instrumental pieces was given by Mrs. Wade Share, Mrs. Duché, Madame Antoinette Sterling, Messrs. Reginald Groome, Greenwood, and Alfred Izard.

A SUCCESSFUL performance of Sterndale Bennett's "Woman of Samaria" was given by the Gordon Choral Society in the Gordon Hall, on Monday evening, the 1st ult. The choir did efficient service, and sang most of the chorus numbers in an excellent manner. The solos were undertaken by Miss Laura Brown, Miss Lucie Johnstone, Mr. H. Hicks, and Mr. David Hughes. The second part of the programme was miscellaneous, the choir singing two part-songs very tastefully. Mr. R. D. Metcalfe conducted.

THE monthly meeting of the London Association of Correctors of the Press was held on Monday, the 1st ult., at Gabb's Restaurant, Broadway, Ludgate Hill. After the usual business was concluded, a musical entertainment was given under the direction of Mr. A. J. Greenish, Mus. Bac., Cantab., assisted by Mr. Bertram Fletcher, B.A. (who played some violin solos), Mr. G. Snow, Mr. S. Parkins Buck, Mr. J. E. Timms, and Master Percy Hill. A cordial vote of thanks was accorded to Mr. Greenish for his kindness on this and other occasions.

DR. BRADFORD's eleventh Organ Recital took place in the Chapel of the Royal Naval School, New Cross, on the 8th ult., the programme including his new Organ Sonata in C minor (Op. 47), written for this Recital. The rest of the programme comprised organ music by Mozart, Smart, and others, with vocal music (sung by the choir, assisted by the choir of St. Mark's, Myddelton Square) by Gounod, Garrett, Goss, Bunnett, and others. Mr. E. J. Wareham and Mr. William Nell were the vocalists.

ON Monday, the 15th ult., a Concert was given by the Science and Art Schools Orchestral Society, in the Lecture Theatre, South Kensington Museum, under the conductorship of Dr. F. J. Karn. The orchestral pieces included, among others, Haydn's Symphony in D (No. 4) and the Overture to Auber's "Masaniello." Miss Katie Bristow and Mr. Robert Hilton were the vocalists, and Mr. Percy Ould the solo violinist. This, the first Concert given by the Society, was a distinct success.

ON the 13th ult. Miss Ethel and Master Harold Bauer gave a Pianoforte and Violin Recital at the Bow and Bromley Institute. The programme included Beethoven's Violin and Pianoforte Sonata in F (Op. 24), Mendelssohn's Variations Serieuses, the Wagner-Liszt March from "Tannhäuser" for pianoforte, the *Adagio* from Spohr's Ninth Concerto, and Wieniawski's *Airs Russes* for violin. A crowded audience evinced the most enthusiastic appreciation of the performances of these highly gifted young English artists.

THE Passion music from Benedict's "St. Peter" was successfully rendered at St. Saviour's Church, Hans Place, on Passion Sunday, Palm Sunday, and Good Friday, after

the seven o'clock services, by the church choir. The soloists were Mr. C. E. Jones, Mr. F. J. Ascough, Mr. Catton, and Master Sherwood, and the music was rendered in a most impressive manner. The choruses were well sung by the choir. Organ accompaniments were played by Mr. Rowland G. Godfrey, the Organist. There was no Conductor.

The first assembly of Graduates of Trinity College, Toronto, took place on the 26th ult., too late for detailed notice this month, at the Holborn Restaurant, when a goodly number of the holders of the degrees and their friends dined together. Among those who were present were the Rev. Dr. Kendall, the Registrar of the University in England, Dr. Lott, Dr. Longhurst, Dr. Hopkins, Dr. Barrett, and many others.

At St. Etheldreda's Catholic Church, Ely Place, on Easter Sunday, the choir performed Mozart's Twelfth Mass in its entirety. The solos were taken by Master James Moran, Mr. W. F. Dutton, Mr. B. Cunningham, and Mr. Edward Baker. The orchestral accompaniments were excellently played by a contingent of the Crystal Palace Band under the direction of Mr. Henry Lewis. Mr. B. B. Barrett presided at the organ.

At Myddelton Hall an evening Concert was given on Friday, the 5th ult., in aid of the Renovation Fund of the Sunday Schools in Balmes Road, Southgate Road, N. The Conductor and accompanist was Mr. W. Newbery, and the performers were Miss Dorothy Dixon, Miss Dupree, Miss Warren, Miss Harrison, Miss Lizzie Jones, Miss Calvert, Messrs. Sharpley, Sadleur Brown, C. Bank-Wallis, G. A. Parker, G. Harlow, Alfred Probert, and Percivale Craig.

The final Concert of the Woodside Park Musical Society took place at the Woodside Hall, North Finchley, on the 11th ult., when Handel's "Judas Maccabæus" was performed with great success. The solos were ably rendered by Miss Eveleen Carlton, Madame Florence Winn, Mr. Lawrence Fryer, and Mr. Bridson. Mrs. Williams presided at the pianoforte, Mr. E. Halfpenny led the band, and Mr. Alfred J. Dye conducted.

A VERY successful Concert was given on the 25th ult., by the members of the Putney School of Music Orchestral Society. The orchestra was composed of fifty executants. The solo instrumentalists were Miss Kate Barnard, Miss S. Green, Mr. G. T. Elliot, and Mr. P. Oldham. The vocalists were Mdlle. Marie Vagnolini, Miss L. Earles, Mr. A. J. Garratt, and Mr. Armande C. J. Garratt. Conductor, Mr. Frank Barnard.

At the Church of St. Clement's, Notting Hill, on Good Friday evening, a special Musical Service was held and there was a crowded congregation. Selections from the great Oratorios were given by Miss Ada Loaring, Mr. Crosby Harpourt, and Mr. J. Herbert Denham; the first-named making a distinct impression by her singing of "Jerusalem, Jerusalem" ("St. Paul") and "I know that my Redeemer liveth." Mr. J. Loaring, F.C.O., presided at the organ.

A SPECIAL Service will be held on the evening of Ascension Day (30th inst.) at Westminster Abbey, when Mendelssohn's "Elijah" will be performed. The special Sunday evening choir will be supplemented by 250 members of the Finsbury Choral Association, and assisted by a complete orchestra, the whole force being directed by Dr. Bridge. We are asked to state that there are no more vacancies in the choir for this occasion.

MENDELSSOHN'S Psalms—"Lord, how long," and "As the hart pants"—with Dr. Hall's setting of The Lord's Prayer (a portion of his degree exercise), were sung at St. John's, Waterloo Road, on Sunday afternoon, the 14th ult., by the choir of the church, accompanied by and under the direction of the Organist, Mr. J. B. Dart. The solos were sung by Masters H. Warren and S. Long.

MR. J. A. KAPPEY, Bandmaster of the 1st Division Royal Marines, Chatham, has been presented with an exquisite inkstand, blotting-book, and envelope case, as a token of the high esteem and regard in which he is held by his fellow bandmasters in the service. The presentation was made by Mr. Charles Godfrey, on behalf of the subscribers.

A PERFORMANCE of "The Messiah" was given on Good Friday by the Walworth Choral Society, in the Surrey Masonic Hall, Camberwell New Road. The soloists were Miss Marianne Fenna, Miss Hart, Mr. John Probert, and Mr. Frank Swinford. Mr. A. L. Oliphant led the band, Mr. W. W. Crome accompanied, and Mr. W. E. Curtis conducted.

At St. Katherine's, Rotherhithe, on Easter Sunday, the service at High Celebration was sung to the music composed by Alfred Physick, in A. Some brass instruments were used in addition to the organ. The Evening Service was Gadsby in C, and the Hallelujah Chorus (Handel) was also sung.

MR. JOHN E. WEST, F.C.O., has resigned the post of Organist and Choirmaster of St. Mary's Church, Berkeley Square, W., which he has held since 1884. On his retirement he was presented with a very handsome clock by the clergy and the choir, as a token of their appreciation of his services.

STAINER'S "Crucifixion" was sung at St. Michael's, Star Street, Paddington, on the 10th and 17th ult., under the direction of Mr. Edmund Rogers, Organist and Choirmaster of the Church. The solos were well rendered by Messrs. Pollard, McBeath, Russell, and Keble, members of the choir.

MR. G. R. SINCLAIR gave his eighth Organ Recital in Truro Cathedral, on Easter Monday, at 2.30. There was a very large congregation. Mr. T. Kempton, of St. Paul's Cathedral, was the vocalist. The programme included compositions by Bach, Beethoven, Handel, Haydn, Mendelssohn, and Ouseley.

A PERFORMANCE of Pattison's Cantata "The Miracles of Christ" was given at St. Stephen's, Twickenham, on the 13th ult. There was a large congregation, and an excellent rendering was given by an augmented choir of about fifty voices.

THE Surbiton Choral Society (Conductors: Mr. R. Sebastian Hart and Mr. Basil H. Philpott) gave an excellent performance of "St. Paul," on the 8th ult. The soloists were Miss Ethel Winn, Miss Bruce, Mr. Maskell Hardy, Mr. D. Harding, and Mr. Frank Ward.

MISS EDITH NUNN, daughter of Mr. John H. Nunn, Penzance, has received the annual singing prize, founded by the late London Musical Society, at the Royal College of Music, and competed for by the students of that Institution.

A PERFORMANCE of "The Messiah" was given by the Kyrle Choir on Wednesday, the 10th ult., at All Saints' Church, Mile End New Town. The soloists were Mrs. Stanesby, Miss Ellen Cooper, Mr. George Micklewood, and Mr. James Blackney.

STAINER'S "Crucifixion" was sung at St. Matthew's, Ealing, on the 3rd, 10th, and 17th ult. The solos were carefully rendered by Messrs. Edwin Bryant and Ben Grove. The choruses were sung by a choir of forty-eight men and boys. The Organist was Mr. Freeman Dovaston.

The Sinton-Dolby Scholarship, which was competed for at the Royal Academy of Music on the 13th ult., was awarded to Miss Bessie Dore, a pupil of Mr. Alfred J. Dye.

REVIEWS.

Songs. Composed by L. van Beethoven. The English version by the Rev. Dr. Troutbeck. Volume II.

[Novello, Ewer and Co.]

THE work now before us—a volume of the vocal masterpieces of Beethoven, published at a price which, before the days of cheap music, would have been willingly paid for an ordinary song—is an undoubted proof not only that an art once considered a luxury has now become a necessity, but that high-class compositions are eagerly sought for by those persons who were previously branded as the upholders of what was termed the "popular" style. Novello's "Vocal Albums" have done much towards educating the people to a knowledge of the gems of song which for years had been

scattered so far and wide as to be almost inaccessible to the general public; and we have little doubt that this—the latest addition to the series—will be warmly and universally welcomed. A few of Beethoven's songs are well known to the majority of intelligent amateurs; but there are a number of charming specimens of the composer's genius contained in this selection which, to some hearers, will, we are certain, have all the freshness of novelty, as well as the attraction of intrinsic beauty, especially when a good vocalist and a sympathetic pianist combine in their interpretation. Amongst these we may place the lovely musical poem "To the Beloved at a Distance"—divided into six songs, and known as the "Liederkreis"—which, although familiar to students, is so rarely heard, either in public or private, as to convince us that its publication in this volume will come as a revelation to the many now in search of the neglected treasures of the great composers. It is perhaps almost needless, where all is so good, to select a few songs for special praise; but we cannot resist the temptation of naming "Longing," "The Happiness of Friendship," "To Hope," "The Kiss," "The Quail's call," and "A Song in absence," rather because, in passing through the volume, we were conscious of lingering over the exceptional beauties of these numbers, than from any feeling of a desire to guide others in their choice. We may say, in conclusion, that the English version, by Dr. Troutbeck, is not only an admirable translation of the original German text, but that it bears throughout the utmost sympathy with the composer's setting of the words.

Damon and Phintias. A Dramatic Cantata for Male Voices and Orchestra. The music by Ebenezer Prout. (Op. 25.) [Novello, Ewer and Co.]

THE story of Damon and Phintias, the latter also called Pythias and Phytias, has been dealt with before for the purposes of the stage, but the present is the first attempt to convert the subject into a Cantata. In the process of this conversion, Mr. R. W. Bloor, the author of the libretto, has also changed the position of the characters, besides returning to the proper classical name for one of his characters. In the old story it was Damon who was condemned to death, but is granted a respite of three days on condition that his friend agrees to suffer for him if he does not return. In Mr. Bloor's version it is Phintias who stands in the position of the self-denying friend. This change, though it may be in perfect conformity with the design of the author of the libretto is as likely to lead to as much misunderstanding as the change of names from Damon and Pythias by which the majority of people have been accustomed to recognise the heroes of the beautiful story. By many the alteration will be counted as an affectation, the display of which might have been spared. The libretto contains no very striking imagery or diction, but it has served to inspire the composer to write some interesting music, and therefore the merit it possesses will be eclipsed by the purpose it serves. Mr. Prout has divided his music into two parts, the first taking place in the Palace of *Dionysius*, the second in the city of *Syracuse*. There are solos for *Dionysius* (bass), *Damon* (tenor), and *Phintias* (baritone), all of which are effectively written. The great strength of the work however lies in the choruses. For these the Cantata will doubtless become popular among the various societies or choirs of male voices. It was written for the Eglesfield Musical Society in Oxford, and the composer has dedicated the result of his labour to the body whose needs called it into action.

Musicians of all Times: A Concise Dictionary of Musical Biography. Compiled by David Baptie.

[J. Curwen and Sons.]

IN the preface, or as it is quaintly called, the "foreword," the compiler states his aim in producing the work. He calls it an "outline" dictionary of musicians of all ages and countries, and in all departments of the art, on a very much larger scale than has ever been attempted hitherto, as the work contains nearly 12,000 names. Small as is the space given to each musician, it has generally been contrived to compress into it—(1) the period, (2) the country to which he belongs, and (3) the department in which he has worked. This exactly describes the book, which is a monument of patient and conscientious labour. The information given

is for the most part trustworthy, and in many cases is brought up to date. The musician who wishes to remind himself of the period and the country of any musician will find the book remarkably handy and correct. That it is not absolutely perfect is no discredit to the compiler, who appears to have taken all possible pains to be accurate. The sources of information are not always complete, yet our author seems to have used every effort to make his statements logical where probability was against the reasonableness of accepted accounts. Where conflicting assertions could not be verified, the information given is marked as questionable. On the whole, the book is good, and if it contain a number of names whose holders have done little or nothing for art, their insertion in the pages may be accounted for probably by the conscientious desire of the compiler to omit no one who had done something in the way of adding to the stores of musical works, rather than from a desire to swell the lists for the sake of making a book.

Six Two-Part Songs. For Solo Voices (or Female Chorus), with accompaniment for the Pianoforte. Compiled by Charles Wood. [Novello, Ewer and Co.]

THE announcement on the title-page that these songs have an "accompaniment for the pianoforte" by no means indicates their character; for, as a rule, the instrumental is as important as the vocal portion of the composition, and the due rendering of each, therefore, demands as much care and artistic feeling from the pianist as the singers. In all cases the words have been selected from the best poets. Milton's "Now the bright morning star," which commences the volume, has a melodious subject, the effect being much enhanced by a light staccato accompaniment, the figure of which is preserved throughout. Herrick's "To Daffodils" flows on in true sympathy with the poetry, a quiet pianoforte part and simple harmonies giving proof that the composer has no desire to display his musical acquirements at the expense of the author. "La Fileuse" (poetry by Julian Fane) commences with a whirling accompaniment of semiquavers in triplets, the contrast where the wheel is stilled for the night being extremely effective. "Evening" (words by John Fletcher) is wedded to a charming pastoral subject, the changes of key and time being throughout in true sympathy with the poetry. Of the two remaining pieces—"Young and old," to Walter Scott's words, and "Under the greenwood tree" (Shakespeare)—we need only say that they are fully worthy of their companions, the latter, especially, being certain to become a favourite, if sung with the true feeling of the poet. The refinement of these Part-songs may perhaps be more felt when sung by solo voices; but they are in every respect admirably adapted for a well-trained female chorus.

Selected Pianoforte Studies. By Carl Czerny. Arranged in systematic order, with Critically Revised Text, Fingering, Marks of Expression, and with Preface by Heinrich Germer. [Novello, Ewer and Co.]

THIS excellent selection of Exercises—published also in Copenhagen and Leipzig—will be found most valuable to all who train their pupils upon a well-defined plan. The editor, in his preface, truly says that "to simply reprint the old editions of Czerny's Studies would not be in accordance with the spirit of the time"; but it was no doubt a difficult task to issue them in a classified order, as the materials were contained in various volumes published at different times, and often used by masters rather more in consequence of their popularity than of their usefulness in the several stages of a student's development. The work before us is divided into four volumes, the first containing "Fifty Small Studies for the Upper Elementary Grade" and "Thirty-two for the Lower Middle Grade"; the second, "School of Velocity for the Middle Grade" and "Special Studies for the Middle Grade"; the third, "School of Velocity for the Upper Middle Grade" and "Thirty-six Octave Studies for the Middle and Upper Grade"; and the fourth, "School of Legato and Staccato for the Advancing Upper Grade" and "The Art of Developing the Fingers for the Upper Grade." All the Exercises chosen are admirably adapted for their purpose, and much care has been taken with the fingering, in many cases a thorough revision of the old system being employed, and with very happy results.

Twenty-one Hymns with Tunes. Written and composed by Lady Blount.

[London Music Publishing Company, and of the Authoress, Rond Hill Crescent, Brighton.]

THE music of these hymns is of the simplest kind, such as would be likely to make a ready and easy impression upon the minds of those whose sympathies it was desired to enlist. There are no complicated harmonies in the arrangements, and therefore the melodies are fitted with conformable accompaniments. The words are distinguished by seriousness of purpose rather than by a very elevated poetical aim; but if they succeed in awakening a like earnestness the best part of their intention will doubtless be achieved.

Original Compositions for the Organ, No. 109 (Introduction and Variations). B. Haynes.

[Novello, Ewer and Co.]

THIS is an elaborate and exceedingly clever piece. The introduction itself is very imposing and effective, and at its close the pedals give out a ground bass upon which a series of variations, gradually increasing in difficulty and ingenuity, is founded. By way of variety, the theme then appears in the treble, and later still it is subjected to variations on its own account. The final peroration is admirably worked up, and we cannot do better than heartily recommend Mr. Haynes's composition to the notice of those who are called upon to give Recitals.

FOREIGN NOTES.

THE Victoria Jubilee Church, which is dedicated to St. George, and is situate in the Rue des Bassins, in the fashionable quarter of the Arc de Triomphe in Paris, was consecrated for divine worship on Friday, the 5th ult., by the Right Reverend Lord Bishop Wilkinson, D.D., Coadjutor to the Bishop of London. The service, at which their Excellencies Lord and Lady Lytton, the Lady Wallace, and many English clergy were present, was fully choral, the prayers being intoned by the Chaplain, the Rev. G. Washington, M.A., and the sermon being preached by the Bishop. The Te Deum was sung to Dr. Steggall's setting in A, the Anthem was "Come, Holy Ghost," by Attwood, and Merbecke's music was sung to the Nicene Creed. An efficient choir has already been brought together, and full Cathedral services will be conducted every Sunday in this new and beautiful church, which will now take its stand as the finest specimen of Anglican architecture in Paris. The Anthem on Palm Sunday was Elvey's "Daughters of Jerusalem," and on Easter Day, Stainer's "They have taken away my Lord."

During the forthcoming Paris Exhibition a series of operas, composed during the period of the Great Revolution, is to be given at the Grand Théâtre de l'Exposition, under the auspices of MM. Lacôme, Paravey, and Danbé. "Le Théâtre pendant la Revolution," under which title these interesting historical performances are to be known, will comprise the following works—viz., "Le Barbier de Seville" (Paisiello, 1788), "Raoul de Créqui" (Dalayrac, 1789), "La Soirée orageuse" (Dalayrac, 1790), "Nicodème dans la lune" (Cousin Jacques, 1791), "Les Visitandines" (Devienne, 1792), "La Patrie carrée" (Gaveaux, 1793), "Les Vrais sans-Culottes ou l'hospitalité républicaine" (C. Lemoine, 1794). The performances will take place once a week, and the series will be repeated three times in the course of the Exhibition.

Henri Litolf's opera "Les Templiers," with a German adaptation of the libretto by Herr Ferdinand Gumbert, has just met with a conspicuous success at the Brunswick Opera. The interesting work of the veteran French composer is constructed on the lines of the old Grand Opéra, and was first brought out at the La Monnaie, of Brussels, in 1886.

The annual meeting of the Society of German Musicians will be held this year at Wiesbaden, from the 27th to the 30th of next month. The following works will obtain a hearing in the course of the proceedings—viz., Brahms's "Deutsches Requiem," Berlioz's "L'enfance du Christ," Wagner's "Liebesmahl der Apostel," a Symphonic Fantasia entitled "Aus Italien," by Richard Strauss, and Variations for violin and orchestra, by Dr. Joachim.

The sketch of the libretto for an historical opera, from the pen of Richard Wagner, and emanating from the years 1841 and 1843, has just been published for the first time in the *Bayreuther Blätter*. It is entitled "Die Sarazenen," and is alluded to by Wagner himself in his semi-autobiographical "Mittheilung an meine Freunde."

The first movement of a hitherto unknown Piano-forte Concerto by Beethoven was introduced to the Viennese public at the last Philharmonic Concert of the season, on the 7th ult., by Herr Josef Labor. The movement (in D major) was not long since discovered, in private possession, by Dr. Guido Adler, of the German University of Prague, there being no doubt of its authenticity, and of the fact that it emanates from the period of 1788-1793, the influence of Mozart being throughout in the ascendant.

A correspondent writes to us from Berlin: "The Royal Opera here produced its first novelty of the season, on April 9, in Emil Naumann's posthumous opera 'Loreley,' the libretto by the well-reputed poet, Otto Roquette, the charming singer of 'Waldmeister's Brautfahrt.' The result was a *succès d'estime*, due to the reputation, chiefly as a musical author, achieved by its composer, and in a not inconsiderable measure also to the admirable scenic effects suggested by the work, and taken full advantage of by the management. The singers, including Frau Sucher as the heroine, moreover, did their best to ensure an ephemeral success for an otherwise weak and unprofitable production."

A new opera, "Don Manuel," by Richard Heuberger, has just been performed with much success at the Leipzig Stadt-Theater. The composer is a thoroughgoing disciple of the Bayreuth reformer, and his present work is said to be constructed musically somewhat upon the lines of "Tristan und Isolde."

Capellmeister Fischer, of Gotha, has written an opera entitled "Iolantha," which is to be first performed during next autumn at the Coburg Hof-Theater.

"The Polish painter, M. Kwiadowski," says the *Neue Zeitschrift für Musik*, "has painted a picture the subject of which is Chopin's Polonaise (Op. 61)—i.e., the circumstances of its origin, 'as related by Chopin himself.' This 'Fantaisie-Polonaise,' on account of its extraordinary technical difficulties and enigmatical purport, is not often performed. It is a phantasy in a pathological sense, the fancy of one fever-stricken, before whose eyes weird and alluring figures are flitting past in rapid succession. Liszt, the enthusiastic admirer of Chopin, in speaking of this composition, considers the work to appertain to the sphere of pathology rather than to that of art."

A three days' music Festival is announced to be held at Hamburg in September next, and preparations are already on foot at the hospitable Hanse town in order to render the undertaking a complete success.

The Emperor William II. has, it is stated, signified his intention to be present at two of the forthcoming Bayreuth performances of Wagnerian opera, to be inaugurated on July 21 next.

Upon the highly successful completion, at the beginning of last month, of the fourth performance of the entire "Nibelungen" Tetralogy at St. Petersburg, Herr Angelo Neumann proceeded with his company to Moscow, where the representations of Wagner's gigantic work were resumed on the 6th ult., with equally satisfactory results.

At a Concert recently given at Leipzig, a talented English singer, Mrs. Legge, was highly appreciated by the audience in songs by Brahms, Tschaiakowsky, Wagner, &c., the local press being likewise full of praise of the lady's sympathetic voice and artistic qualities.

The name of the young English pianist whose performance was so much appreciated at a recent Concert in Homburg, is Howgrave, and not Hongrave, as inadvertently stated in our last issue.

M. Massenet is engaged upon the composition of a new opera entitled "Esclarmonde," the libretto of which, from the pen of MM. Blau and Gramont, is founded upon an old French romance.

Hector Berlioz's opera "Béatrice et Bénédict" is just now being successfully produced, with the original dialogue converted into recitatives by Herr Felix Mottl, both at Carlsruhe and Baden-Baden. The same composer's "Benvenuto Cellini" is about to be produced by the Imperial Opera of Vienna, an increasing interest in Berlioz's

operatic works being manifest in German musical circles generally.

Marie Joachim, a daughter of the great violinist, has just made a successful *début* in the rôle of *Elizabeth*, in Wagner's "Tannhäuser," the result of which has been a permanent engagement of the young artist at the Elberfeld Stadt-Theater.

Arrigo Boito, the composer of the successful opera "Mefistofele," and author of the "book" of Verdi's "Otello," has just completed a new operatic libretto entitled "Farnese," to be set to music by Signor Polumbo.

M. Gounod has been officially requested to set to music the Cantata "Quatre-vingt-neuf," for the composition of which a competition had been instituted, without, however, yielding a satisfactory result. The veteran French master has accepted the task, and the Cantata is to be performed on the occasion of the distribution of prizes to be awarded by the Exhibition authorities.

The Belgian composer, M. Tinel, of Mecheln, has just completed a new national Oratorio, entitled "Genoveva of Brabant," the first performance of which, probably at Brussels, is looked forward to with some interest.

A memorial tablet has just been affixed to the house, Piazza Roma, No. 1, at Cremona, where for many years Antonio Stradivarius constructed his famous violins, and in which also he died on December 18, 1737.

In commemoration of the centenary of the death of Padre Martini, the famous musical savant, the municipality of Bologna has undertaken the publication of the extensive correspondence carried on between the Padre and a number of his distinguished contemporaries, including sovereigns, princes, and artists of various countries. The first volume of this important publication, comprising the years 1732-1755, has just been issued by N. Zanichelli, of Bologna.

The death is announced, at Dresden, on March 30, of Moritz Fürstenau, the eminent flute-player, custodian of the Royal Musical Library at Dresden, and author of some highly meritorious works concerning the history of the Dresden Hof-Theater. Fürstenau was a member of the orchestra at the period of Wagner's conductorship at the Hof-Theater at Dresden, and was among the earliest admirers of the Bayreuth master's genius. It was Anton Fürstenau, the father of Moritz, likewise a virtuoso on the flute, who accompanied Carl Maria von Weber on his fatal visit to London. The deceased artist had attained his sixty-fifth year.

Paul René Baillot, an excellent pianist and violinist, for many years professor of the pianoforte at the Paris Conservatoire, and a highly esteemed teacher, died at the French capital on March 28, aged seventy-six. He was the son of Pierre Baillot, the celebrated violinist, and author, in conjunction with Rode and Kreutzer, of the famous "Méthode de Violon," adopted by the Conservatoire.

Louis Messemakes, pianist and composer, one of the earliest pupils of Liszt, died recently at Ixelles-les-Bruxelles, aged seventy-nine.

The *doyen* amongst Spanish music publishers, Andres Vidal, born in 1807, at Barcelona, died last month at Madrid.

Francesco Federico Monari-Rocca, an excellent operatic baritone, well known to London amateurs, died recently at Bucharest, at the age of seventy-two.

An exhaustive catalogue of the important musical section of the Municipal Library of Breslau, compiled by Dr. Emil Bohn, is shortly to be published.

CORRESPONDENCE.

ACCENTUATION.

TO THE EDITOR OF "THE MUSICAL TIMES."


SIR,—I wish the attention of our Church composers could be called to a serious error in setting the Te Deum in one place; also the Nicene Creed. Beginning with the general statement that the *chief* accent of a syllable should fall on the *first* count of a measure, we see this violated over and over again in the word "Sabaoth." The accent is almost invariably on the *first* syllable when set to music. It is a Hebrew word, not even translated. Gesenius, in his Hebrew Grammar (§ xv. 2), says, "In most words the tone


is on the last syllable, more seldom on the penultima. On the third syllable from the end (antepenultima) the chief tone never stands."

I have examined every place in the Hebrew Bible where the word occurs, and I do not find the word in *any* place with the *long* vowel point. The strong accent is always on the second syllable, thus, "tse-BA-oth."

I have been looking at some recent Te Deum music of English and a few prominent American composers to see the usage. Out of forty-eight I find only fifteen placing the second syllable on the chief note. Composers, too, are not consistent with themselves. In one Te Deum they will enforce the second syllable, and in another the first. It may seem a small matter to criticise, but I think if one word may be mispronounced in singing, why not another?

In the Nicene Creed occurs a *theological* error in setting to music. The truth, "God of God, Light of Light, Very God of Very God," as *usually* treated, makes the Saviour

above the Father; thus,  &c. If "of" has any meaning at all there, it stands for "from"—God *from* God, and the whole phrase should be so accented; thus,

 &c. I find some composers rather make

a compromise, notably Field and Tours, by giving an equal accent, as it were, to all; but still, theologically, it would be more correct to emphasise the "of," as explaining the previous section, "Only begotten Son of God."

A CLERGYMAN OF THE AMERICAN CHURCH.

Rectory of Trinity Church, Lowville,
Lewis Co., N.Y.

THE LATE SIR FREDERICK OUSELEY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In these days of scholarships in memory of eminent musicians I hoped to have seen ere now some public suggestion as to worthily commemorating the valuable services to musical education and to Church music rendered by the distinguished Oxford professor recently deceased.

It will naturally occur to many of his admirers that by his foundation of St. Michael's College, near Tenbury, to which he gave his heart and his fortune, he has himself raised a noble monument—which it is earnestly to be hoped will be permanent—of the unselfishness and charity which were his characteristics.

But I think it must have also occurred to his musical friends that the existence of that interesting establishment ought not to preclude commemoration in the form adopted in this country in the case of some other great musicians, both native and foreign, including recent professors of music at the University of Cambridge. And it seems to some of us desirable that the authorities at Oxford should be approached regarding foundation and endowment at that University of a bursary or scholarship for special benefit of students exhibiting marked proficiency in branches of the art in which Sir Frederick was such a master—namely, in canon, counterpoint, and fugue.

It will be generally acknowledged that, after thirty-four years of eminent services to his University, during which period he was enabled so greatly to raise the standard and the worth of degrees in the faculty of which he was professor, he has earned a claim for the most permanent and beneficial form of memorial that can be raised in his honour. And in advancing a movement in this direction, which ought not only to be academic, but national, his friends and others, while striving to perpetuate the memory of one who since his undergraduate days at Christ Church has been a renowned ecclesiastical composer, and who possessed masterly ability as an organist, would feel that they were not only promoting lasting remembrance of a distinguished musician, but of a sound Churchman, of a true gentleman by birth and education, and of a genial and faithful friend, whose sterling qualities of head and of heart have for so many years secured general esteem for the name of Frederick Arthur Gore Ouseley.—Yours faithfully,

HERBERT OAKELEY.

Cologne, April 20.

[We quite endorse Sir Herbert Oakeley's views on the subject of commemorating the deceased Professor so much

beloved in life by the foundation of a Scholarship at Oxford, the result of a national subscription. But it is possible that the memorial which would have been most gratifying to Sir Frederick would be effected by enlarging the scope of the educational scheme carried on at St. Michael's, Tenbury, by a further endowment of the College, for the establishment of which Sir Frederick spent so much of his personal energy and his private means.—Ed. M. T.]

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CYMRU.—It would be best for you to write the Principal of the Royal Academy direct.

J. H. C.—Your best plan would be to fix in your mind upon the Cathedral organist to whom you would like to be apprenticed, and to write to him for terms and conditions.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—During Lent two performances of Stainer's *Crucifixion* have been given in St. Michael's Church by the choir. The solos were taken by Messrs. Ivey, Skelhorn, and Hellier, and the whole was rendered under the direction of Mr. J. A. Munday, the Organist and Choirmaster.

ALNWICK.—At a special service held in the Parish Church, on Monday, the 13th ult., a fine rendering of Stainer's *Crucifixion* was given by the choir of the church, under the direction of Mr. C. Stanley Wise. The singing in both solos and choruses attained a high level of excellence, and the work was followed attentively throughout by a large and devout congregation. The soloists were Master A. Wilcox, Messrs. Cunningham, Orange, J. Orange, and White.

ASHTON-UNDER-LYNE.—Handel's Oratorio *Jephtha* was performed by the Philharmonic Society in the Skating Rink, on the 3rd ult. The principal singers were Miss Agnes Wilson, Miss Dews, Mr. Edward Lloyd, and Mr. Tufnell. The performance was highly appreciated by a large audience. Mr. Irvine Dearnaley, Organist of the Parish Church and Director of the Manchester Gentlemen's Glee Club, conducted.

BERKHAMPTSTEAD.—Stainer's setting of the Communion Service, and the *Christus* of Mendelssohn, were performed in Berkhamstead Church, on the 15th ult., by the Church Choral Society, under the conductorship of the Rev. C. J. Langley, M.A. The singers gave evidence of the most careful training and intelligent appreciation of the force and meaning of the various passages. The Priest's part in the "Miserere mei Deus" was sung by the Rev. W. G. Elnor. The solos in the *Christus* were taken by Master Pitkin, Messrs. Loxley, Ward, C. Timson, and T. Hunt. Mr. Gatward, the Organist of the Church, played the accompaniments, and he also gave Mendelssohn's Fugue in D minor at the conclusion of the service.

BLOFIELD.—An Organ Recital was given in the Parish Church, on the 23rd ult., by Dr. Frank Bates, Organist of Norwich Cathedral, being the occasion of the opening of the new organ by Messrs. Norman Bros. and Beard, of Norwich. The programme was well rendered to a large and appreciative congregation.

BRIGHTON.—The Sacred Harmonic Society commenced its forty-fourth season on March 23, with an excellent performance of Gounod's *Messe Solennelle* and Haydn's *Creation*, Parts 1 and 2. The principal performers were Miss Linda Rivers, Mr. James Gawthrop, and Mr. Andrew Black, the latter of whom took the place of the late Mr. Vaughan Edwards, whose illness terminated fatally only a day or two before the Concert. The works were rendered throughout in masterly style, the Mass especially producing a marked impression upon the audience. The orchestra consisted of forty-eight performers, under the leadership of Mr. W. Baker. Mr. P. Starnes presided at the organ, and Mr. Robert Taylor conducted. — At the Church of St. Michael and All Angels, Stainer's *Crucifixion* was performed on each of the first three Sundays in Lent, and on Palm Sunday the first part of Haydn's "Passion"; the whole of the "Seven last words" being given at a very solemn service on Good Friday evening, the principal soloists being Miss Maud Bond, Miss Edith Hands, Mr. A. Maurice, and Mr. Douglas Lott. The accompaniments were efficiently rendered by a small orchestra, under the direction of Mr. R. Taylor, Choirmaster of the Church, Miss Ellen Jarman presiding at the organ. On Easter

Day, Weber's Mass in G was given in the same complete manner, with Miss E. Frowd as principal soprano. These services, in addition to special preachers, have drawn together large congregations. — Three interesting Lectures have been given at the School of Music, by Mr. Henry Davey, upon Musicians of the Nineteenth Century, the first being devoted to Beethoven, Weber, and Spohr; the second to Schubert, Mendelssohn, Chopin, and Schumann; the third dealing with Wagner and the living composers, Grieg, Rubinstein, Dvorák, Verdi, Sgambati, Gounod, Chaminade, Corder, Mackenzie, and Sullivan, thus representing composers of all nationalities. The illustrations were well rendered by the students of the School. — The Musical Fraternity held the last Smoking Concert of the season at the Old Ship Assembly Rooms, on Saturday, March 30. Dr. Alfred King occupied the chair, and several compositions were given for the first time at this as at the previous Concerts of the Fraternity. Among the performers were Mr. F. Corder, Dr. F. Sawyer, Messrs. R. Taylor, George Perren, C. T. West, Crapps, Baker, H. Davey, and many other prominent members of the profession who have banded themselves together as a musical brotherhood with the most beneficial results, both socially and musically.

BURNLEY.—A very good performance of Gaul's Cantata *Ruth* was given in Bethesda Chapel, on the 7th ult. The solos were entrusted to Misses Horner and Wilkinson, and Messrs. Berry and Arnold. The choir acquitted themselves very creditably, the accompaniments were very well given on the organ by Mr. E. Dunkerley, and Mr. Pollard was an efficient Conductor. — A miscellaneous Concert, under the auspices of the Co-operative Society, was given in the Mechanics' Institution, on the 13th ult. Miss Fredericka Taylor sang Stanford's "There is a bower of roses" and Handel's "Oh, had I Jubal's lyre," in an artistic manner. Mr. Seymour Jackson met with his usual success. Messrs. de Jong and S. Speelman, jun., contributed solos on the flute and violin respectively, and Mr. Higson was a careful accompanist. — The Easter Services at the Parish Church consisted of full Morning Communion and Evening Offices. The music selected was Stainer in B flat. The Introit in the Communion Service was Mendelssohn's "O come every one that thirsteth," and the Anthem in the evening was Wesley's "Blessed be the God and Father." The whole of the music was given by the choir in their usual efficient manner. — At Holy Trinity, Mr. Watson had selected Best in D for the Communion Service, and Trimmell's "The Lord is King," in which, as also in some well-known hymns, the Choir appeared to the best advantage.

CATERHAM.—A successful Concert was given in the Lecture Hall, Harestone Valley, on Wednesday, the 3rd ult., by the Caterham Valley Choral Society. The first part of the programme consisted of Alfred R. Gaul's historical Cantata *Joan of Arc*. The solos were taken by Miss Selina Quick, Mr. Charles Rose, and Mr. Harold Savery. The choruses were given with great spirit and showed signs of careful training. In the second part Miss Harland gave a recitation with great feeling and pathos. Miss M. Winter was at the pianoforte and Mr. F. Higgins at the harmonium. Mr. C. Hunt was the Conductor.

CIRENCESTER.—The Choral Society gave their Annual Concert in the Corn Hall, on the 23rd ult., when a selection from Handel's *Samson* and Rossini's *Stabat Mater* was performed. The principals were Miss Kate Fusselle, Miss L. Franklin Higgs, Mr. John Probert, and Mr. Egbert Roberts. Mr. E. G. Woodward was leader of the band, with Mr. Edward Brind, Conductor.

COCKERMOUTH.—The Harmonic Society (under the *bâton* of Mr. P. T. Framer, of Keswick), numbering 130 voices, gave an able rendering of Haydn's *Creation* in the Drill Hall, on Tuesday evening, the 9th ult. The band, selected from Sir Charles Halle's orchestra, was ably led by Mr. F. W. Schofield. The principals were Miss Conway (of Manchester), Mr. E. Kemp (of Lichfield Cathedral), and Mr. J. Nutton (of Durham Cathedral).

COTON HILL, STAFFORD.—On Wednesday, the 24th ult., Mr. R. E. Parker, Organist of Denstone College, gave an Organ Recital in the beautiful little chapel of the Institution. The programme was selected from the works of Mendelssohn, Guilmant, Bach, Batiste, Tours, and other celebrated composers. The concluding Recital of the season is kindly promised by the Rev. Hylton Stewart, M.A., Precentor of Chester Cathedral.

DEMERARA.—The twelfth Concert of the Musical Society was given on March 12, in the Philharmonic Hall. The first part of the programme opened with Fox's Cantata *The Jackdaw of Rheims*, words from the "Ingoldsby Legends." The soloists were Miss Ida Pinkerton, Miss Pinkerton, and Messrs. J. Brown and F. A. Sherlock. The choral numbers were admirably rendered. The soloists in the second part were Mesdames Stephenson and Cunningham, Miss Reeder, Mr. Semple, and Mr. Percy Hemery (violinello). A part-song and chorus were also sung. Mr. E. F. Bourne acted as accompanist, and Mr. Colbeck was Conductor.

FOLKESTONE.—On the 23rd ult. an Organ Recital was given at Holy Trinity Church, by Mr. Edgar Pettman, F.C.O., Organist of St. Mary, Kilburn, on the new organ just erected by Messrs. Bishop and Son. The programme included the Processional March (*Callirhoe*), by Dr. J. F. Bridge, and pieces by Liszt, J. S. Bach, W. S. Bennett, Krebs, E. Pettman, Handel, Schumann, and Mendelssohn.

FROME.—On the evening of Good Friday a Concert of sacred music was given at the Wesley Chapel, under the leadership of Mr. T. Grant, Organist at that place. The programme consisted of Rossini's *Stabat Mater* and selections from Handel's *Messiah*. The soloists were Miss E. Walton, Miss Flora Edwards, Mr. S. Boyce Creak, and Mr. D. Harrison.

GREAT MALVERN.—On Thursday evening, March 28, the North Malvern Choral Society gave a performance of *The Messiah*. The band and chorus numbered 270 performers. Mr. W. Higley conducted. The band was led by Mr. E. Elgar. The solos were sung by Mrs. Mason, Miss Dews, Mr. Kemp, and Mr. H. Brown. Solo trumpet, Mr. McGrath.

HULL.—Handel's Oratorio *Samson* was performed by the St. Cecilia Musical Society, at the King Street Co-operative Hall, on March 26. The principal vocalists were Miss Chadderton, Miss Ravell, Miss Hartley, Mr. E. Duxbury, Mr. R. M. Sixsmith, and Mr. J. H. Davenport. The choruses were well taken up and admirably sustained, whilst the band, composed of local instrumentalists, performed in a highly satisfactory manner. Mr. J. F. Slater, F.C.O., was the Conductor.

ILFORD.—On Friday evening, the 12th ult., the combined choirs of Ilford and Chigwell Churches performed Stainer's *Crucifixion* at Ilford Church. Mr. F. Brand conducted, and Mr. Riding, F.C.O., presided at the organ. The chorus parts were impressively rendered by the well trained choir, and the solos were given with good effect by Mr. H. Clinch, Mr. H. S. Dean, and Mr. Patrick. The work was also given, with the same soloists, Conductor, and Organist, at Loughton Parish Church, on the 3rd ult., and at Barking-side on the 9th.—The chorus and band of the Vocal Union (the latter with professional assistance) gave a performance of sacred music in the Reading Room on Good Friday. The programme included Mozart's First Mass, Gounod's "By Babylon's wave," and Haydn's "Insane et vanæ curæ" ("Distracted with care"). Soloists, Madame Eugenia Morgan, Miss Carrie Cunow, Mr. Henry Mason, and Mr. Hilton Carter. Leader, Miss Eva Haynes; Conductor, Mr. A. Storr.

KEIGHLEY.—The Musical Union gave a performance of Macfarren's Oratorio *King David* in the Mechanics' Institute, on the 9th ult. The chorus numbered 200 and the band fifty-four performers. The soloists were Madame Barter, Miss Meredyth Elliott, Mr. Philip Newbury, and Mr. Herbert Thorndike. Madame Frost played the harp obbligato parts. Mr. R. H. Moore was the Organist and Mr. W. H. Summerscales conducted.

KESWICK, CUMBERLAND.—The *Creation* was given in the Parish Church on Wednesday evening, the 10th ult., in a most brilliant manner, by the Choral Society, under the conductorship of Mr. P. T. Freeman. The band, selected from Sir Charles Hallé's orchestra, was under the leadership of Mr. F. W. Schofield. The principals were Miss Bessie Holt, Mr. E. Kemp (of Lichfield Cathedral), and Mr. J. Nutton (of Durham Cathedral). The band and chorus numbered 130. The fine organ was happily handled by Mr. Fogg, Organist to Hallé's orchestra at the Free Trade Hall, Manchester.

LEEDS.—On Thursday evening, the 4th ult., Dr. Spark's Oratorio *Immanuel* was rehearsed for the first time in public. The first part, finished some time ago, has been given in Leeds and in many of the principal towns in England and Scotland. The choral writing all through is good, several of the numbers showing a complete command of all the musical resources necessary to a proper development of the subject. The solos were sung by Miss Annie Hoyle, Miss Chadwick, Mr. Browning, Mr. Jackson, Mr. Briggs, and Mr. Kemp. The chorus singing was in every respect satisfactory. Dr. Spark presided at the grand pianoforte, and the organ obbligato, in the hands of Mr. Marsden, the Organist of Batley Church (a former pupil of Dr. Spark's), was all that could be desired, but the want of an orchestra was much felt.—On the 8th ult. Mr. Alfred Giessing gave a Concert of classical music at the Philosophical Hall. The two Quartets which formed the staple of the programme were Beethoven in C minor (Op. 18, No. 4) and Haydn in G minor (Op. 74, No. 3). A contrast to these superb works was afforded by an Andante from a Quartet (Op. 37), by Emil Hartmann. All three pieces were played by Messrs. A. Eckener, Brookes, J. Gutfeld, and Giessing, with a refinement and a perfection of *ensemble* which can only be attained by artists possessing unanimity of feeling and constantly playing together. An agreeable relief to the instrumental music was afforded by the capital singing of the Leeds Select Choir, under Mr. Alfred Broughton.

LEICESTER.—The Fourth Saturday Popular Concert (Third Series) was given in the Temperance Hall, on the 13th ult. Mrs. Robert Faire, Miss Evelyn Lewis, and Mr. Musgrove Tufnail were the vocalists, Miss Adelina Dinelli was solo violinist, and Mr. C. H. Allen Gill was solo violinist. There was also a full band of 120 performers, leader, Miss Dinelli. The accompanists for the evening were Mr. J. Garner, Mr. P. Hanford, and Miss Newton. The Concert was under the direction of Mr. J. Addison Adcock.

MAIDSTONE.—The Choral Society (Mr. H. F. Henniker, Mus. Bac., Conductor) concluded its season on the 8th ult., with a performance of Haydn's Oratorio *Creation*, in the Corn Exchange. The chorus was about a hundred strong, the parts being nicely balanced. There was an orchestra of about thirty performers, led by Mr. F. W. Durnall, and the soloists were Miss Kate Norman, R.A.M., Mr. H. Stubbs (Chapel Royal, Windsor), and Mr. Musgrove Tufnail.

NEWCASTLE.—A performance of Hamish MacCunn's Cantata *Bonnie Kilmeny* was given on the 5th ult., by Mr. T. Albion Alderson's Amateur Choir. The solos were sung by Miss Strathearn, Mr. T. H. Armstrong, and Mr. T. L. Campion. Misses Cooper, Fogg, Glanville, and Mr. A. P. Alderson were the pianoforte players. Signor Numa Zablaw was the leader of the band, the Rev. J. M. Courtenay the Organist, and Mr. T. Albion Alderson the Conductor.—One of the most important Concerts of the past month was that given by the Amateur Vocal Society, combined with the Northumberland Amateur Orchestral Society, on the 8th ult., under Dr. Wm. Rea, when Prout's dramatic Cantata *Alfred* and a new Chorus by Dr. Rea, "To Spring," were given. Dr. Rea's work was composed for this Concert and may be spoken of in terms of praise. The piece is short, but it is tuneful and graceful from beginning to end. At the close of the performance the applause was so great that the Chorus had to be repeated.—Mr. George Dodd's excellent Choir gave a selection of Oratorio Gems at Gateshead, on the 9th ult., and also a capital performance of Mendelssohn's *Athalie* at Newcastle, on the 16th ult.

NICE.—Mr. Arthur Jarratt gave his second Organ Recital at the Church of the Holy Spirit, on March 21. A well rendered programme was thoroughly enjoyed, Lemmens's "Storm Fantasia" being a special feature. The vocalists were Mrs. Jarratt, Miss Olive Barry, and Mr. C. H. Buckman.—The Choral Society's Annual Concert took place on March 25. The programme included Gaul's *Holy City* and a miscellaneous selection. The performance proved a great success, the members never having sung so well before. At the close the Conductor, Mr. Arthur Jarratt, was presented with a handsome laurel wreath as a mark

of appreciation of his able services. The soloists, Mrs. Jarratt, Miss Devine, Miss Barry, Mr. Aspnall, and Mr. C. H. Buckman, were deservedly applauded. Mr. F. C. Fairbanks contributed some pianoforte solos which were greatly appreciated, and was ably supported by Mr. Jarratt in Liszt's "Fantasie Hongroise" for two pianofortes.

PEEL (ISLE OF MAN).—On Thursday evening, the 4th ult., a performance of Stainer's *Crucifixion* was given in the New Church, under the direction of Miss Wood, A.C.O., the Organist. The tenor solos were allotted to Mr. Barlow, the bass solos being judiciously sung by Dr. Friend and Mr. Corris. Mr. Harry Wood rendered important assistance with his violin, and Miss Wood and her choir are to be congratulated on the general success of their efforts.

RAMSGATE.—The second annual performance of Stainer's *Crucifixion* took place in St. Paul's Church, on Monday, the 8th ult. The soloists were Messrs. C. F. Rowe, H. Ashdown, and Mr. George Lander, all of whom acquitted themselves in a manner worthy of the highest praise. Mr. W. H. Higgins, of Broadstairs, presided at the harmonium, Miss S. S. Rose at the pianoforte, and Mr. Arthur Larkin at the organ. The choruses were well rendered. Much praise is due to the vicar (Rev. C. E. Eastgate) for the able manner in which he conducted the Oratorio and for his enterprise in promoting these services for the people.

SHREWSBURY.—A meeting was held on the 23rd ult. in connection with the newly-formed Welsh Musical Association, Mr. John Thomas presiding. It was resolved to have a representative in all the principal towns in Wales, with a view to discovering musical talent; that membership should not be restricted to the Welsh nation; and that the first annual meeting be held at Brecon during the Eisteddfod week, at which ten papers are to be read by members of the Society.

SOUTHPORT.—A Concert was given by the Southport Musical Guild in Cambridge Hall, on Thursday, the 11th ult. In the works performed—Handel's *Acis and Galatea* and Mendelssohn's *Athalie*—the choruses were admirably rendered. Mr. Hudson was the Conductor. The principals were Miss Hudson, Miss Wilkinson, Mr. Leyland, and Dr. Newsham.

SOUTHWELL.—The Easter Services at Southwell Minster were on a larger scale than usual. The regular choir was augmented by the members of the Choral Society, making a total of about seventy voices. The most telling and effective portion of the Sunday afternoon service was the performance of "Worthy is the Lamb" and "Amen" Choruses. These were given with spirit and precision, evidently the result of excellent training on the part of the Organist, Mr. R. W. Liddle.

STAINES.—On Wednesday, the 2nd ult., the Choral Society gave a performance of *The Messiah* at the Town Hall. The principal vocalists being Miss Hilda Coward, Miss Dorothy Foster, Mr. H. Stubbs, and Mr. F. C. Bevan. The chorus and orchestra numbered about 130, all members of the Society. Mr. H. Dancy was the Organist and Mr. G. F. Huntley, Mus. Bac., Cantab., the Conductor.

SURBITON.—A special Lenten Service was held in St. Mark's Church on Friday, the 12th ult., at which Bach's Passion Music (St. John) was given by the Harmonic Society. The congregation joined in singing the chorals, and the service, which was the first of its kind ever given here, made a great impression. The difficult choruses, especially "Lord our Redeemer" and "Art Thou not," were sung with remarkable precision. The Conductor was Mr. J. Maude Crament, Mus. Bac., Oxon., Organist of St. Paul's, Kensington. The solo portions of the work were sung by Miss Derry and Master Underhill, Mr. Arthur Coward, Rev. A. H. Murray, Mr. Randolph Coward, and Mr. J. P. Trew, jun. The accompaniments were given on the organ and pianoforte, presided over respectively by Mr. T. Pettit, Organist of St. Peter's, Cranley Gardens, and Mr. J. Scott Röst, Organist of the Church.

SYDNEY, N.S.W.—The production of *The Spectre's Bride* at the fourteenth Concert of the Philharmonic Society, on February 23, may be fairly considered the most notable achievement in the realms of musical art that has been chronicled in Sydney for many years. The intensely dramatic character of the work performed, and the fact that it is the first entire composition of the great Bohemian musician, Dvořák, that has been produced in the colony, not less than the choral and orchestral difficulties successfully overcome, and the exceptionally fine rendering accorded the solo parts, justify us in valuing very highly this last effort of the Society. It cannot be doubted that M. Kowalski has immensely strengthened the position of the association, for whose improvement he has done so much, by making known the beauties of Dvořák's vivid and imaginative style. *The Spectre's Bride* made a deep and abiding impression upon the large audience that filled the University Hall. The work was performed by an orchestra of fifty-five, the division being thirty-three strings (the principal violins, Messrs. Alpess and Schmellitschek), ten wood-wind, and twelve brass instruments, with a chorus of about 150 voices. Too much praise cannot be given Mr. S. Deane for his fiery declamation and absolute correctness throughout the baritone part. The other soloists were Miss Frances Saville and Signor Giovanni Dimitresco, and events showed that the Philharmonic Society could not have secured allies more helpful.

TUNBRIDGE WELLS.—The Vocal Association gave a very successful performance of *Israel in Egypt* on Monday, the 8th ult. The choruses were well sung; the band, supplemented by some members of the Royal Engineers, did their share of the work creditably, under the leadership of Mr. Frank Arnold. Mr. C. E. Clarke was at the harmonium, Mr. Cuthbert Cronk at the pianoforte, and Mr. N. E. Irons was the Conductor. The soloists were Miss Edith Stow, Miss Martha Davis, Madame Belle Cole, and Mr. Iver McKay.

WERNETH.—On Wednesday, the 17th ult., in the Colosseum, a performance of Haydn's *Creation* was given. Dr. Marsden conducted. Miss Anna Williams, Mr. Henry Piercy, and Mr. Watkin Mills were the soloists. The chorus-master was Mr. Robert Turner. The performance was alike creditable to the borough and the Vocal Society.

WEST HARTLEPOOL.—The Philharmonic Society gave its third Concert in the Volunteer Armoury, on the 9th ult., before a crowded audience. The works performed were Mendelssohn's 42nd Psalm and Barnett's Cantata *Paradise and the Peri*. The principals were Miss

Julia Jones, Miss L. Dews, Mr. Dalzell, and Mr. Dan Billington. There was a full band and chorus numbering 160 performers, under the conductorship of Mr. J. F. Hard. This Society, which has done much to encourage the taste for good music in the Hartlepoons, is now in a flourishing condition, and its last effort was highly appreciated.

WHITBY.—On Wednesday, the 10th ult., a successful miscellaneous Concert was given in St. Hilda's Hall, by a choir of about forty voices, consisting of part-songs, &c., by Leslie, Hatton, Gounod, Jackson, Reay, Mendelssohn, Gaul, Pearsall, Bishop, &c., interspersed with songs, quartets, &c., by members of the choir. Mr. H. Hallgate contributed two violin solos—Beethoven's Romance in F and a Sonata by Macfarren—both excellently played. Miss Theo. G. Skelton accompanied very efficiently, and Mr. A. E. Hill, Choirmaster of Brunswick Chapel, conducted.

WILLIAN, HERTFORDSHIRE.—Stainer's *Crucifixion* was sung in this small village church on the evening of Good Friday, and proved in every way a highly successful effort. The choir of men and boys—slightly augmented for the occasion—sang with much feeling and expression. The soloists were Mr. J. Cooper, Mr. S. Bloom, and Mr. L. Denman. The large congregation joined heartily in the singing of the hymns which occur at intervals. At the conclusion of the Service the Rector (the Hon. and Rev. L. W. Denman) gave a suitable address. The organ accompaniments were played by Miss Denman, the honorary Organist of the Church.

WORCESTER.—A very impressive performance of Stainer's *Crucifixion* was given at the Church of St. John in Bedwardine, on Palm Sunday evening. Evensong had been given an hour earlier, so that the service opened with a sermon on the topic of the day, followed by the music. Copies of the words and hymn-tunes were distributed among the crowded congregation, and the hymns were taken up with great effect by the general body of voices. The solos were taken by Messrs. E. Bowen and C. Johnson, who sang them simply, devotionally, and with great refinement of feeling. The choruses went with great precision and attention to light and shade. Indeed, the dramatic feeling shown by the boys, who had never sung anything of the kind before, was astonishing. There was no Conductor, Mr. Arthur Smith, the Organist of the Church, handling the organ with great skill, and making the most of the two or three passages in which the instrument is specially prominent.

YORK.—The Passion according to St. Matthew, by Bach, was sung in six weekly portions during Lent in the Minster, this being the sixth yearly performance. On the 11th ult., being the day of the funeral of the Rev. Sir Fred. Ouseley, the Dead March in *Saul* was played by Dr. Naylor after Evensong.—In the Great Hall of the Yorkshire Fine Art Exhibition, on the 20th ult., a very large audience assembled on the occasion of a Concert of sacred music promoted by the Council of the Institution. The band of the York and Lancaster Regiment (Conductor, Mr. A. Neuzerling) played various suitable selections.—The Popular Concert in the Festival Concert Room also attracted a considerable audience. A well-arranged programme of vocal and instrumental pieces was given, the latter played by the band of the 3rd West York Regiment, conducted by Mr. Bartley. The vocalists were Miss Marie Athol, Miss Marie Bellas, Mr. A. Mahoney, and Mr. F. R. Helman. During the evening the band played selections from *The Messiah* and *Stabat Mater*, and the Hallelujah Chorus at the close of the programme. Mr. Arthur Sample accompanied the voices.

ORGAN APPOINTMENTS.—Mr. A. W. Stratton Hanes, to St. Paul's, Kilburn Square, N.W.—Mr. Norman Fraser, Organist and Choirmaster to St. Mark's Parish Church, Glasgow.—Mr. Arthur T. Akeroyd, Organist and Director of the Choir to St. Paul's Church, Bradford, Yorkshire.—Mr. Douglas Stewart, to St. Matthias', Stoke Newington.—Mr. A. B. Weston, Organist and Choirmaster to Christ Church, High Wycombe.—Mr. A. Hopkins Allen, to the Parish Church, Kintbury, Berkshire.—Mr. H. Dent Parker, to the Parish Church, Ellesmere.—Mr. Alfred T. Blanchet, to St. John's, Richmond, Surrey.—Mr. F. W. Norman Smith, Organist and Choirmaster to St. John's, East Dulwich.

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MORNING POST.

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DAILY CHRONICLE.

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It is only just to bestow very high commendation on Mr. Bennett, whose libretto is, in poetical fancy and skilful arrangement, quite equal to that of the "Rose of Sharon." . . . It may be said without hesitation, that if it does not enhance Dr. Mackenzie's fame, it deserves a place by the side of his best efforts. . . . The audience was evidently interested in the "Dream of Jubal," for the applause was enthusiastic at every opportunity.

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THE WORLD.

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JUNE 1, 1889.

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CRYSTAL PALACE.—Madame ALBANI, Madame PATEY, Mr. EDWARD LLOYD, and Signor FOLI will sing in Grand Performance, on Handel Festival Scale, of Mendelssohn's Oratorio ELIJAH, SATURDAY, June 22. Chorus and Orchestra, 3,000 performers. Conductor, Mr. August Manns. Numbered Seats, Half-a-Guinea and 7s. 6d. (including admission), may now be booked at the Crystal Palace, and at usual Agents.

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PROGRAMME.

12.30 p.m. In the Opera Theatre, Root's Operetta THE FLOWER QUEEN will be performed by the Choir of the Forest Gate Juvenile School of Music. Conductor, Mr. W. HARDING BONNER.

2.0 p.m. In the Concert Hall, CHORAL COMPETITION. Adjudicator, JOSEPH BARNEY, Esq.

4.0 p.m. On Handel Orchestra, Grand United Performance of Mendelssohn's ATHALIE, and a Miscellaneous Selection, with full Orchestral Accompaniment.

Soloists:

Miss CLARA LEIGHTON, Miss CLARA DOWLE.

Madame ANNIE WILLIAMS.

Conductor: Mr. L. C. VENABLES.

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* * An unpublished Fugue, written by Mendelssohn as the closing number of "Athalie," will be performed for the first time.

7.0 p.m. In the Concert Hall, GRAND EVENING CONCERT:

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MISS FUSSELLE has the honour to announce her FIRST GRAND EVENING CONCERT, under distinguished patronage, at the Princes' Hall, on TUESDAY, JUNE 4, at eight o'clock. Artists: Miss Hilda Coward, Miss Marian Helmore, and Miss Fusselle, Miss Coyte Turner, and Madame Antoinette Sterling; Mr. Harper Kearton, Mr. Dalgety Henderson, Mr. James Budd, and Mr. Robert Hilton. Pianoforte, Miss Margaret Gyde and Mr. J. H. Leipold, Violin, Signor Guido Papini. The St. George's Glee Union (Conductor, Mr. Joseph Monday). Conductors, Mr. J. H. Leipold, Herr S. Lehmeier, Mr. Theodore Drew.—Sofa stalls (numbered and reserved), 7s. 6d.; family tickets to admit three, £1 1s.; stalls, 5s.; balcony, 3s.; admission, 1s. Tickets may be obtained of Miss Fusselle, 37, Harrington Square, N.W.; usual Agents, and Tree's Office, St. James's Hall.

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GLOUCESTER MUSICAL FESTIVAL,

SEPTEMBER 3, 4, 5, and 6, 1889.

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Miss HILDA WILSON.

Mr. EDWARD LLOYD.

Mr. BARRINGTON FOOTE.

Mrs. AMBLER BRERETON.

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June	4	Mr. G. Ernest Lake will read a paper on "The Duties and Responsibilities of the Organist."
July	16	F.C.O. Examination (Paper Work).
"	17, 18	F.C.O. Examination (Organ Playing).
"	19	Diploma Distribution.
"	23	A.C.O. Examination (Paper Work).
"	24, 25	A.C.O. Examination (Organ Playing).
"	26	Diploma Distribution.
"	30	Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

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The ANNUAL GENERAL MEETING will be held at Lonsdale Chambers, 27, Chancery Lane, W.C., on THURSDAY, June 27, at 4 p.m. The next Examination for Fellowship (F. Gld. O.) will be held on July 23 and 24.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1889.

DR. HUEFFER'S LAST WORK.*

THE circumstances under which this volume of essays makes its appearance render it inappropriate and undesirable for a reviewer to approach his task in a spirit of searching scrutiny. Many of the statements contained therein would probably have been modified or revised had the author lived. The annals of music are full of unexpected vicissitudes, which render it unsafe to dogmatise or predict. Again, the present work is only a slender instalment of the *magnum opus* projected by the author; and the alternative title is a far more accurate indication of its contents than that which appears on the cover. And finally, a very considerable portion of the whole has already seen the light in the pages of the *Quarterly* and *Fortnightly* reviews, and has been commented on at the time of its publication. But while disclaiming the intention of subjecting these pages to minute criticism, we must equally disclaim the intention of adopting the *de mortuis* method. It is impossible to avoid recognising the very considerable intellectual equipment with which the late musical critic of the *Times* was provided. It is equally impossible to avoid regretting the lack of sympathy which characterised his method of dealing with opponents. He was a man of very considerable width of culture, and, in some departments, of erudite attainments. The English tongue never became thoroughly plastic in his hands as a medium of expression, but he ultimately attained a facility and a freedom which speak eloquently for his application and industry. He wrote a learned work on the Troubadours, and his introductory essay to the poems of Dante Gabriel Rossetti is an excellent piece of criticism. But the true bent of his mind was towards literature, and herein lay his strength and his weakness as a musical critic: his strength, in so far as it enabled him to appeal to cultivated readers; and his weakness, in that it led him to aspire to distinction as a librettist, and, for the rest, gave the impression that the literary aspects of music were dwelt upon to disguise shortcomings of technical knowledge. As to his *libretti*, we venture to think that they illustrate the fact that no man can be a poet in a tongue not his own. His flowers of speech will always remain exotic, hot-house growths. Even Dr. Hueffer's literary criticism is at times singularly wanting in perception—as, for example, when he calls Chopin the Keats of music. The present volume is an effort to set forth what has been done in the way of the revival of music as a national art in the present reign, the method adopted being to group dates and facts round certain men of light and leading, giving the precedence to the great foreign masters who have visited our shores during the period in question. As a matter of fact, these foreign masters resolve themselves into three—Wagner, Liszt, and Berlioz. There is next to nothing about Mendelssohn, apart from the citation of the often-quoted letter describing his visit to Buckingham Palace. And, after all, composers can exert their influence very potently without visiting a country at all, *teste* Brahms, who has never been in England, but whose music, by the sheer dead-weight of its own merit, has gradually won its way into popularity. There is not a word about Schumann, who was a decided Anglomaniac, or Spohr, or Gounod, or Dvorák, or Bizet. One cannot resist the

notion that Wagner and Berlioz and Liszt appealed to Dr. Hueffer by their writings as much as by their compositions. They were all three critics as well as composers, and on this account attracted one who was much more a man of letters than a musician. The long chapter, "Berlioz in England"—written, Dr. Hueffer tells us, to fill up some *lacunae* in Adolphe Jullien's otherwise exhaustive work—makes it clear that the writer is very sceptical as to the influence of Berlioz on the development of English music. "Has his music," he asks, "even now taken firm hold of the masses, as distinguished from the classes, of professional musicians and highly cultured amateurs? I should say not, with the sole exception, perhaps, of 'Faust,' which carries the day in all circumstances by dint of its subject. Has the French master's work left any deep or abiding trace on the minds and the workmanship of English musicians? is another question which must, I think, be answered in the negative." If that be so, then why single out Berlioz in illustration of the fact, as stated in the Preface, that the greater portion of musical work in England during the last half century has been done by foreigners? The true explanation of this inconsistency is, we believe, to be found in the simple fact that Berlioz, Wagner, and Liszt were alike congenial subjects. Even with regard to Wagner, Dr. Hueffer does not pronounce clearly as to the influence he has exerted on native art. He cannot be ignored, but he cannot be imitated. He has, however, cleared the air and "transfused the rigid mould of the classical form with the freedom of poetic spirit." As to Liszt, the results are pronounced to be the barrenest of all. One arrives at the conclusion that the title of this volume is a complete misnomer. But that does not prevent it from being always readable, and in certain parts decidedly interesting. Dr. Hueffer's suggestion as to the establishment of provincial orchestras is valuable and timely. The aim of such institutions as the Guildhall School is defined as the formation of good audiences rather than excellent performers—in other words, as the purification of musical public opinion. Dr. Hueffer's great admiration for Wagner did not prevent him from recognising that the master could be guilty of gross breaches of good taste, and he frankly admits the ill-advised acrimony with which he assailed the Jews. But he seems quite blind to the degrading and humiliating aspect in which Wagner appears in his correspondence with Liszt. The chapter on Berlioz is the best in the book, and contains some shrewd comments on the personality of that eccentric genius.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (*continued from page 270*).

HANDEL, as we have seen, had the start of his enemies in the great and final struggle between one man and the high society of the period. But this availed him little. He had no works of commanding interest ready, nor, at the outset, did he possess a singer capable of taking the town. However, the indomitable master struggled on with "Semiramis," a work by an anonymous composer, his own "Otho," and a *pasticcio*, entitled "Caius Fabbricius," in which he was able to place the famous Carestini, an Italian soprano, for some time the rival of Farinelli, and even, it is said, preferred to him by no less a judge than Handel himself. The *pasticcio*, even with Carestini, ran but four nights, and those at the distance of a week apart. Burney says *à propos*: "Such was the influence of Handel's enemies and

* "Half a Century of Music in England, 1837-1887." Essays towards a History. By Francis Hueffer. London: Chapman and Hall.

Senesino's friends, that it seems to have repressed all curiosity for what was now transacting at the opera-house." The boycott was not the worst feature in the case. By this time the nobility's own opera house in Lincoln's Inn Fields had opened its doors, with Porpora's "Ariadne" as the entertainment, and that master as the Conductor, while, to make matters worse for poor Handel, no less important a member of the Royal Family than the Prince of Wales threw his influence into the scale against him. Not that the Prince disliked our composer, or cared much for the venture of the nobility. It was enough for him that his father took Handel's part; the illustrious occupants of England's palaces being just then at the height of one of their periodic quarrels. Schœlcher devotes a foot-note to this particular crisis: "The Royal Family of England at that time offered a revolting spectacle. King George the Second, like Louis the Fourteenth, exposed to the whole world the indecencies of his amours. Both he and his wife had conceived against their own son Frederic a violent and implacable antipathy, and they, who owed at least to their subjects an example of good manners, did not hesitate to make them witnesses of the scandal of their family quarrels." The London *Daily Post* extracts the following announcement from the *London Gazette* of February 27, 1728: "His Majesty having been informed that due regard has not been paid to his order of September 11, 1727, has thought fit to declare that no person whatever who shall go to pay their Court to their Royal Highnesses the Prince and Princess of Wales, shall be admitted into his Majesty's presence at any of his royal palaces." But though the adhesion of the Prince of Wales to the anti-Handel faction was a mere move in an amiable family game, it did none the less harm. A rehearsal of "Ariadne" actually took place in the Prince's house, and the whole weight of a popular royal personage was "exploited" in every conceivable way. It is not surprising, under these circumstances, that the nobility's opera opened well. "Ariadne" ran for twenty nights, and was followed by other works, all of which, helped by party spirit, had a fair success.

Meanwhile Handel composed an "Ariadne" of his own, and produced it on January 26, 1734. This was characteristic of him. He was always ready to "follow suit" with his opponent, knowing that, as regards ability, he held the court cards. Nor, in this case, were his calculations at fault, for the "Ariadne" of Handel, unaided by "society," reached exactly the same number of performances as, backed up by the influence of fashion, did the "Ariadne" of Porpora. As may be supposed, the wits of the day made themselves merry over this war à l'outrance, and there was much chatter in the coffee houses, with much waste of ink and paper in Grub Street. Schœlcher quotes one or two examples, which we hope, for the credit of English wit a century and a half ago, are not the best. One is an advertisement: "Do you know what you are about? or a Protestant Alarm to Great Britain, proving our late theatric squabble to be a type of the present contest for the crown, and that the division between Handel and Senesino has more in it than we imagine." Similarly, the *London Magazine* published a burlesque treaty of peace, winding up thus: "The most high and puissant George Frederic Handel, Prince Palatine of the Haymarket; the most sublime John James Heidegger, Count of the Most Sacred and Holy Roman Empire; and the most noble and illustrious Signor Senesino, little Duke of Tuscany, do engage for themselves, their heirs, and successors, to become guarantees for the due performance and execution of all, every and singular, the articles of this present treaty. Done in

the Camp in New Palace Yard before Westminster Hall, this 28th day of November, in the year of our Lord, 1733."

In March, 1734, Handel brought out a *pièce d'occasion* to celebrate the marriage of the Princess Royal with the Prince of Orange. It was announced in the *Daily Journal* thus: "We hear that amongst the public diversions, preparing on occasion of the approaching nuptials, there is to be performed at the opera-house in the Haymarket, on Wednesday next, a Serenata called 'Parnasso in Festa.' The fable is, Apollo and the Muses celebrating the marriage of Thetis and Peleus. There is one standing scene, which is Mount Parnassus, on which sit Apollo and the Muses, assisted with other proper characters, emblematically dressed, the whole appearance being extremely magnificent. The music is no less entertaining, being contrived with so great a variety that all sorts of music are properly introduced in single songs, duettos, &c., intermixed with choruses, somewhat in the style of oratorio. People have been waiting with impatience for this piece, the celebrated Mr. Handel having exerted his utmost skill in it." As may be supposed, notwithstanding the "utmost skill," &c., the piece was largely made up of music drawn from other works, the Oratorio of "Athaliah," then new to Londoners, being chiefly favoured. The Serenata was four times performed, and went the way of all its kind.

Handel continued the season with "Arbace," "Sosarme," "Deborah," "Acis and Galatea," and other revivals, the house shutting on July 6, when Handel's agreement with Heidegger expired. Being free, Heidegger let the theatre to the nobility's opera, and his former partner had either to give up the struggle or take another house and renew the strife absolutely single-handed, that is to say, without a business manager. Looking calmly at the situation thus created, it is clear that Handel would have been justified in laying down his arms. The fortune of war was entirely in favour of his enemies. They had the best artists from the first; they captured the master's theatre, and then secured the famous Farinelli, with whose praises all Europe was ringing. But Handel had no thought of yielding. Never did his bull-dog tenacity assert itself more than in this crisis. Come what may, he would have another "round" with his aristocratic foes, and, to this end, promptly secured the theatre (Lincoln's Inn Fields) they had left. Thus the rivals were in the position of foot-ball players who have changed ends. Handel thundered from the abandoned camp of his foes, who, in turn, defied him from his old fastness in the Haymarket. Our master's resolution enraged the aristocracy beyond measure. How long was this beggarly German to defy the British peerage? The honour of their order was thought to be compromised, and Handel's few friends who belonged to it began to leave his side. Schœlcher remarks: "As it became the fashion to despise Mr. Handel, every upstart took care to do so," and then quotes from "Tom Jones" how that Squire Western, "had he lived in town, might have passed for a connoisseur, for he always excepted against the finest compositions of Mr. Handel." Undismayed and resolute as ever the master went on his way.

He opened the theatre in Lincoln's Inn Fields on October 5, 1734, and played "Ariadne" and "Pastor Fido" till December 18, when he removed to the new theatre in Covent Garden, and produced a *pasticcio* entitled "Orestes." His company at this house included Miss Cecilia Young, afterwards Mrs. Arne, but, otherwise, there was very little change from the *troupe* of the previous season.

Handel, having made an arrangement with Rich,

the lessee of the newly built Covent Garden Theatre, removed his enterprise to that house on December 18, 1734, performed "oratorio" during Lent, and in April produced "Alcina," with which, according to Burney, he "seems to have vanquished his opponents, and to have kept the field a month longer than his rival, Porpora, could make head against him." In this he was assisted by the influence of George II., whose sympathy with our master increased as the Prince of Wales more and more openly sided with the opposition. "Alcina" was given eighteen times between April and July, and always by royal command. But the closing weeks of the season were unfavourably affected by the loss of Carestini, who departed to fulfil an engagement in Venice.

When the house had shut its doors, Handel found himself in a position of much difficulty. He had lost money, while as regarded the future, he knew not where to turn for artists capable of successfully rivalling the splendid company at the nobility's opera. His indecision appears in a letter addressed (on July 28, 1735) to Mr. Charles Jennens, the future librettist of "The Messiah," "Belshazzar," &c.

"Sir,—I received your very agreeable letter with the enclosed oratorio.* I am just going to Tunbridge; yet what I could read of it in haste gave me a great deal of satisfaction. I shall have more leisure time there to read it with all the attention it deserves. There is no certainty of any scheme for next season, but it is probable that something or other may be done, of which I shall take the liberty to give you notice, being extremely obliged to you for the generous concern you show upon this account. The opera of *Alcina* is a-writing out, and shall be sent according to your direction. It is always a great pleasure to me if I have an opportunity to show the sincere respect with which I have the honour to be, Sir, &c.,—G. F. HANDEL."

The resolution which Handel ultimately arrived at was dictated partly by his own unconquerable spirit; partly, if Burney may be credited, by the circumstance that he could not get together a sufficient company for Italian opera. Once more we see Fate warring against the master's will and driving him into the course which was to lead to so much glory. Unable to play opera, Handel turned his attention to Dryden's Ode "Alexander's Feast," which Newburgh Hamilton adapted for a musical setting. The poem had previously been treated in the same manner by John Hughes, at the instance of Sir Richard Steele, with Clayton as composer. Failure resulted, but this did not deter Handel, especially as Newburgh Hamilton was sanguine of a brilliant result. In his preface the librettist said: "I confess my principal view (in arranging the poem) was not to lose the favourable opportunity of its being set to music by that great master, who has with pleasure undertaken the task, and who only is capable of doing it justice; whose compositions have long shown that they can conquer even the most obstinate partiality, and inspire life into the most senseless words." Warming with his theme, Hamilton burst into poetry and sang:—

Had Dryden lived the welcome day to bless
That clothed his numbers in so fit a dress;
When his majestic poetry was crowned
With all your bright magnificence of sound;
How would his wonder and his transport rise,
Whilst famed Timotheus yields to you the prize.

"Alexander's Feast" was produced at Covent Garden, "in the manner of an oratorio," on February 19, 1736, the chief singers being Signora Strada, Miss Young (afterwards Mrs. Arne), Mr. Beard, and a Mr. Erard. The success of the work was immense, and the *London Daily Post*, in noticing the first performance, remarked:

"There never was, upon a like occasion, so numerous and splendid an audience at any theatre in London, there being at least 1,300 persons present, and it is judged that the receipt of the house could not amount to less than £450. It met with general applause." "Alexander's Feast," with "Esther" and "Acis and Galatea" just contrived to support the season, which derived further aid from the production (May, 1736) of "Atalanta," an *opéra de circonstance*, the event celebrated being the marriage of the Prince of Wales with a Princess of Saxe Gotha. "All the theatres," says Burney, "were eager to manifest their zeal in the celebration of so great an event as the royal nuptials," and, of course, Handel could not be behind the rest. The nobility's opera gave "Orfeo," in presence of the Royal Family, on April 29, but Handel's tribute was not paid till May 12. Concerning it the *Daily Post* of the following morning said: "Last night was performed, at the Theatre Royal, Covent Garden, for the first time, the opera of 'Atalanta,' composed by Mr. Handel on the joyous occasion of the nuptials of their Royal Highnesses the Prince and Princess of Wales. In which was a new set of scenes painted in honour of the happy union, which took up the full length of the stage; the fore part of the scene represented an avenue to the Temple of Hymen, adorned with statues of heathen deities. Next was a triumphal arch, on the summit of which were the arms of their Royal Highnesses. Under the arch was the figure of Fame on a cloud, sounding the praises of this happy pair. The names Frederic and Augusta appeared above in transparent characters. The opera concluded with a grand chorus, during which several beautiful illuminations were displayed. There were present, their Majesties, the Duke, and the four Princesses, accompanied with a very splendid audience, and the whole was received with universal acclamations." "Atalanta" was performed from time to time till the season closed on June 9. The singers in it were Strada, Maria Negri, Conti (Gizziello) Beard, Waltz, and Reinhold. After all, then, the season of 1736 was not quite barren of Italian opera, though mainly taken up with English oratorio and cantata. The master felt that he was still fighting his aristocratic foes on the old battleground. One more struggle remained to go through, and then would come the end, which Handel must have known was near at hand, since his purse was exhausted and his credit beginning to be strained.

We hasten to the close of a story of misfortune. Handel began another season at Covent Garden, in November, 1736, when he revived "Atalanta," with improved firework effects, and some new artists whom the indefatigable man had imported from Italy. One of these was Domenico Annibali. "Atalanta" was followed by "Arminio," which failed, and by a reproduction of "Parthenope," and, next, by a new opera entitled "Giustino." Handel contemplated the performance of lyric dramas during the Lent of this year, and announced that the days of performance would be Wednesday and Friday. To this arrangement, however, the Lord Chamberlain objected, at the instance, it may be, of the master's enemies, and the newspapers came out with a paragraph as follows: "We hear, since operas have been forbid being performed at the theatre in Covent Garden on the Wednesdays and Fridays in Lent, Mr. Handel is preparing Dryden's Ode of 'Alexander's Feast,' the Oratorios of 'Esther' and 'Deborah,' with several new concertos for the organ and other instruments, also a new entertainment of music called 'Il Trionfo del Tempo, e della Verità,' which performances will be brought on the stage, and varied every week." "From this period," says Burney, "may be dated

* The work here referred to cannot now be identified.

the custom to which Handel afterwards adhered, of performing oratorios on Wednesday and Friday during Lent, not merely on account of their gravity and fitness for that holy time, but to avail himself of the suspension of all other public amusements which were likely to divide the public attention and favour." No great success was achieved by "Giustino," although, by this time, the Prince of Wales had returned to his Handelian allegiance and frequently attended the performance. It became necessary, therefore, to put other works upon the stage. "Parnasso in Festa" was revived, as was "Alexander's Feast," and the master's old Neapolitan Cantata already mentioned. This, described as a "new oratorio," drew a "crowded audience." Lastly, Handel brought out "Berenice," the last Italian opera composed by him during his managerial career. The new work ran for four nights only, after which repetitions of operas and oratorios previously produced carried on the season to its close on June 25.

Handel was now almost overwhelmed with misfortune. He had fought a grand fight against bitter opposition and powerful influences unscrupulously used, but in the end all was lost save honour. Ten thousand pounds had gone in the struggle, and a load of debt weighed him down. But he could at least boast that his opponents succumbed sooner, closing their theatre several weeks before Handel shut his own doors. They, too, had lost their entire capital of £12,000. Worry and chagrin had their natural effect upon an over-worked man, and the master's health gave way. His illness was announced as early as April, on the last day of which month a paragraph appeared in the *Daily Post* as thus: "Mr. Handel, who has been some time indisposed with the rheumatism, is in so fair a way of recovery that it is hoped he will be able to accompany the Opera of 'Justin' on Wednesday next, the 4th of May." Unhappily, the poor distracted musician got worse instead of better until the crash came. "The violence of his passions," says Mainwaring, "made such a disaster operate the more terribly." Mainwaring—whose book, it should be remembered, appeared in 1760, only twenty-three years after the events happened to which reference is now made—gives details regarding Handel's bodily condition at this juncture:—

"The observation that misfortunes rarely come single was verified in Handel. His fortune was not more impaired than his health and his understanding. His right arm was become useless to him from a stroke of the palsy, and how greatly his senses were disordered at intervals, for a long time appeared from a hundred instances, which are better forgotten than recorded."

In this condition something had to be done, and Mainwaring tells us what:—

"But though he had the best advice, and tho' the necessity of following it was urged to him in the most friendly manner, it was with the utmost difficulty that he was prevailed on to do what was proper, when it was in any way disagreeable. For this reason it was thought best for him to have recourse to the vapour baths of Aix-la-Chapelle, over which he sat near three times as long as hath ever been the practice. Whoever knows anything of the nature of those baths will, from this instance, form some idea of his surprising constitution. His sweats were profuse beyond what can well be imagined. His cure, from the manner as well as from the quickness with which it was wrought, passed with the nuns for a miracle. When, but a few hours from the time of his quitting the bath, they heard him at the organ in the principal church as well as convent, playing in a manner so

much beyond any they had ever been used to, such a conclusion in such persons was natural enough. Though his business was so soon despatched, and his cure judged to be thoroughly effected, he thought it prudent to continue at Aix about six weeks, which is the shortest period usually allotted for bad cases."

On October 28 the public were informed, through the newspapers, that "Mr. Handel, the composer of Italian music, was hourly expected from Aix-la-Chapelle." On November 7 his actual arrival in London was announced, and an assurance given that he was "greatly recovered in his health."

The master soon got into harness again, but not as an operative manager, of the risks of which vocation his debts were a constant reminder. On returning to London he found that Heidegger, his old associate, had opened the King's Theatre, and was perfectly ready to receive a new opera at his hands. Handel forthwith set to work upon "Faramondo," but its composition was interrupted within a few days by the death of Queen Caroline and the King's request for a funeral Anthem. The decease of the Queen was another blow for our composer. She had always been his very good friend and his feeling towards her was one of sincere respect and devotion. It is not surprising that, under these circumstances, and moved by real grief, Handel composed an Anthem, "The ways of Zion do mourn," which ranks among his noblest works. This piece, written at express speed, and ready by December 12 (the opera progressing at the same time, since it attained completion on the 24th), was copied, rehearsed, and performed within five days, the funeral taking place on December 17. The *Daily Post*, in its account of the ceremony, said: "The fine anthem of Mr. Handel's was performed about nine; the vocal parts were performed by the several choirs of the Chapel Royal, Westminster Abbey, St. Paul's, and Windsor, and the boys of the Chapel Royal and Westminster Abbey; and several musical gentlemen of distinction attended in surplices and sung in the burial service. There were nearly eighty vocal performers and too instrumental, from His Majesty's band, and from the opera," &c.

The King's Theatre, consequent upon the Royal decease, remained shut for some time, re-opening in January, 1738, with "Faramondo." How that opera fared, and how Handel contrived to weather the storms of fate are interesting topics for discussion next month.

(To be continued.)

WHERE ARE OUR BANDS?

MR. CROWEST is one of the favoured few whose lucubrations on musical matters command the attention of our leading reviews. There he has preached the propaganda of musical boycotting, and enlightened his benighted countrymen as to the true methods of building up a national opera. Now he comes forward, in the May number of the *National Review*, to let in more light on the dark places of military music. And let us at once admit that his diction shows no symptoms of change. It is as inextricably confused, as voluptuously exuberant as ever. To the refinement of native eloquence, however, some choice exotic embellishments have been superadded. He has deviated from the vernacular, discovered a new race called the *Messinians*, and quoted two Greek words, one wrongly accented and the other an improvement on Thucydides. But these are mere details. The point with which we are concerned has nothing to do with Mr. Crowest's style or his solecisms. What we wish to lay stress on is

the fact that he has rendered good service by incidentally alluding to a real public grievance—the extensive nature of the non-official engagements of our best military bands. So long as Mr. Crowest refrains from theorising, and confines himself to statements of fact, he is useful and even intelligible. For instance, he shows that the pay of bandmen is poor, and their chance of promotion *nil*. Why then do they join? “The answer to this is, there are certain loopholes which a bandsman will join the army for the off chance of finding. One is this. Bandmen in Line regiments are trained by their bandmasters until they complete their first term of service, and should they turn out good musicians, they invariably try for the Guards, Marines, Engineers, or Artillery Bands, which, if they get accepted for, they join, regardless of their old regiment’s convenience, or the feelings of the bandmaster who has trained them. One would think that a system which precluded this chopping and changing, and which made it possible for a regiment to command and retain the services of its efficient musicians would be the better policy for all concerned. But admission to these leading regiments means certain privileges which appeal strongly to the men, and which are not in force in ordinary Line bands. Thus, in the case of the regiments of Guards, the men have the privilege of wearing civilian clothes when off duty, which enables them to accept private engagements; they can live out of barracks, and thus have wives and sweethearts, and a thousand other facilities for getting rid of their earnings; many engagements at parties, theatres, promenade concerts, balls, weddings, and flower shows, where wine and music frequently contract a not unfriendly alliance, are open to them—all this and more is the portion of the stationary bandsman. Bands such as the Guards’ are called “stationary” from the fact that they are not expected to leave the kingdom, and both bandmen and bandmaster in such regiments have tolerably snug posts. The duties of the Guards’ bands chiefly appertain to the State, which fact demands their presence nearly always in London. As Household troops they have extra work, such as guard mounting daily at Old Palace Yard, guards of honour, *levées*, and the like, to attend.”

Put briefly, the result of the present system is this: that our best military bands in London or Portsmouth are so preoccupied with the fulfilment of their private engagements that they are not fully available for public occasions. Even officers have been heard to complain that they hardly ever hear their own bands. Now this, it seems to us, is a matter on which the public is entitled to a hearing, especially at the present time, when an appeal has been made in the columns of the *Daily Telegraph* for the establishment of a daily military band in Hyde Park.

It is true that the chief cost of supporting a military band falls on the officers of the regiment, but the Government annually contributes £80 to this end; and, therefore, the taxpayer has some voice in the matter. The provincial towns are far better off than the metropolis in the matter of hearing open air military music. In London the crack military bands exist mainly for the benefit of Society—in other words, for those who are rich enough to engage them to play at their private houses. This is an anomaly strangely at variance with the democratic tendency of the age. The reason alleged by the authorities for refusing to acquiesce in the proposal advanced by our contemporary is equally out of keeping with the times. But more than that; it can be shown to be baseless. It is asserted that such an institution would draw all the rough element in the population to Hyde Park. *Per contra*, the results, in recent seasons, of the

establishment of the band on Sunday—a much more likely day to attract the roughs—have been such as most effectually to dispel such a notion. On the finest days the audiences have been orderly and respectable, not to say fashionable. For our own part, we can see nothing to be frightened at in the advent of respectable working men on such occasions. But the fastidious may take heart of grace, for, as a correspondent in the *Daily Telegraph* pointed out, it is a well known fact that the poorer classes have a curious disinclination to frequent places which are the common resort of smart and fashionable people. It will no doubt be objected that the high standard of efficiency attained in our best military bands is the result of this demand for their performance on non-official occasions, and that if any step were taken to curtail their earning capacity, this efficiency would suffer from the falling off of competition. If this be so, we are quite at one with Mr. Crowest, who suggests that bandmen should be better paid all round. The taxpayer would not be so inclined to grumble if once he felt a sense of real proprietorship in these fine bands. That he can not be said to do at present.

THE GREAT MUSICAL REFORMERS.

By W. S. ROCKSTRO.

III.—MAGISTER FRANCO.

OF the progressive steps by means of which the art and science of music were gradually raised to a comparatively high degree of perfection, during the period which immediately followed the death of Guido d'Arezzo, no detailed record has been preserved to us. It is only, therefore, by diligent study of the MSS. handed down to us from this eventful epoch that we are able to arrive at a trustworthy estimate of the facts therein presented to us in a practical form, with no theoretical dissertations to aid us in our search after the truth.

We have seen that Guido furnished his readers with an immense amount of valuable information, without clearly explaining how far the improvements he described were the result of his own inventive genius, or telling us how many of them were in general use at the time when he began to write. We must, therefore, content ourselves with the certainty that the compendium he bequeaths to us presents us with a trustworthy epitome of the condition of musical science at the opening of the eleventh century. That a well considered system of improvement was in active progress at this period cannot reasonably be doubted. Indeed, the fact is proved by innumerable MSS., in which the evidence of advance is incontestable. But half-a-century, at least—possibly a very much longer period—elapsed before another theoretical writer furnished the world with a clear and intelligible account of the improvements which had so long been gradually approaching perfection. This writer was Magister Franco—popularly known as Franco of Cologne—whose personal identity has given rise to as much speculation as the originality of Guido's discoveries; the scene of whose labours has been transferred, by dissentient critics, from Cologne to Liège, to Paris, and even to Dortmund; and the date of whose writings has been disputed, to the extent of at least 150 years. Fortunately, the writings themselves are unassailable. We possess them in more than one MS. copy, of unquestionable authenticity; and their substance is too clear to admit of controversy.

Sigebertus Gemblacensis (*ob.* 1113) speaks of Magister Franco as a Scholastic, distinguished for his religion and knowledge, and celebrated for his

probity and his scientific acquirements.* And the same author tells us in another place† that he dedicated a tract, "*De Quadratura Circuli*," to Herimanus, Archbishop of Cologne—whose death, known to have taken place in 1055, forms an important land-mark in the chronological controversy. Trithemius‡ describes this tract as having been written, with many others,§ by "Franco, Scholasticus Leodiensis Ecclesiæ," who, he tells us, flourished at Liège about the year 1060, during the reign of the Emperor Henry III.; and there is other evidence to prove that a certain Magister Franco—who may well have been the Scholastic of Cologne—held the like office at Liège at least until the year 1083. The Franco of Liège, whom Dr. Burney assumes to have been identical with Franco of Cologne, was equally renowned in his time for his knowledge of mathematics, judicial astrology, alchemy, and magic; and to him the Benedictine authors of the *Histoire Littéraire de la France*|| attribute the famous tract "*De Musica Mensurabili*," with the contents of which we shall presently be concerned.

Up to this point there seems to be no difficulty at all in the matter. Both Burney and Hawkins were content to accept the account we have given as genuine; and, since Franco himself begins his *Compendium de Discantu* with the words "Ego, Franco de Colonia," it surely needs no great stretch of credulity to believe that the author of the tract flourished at Cologne.

But modern criticism has recoiled from the idea that the advanced views set forth in the works of Magister Franco could possibly have been enunciated by a Scholastic writing no more than half-a-century later than Guido.

As early as the year 1828¶ Kiesewetter persuaded himself that the tracts in question were neither written by the Scholastic of Cologne nor by the mathematician of Liège, but by another Franco, who flourished at Paris (?) towards the close of the twelfth century, some 130 or perhaps 150 years later than the learned magician and alchemist. This opinion was subsequently endorsed by De Coussemacker, Von Winterfeld, and Perne; but Fétis refused to accept a conclusion which he believed to be unsupported either by historical or traditional evidence, and openly opposed it in his well-known work.** Kiesewetter replied to his strictures in the *Allgemeine Musikalische Zeitung*; †† and, some time afterwards, enlarged upon his own views in one of his best known works.‡‡ But in the meantime Coussemacker, in his *Histoire de l'Harmonie au moyen âge*, propounded a theory of his own, suggesting §§ that the tracts were written by yet another Franco, who flourished at Dortmund, in Westphalia, about the year 1190.

We must leave our readers to decide for themselves between the divergent theories propounded by these learned critics. For our own part, we can see but little hope of a satisfactory solution of the question, so far as the personal identity of Magister Franco is concerned; while it seems by no means impossible that the improvements in notation and discant suggested at the beginning of the eleventh century by Guido d'Arezzo may have led, even within the short space of fifty years, to a reform no less trenchant than that set forth in the disputed tracts. Neither Burney

nor Hawkins saw any difficulty in accepting this view; and, until some farther light shall be thrown upon the subject, we cannot think that the student runs any serious risk in following their example.

Magister Franco's musical treatises are entitled:—

1. *Compendium de Discantu, tribus capitibus.*
2. *Ars Magistri Franconis de Musica Mensurabili.*
3. *Magistri Franconis Musica.*

One of the earliest known MS. copies of the *Compendium de Discantu* is preserved in the Bodleian Library at Oxford.* Another early copy was presented to the Vatican Library by Queen Christina of Sweden, and a third was discovered in the Paris Library some fifty years ago by M. Fétis.

A very early copy of the second tract—*De Musica Mensurabili*—is said to be preserved at Lire, in Normandy. The British Museum possesses a fine MS. copy,† dating from the fifteenth century, and apparently unknown to Burney; and other copies are to be found in the Paris Library, and the Ambrosian Library at Milan.

The only known copy of the tract entitled *Magistri Franconis Musica*, is in the Bodleian Library,‡ but this has been proved to be simply a transcript of the second tract, *De Musica Mensurabili*, differing from the other authenticated copies only in its abbreviated title, though the authors of the *Histoire Littéraire de la France* describe it as a different work.§

The *Compendium de Discantu*—beginning with the words "Ego, Franco de Colonia"—||—contains the most valuable account of discant immediately after the time of Guido that we possess, and describes a form of part-writing superior in every respect to that taught in the *Micrologus*, and much more nearly approaching the early counterpoint of the fourteenth century.

Magister Franco divides the concords into three classes. The unison and octave he calls perfect, the major and minor third imperfect, and the fourth and fifth mean. The discords he divides into two classes only. The minor second, the tritone, the augmented fifth, and the major seventh he calls perfect; the major and minor sixth he classes among the imperfect discords; but these, he says, though displeasing, may be tolerated in discant, while the perfect discords are unendurable.

The inclusion of both the major and minor third among the concords indicates a bold revulsion of feeling against the Pythagorean section of the canon, in which the major third is too sharp to be endured, even as a dissonance, but the indulgence was, strangely enough, withheld from the major and minor sixth. It is worthy of remark that the two forms of the third are still denominated as imperfect concords, though we differ from Franco in treating the fifth as a perfect concord and the fourth as a discord.

After thus describing and classifying the various intervals, Magister Franco proceeds to lay down directions for their use; and, among other rules, gives one recommending the judicious intermixture of perfect and imperfect concords,¶ a law which has been in force from the infancy of true counterpoint to the present day.

This part of the subject is again treated in the two last chapters of the tract on Measured Music, and, by combining the information derived from both works, we are able to form a clear idea of the system they set forth. In the exposition of this, nine rules

* "Scientia literarum et morum probitate clarus."

† Chron. ad ann. 1047.

‡ De Script. Eccles. (Lut. Par. 1512).

§ Including one, "*De Computo Ecclesiastico*," and another, "*De motu perpetuo*."

|| Hist. Litt. de la France. Tome viii., p. 122. (Paris, 1747).

¶ Leipz. Allgemein. Mus. Zeitung, 1828. Nro. 48, 49, 50.

** Biogr. Univ. des Musiciens. Tome iii., pp. 314, 320. Art. Franco.

†† Leipz. Allgemein. Mus. Zeitung, 1838. Nro. 24, 25.

‡‡ Geschichte der Europäischen—Abendlandischen Musik. (Leipzig, 1846.) §§ pp. 144-147.

* No. 2, 575. 60. 4.

† 842. f. 49.

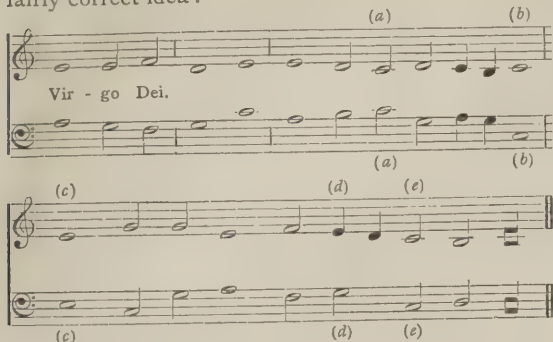
‡ No. 8,866.

§ 49.

¶ Kiesewetter disputes the genuineness of these words, and, while declaring it impossible that the *Compendium* can have been written by the Franco mentioned by Sigebertus Gemblacensis, and Trithemius, says he would rather reject the books as absolutely apocryphal than believe in two Francos of Cologne.

¶ Debes tamen semiditonus, atque ditonus commiscere quando unisonus vel diapente convenientissime posuit subsequi.

are laid down, and illustrated by various examples,* of one of which the following solution will give a fairly correct idea :—



If this passage be treated as an exercise in two-part counterpoint, of the first order (*i.e.*, note against note), as practised by the great masters of the sixteenth century, and taught in modern times by Fux and Cherubini, it will be found to need two corrections only. The unison at (a) is forbidden, in strict counterpoint, and the hidden octaves at (d e) are equally reprehensible; but there are no other faults in the composition. The cadences are perfectly regular, the parts move strictly according to law, and the consecutive octaves at (b c) break no rule, since the semibreve at (c) begins a new section, in which case the action even of the four cardinal rules is suspended.

We have here, then, in place of the inharmonious *Organum* taught and practised by Hucbald and Guido, an example which might very well have been written in the time of Okeghem, or Josquin des Prés; and if Franco had made no farther improvement than this upon the work of his predecessors, he must still have been regarded as a very great Reformer indeed. But he did very much more than this, and rendered it possible for others to accomplish far greater things than he himself attempted.

It is evident that the above example, containing notes of different and proportionate duration, could not have been committed to writing, either in the form of notation suggested by Hucbald or that employed by Guido. Franco perceived the difficulty, and in his second tract—"Ars Magistri Franconis de Musica Mensurabili"—provided the materials for a regular Time-table; not in a merely embryotic form, but accompanied by all the appliances needed for its perfect adaptation, not only to the exigencies of the moment, but to those of a much more advanced period in the history of Art.

This tract is divided into six chapters, treating—

1. Of the definitions of the terms used in this tract.
2. Of the figures of simple sounds, or notes not in ligature.
3. Of ligatures, or compound figures.
4. Of rests, and their different forms.
5. Of the different sounds and concords used in Discant.
6. Of *Organum* and *Copula*, and their different species.

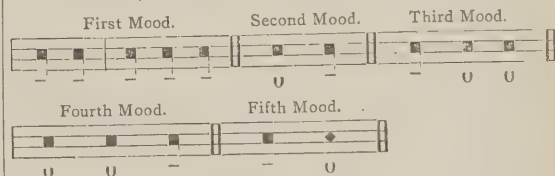
The essence of the system set forth in the first four chapters may be thus epitomised.

Franco employs notes of four different lengths; the Double-long; the Long; the Breve; and the Semibreve,† which he figures thus—



Each of these notes, when Perfect, was equal to three notes of the next lesser denomination; when Imperfect, to two only. Thus, the Perfect Long was equal to three Breves, and the Perfect Breve to three Semibreves; the Imperfect Long to two Breves, and the Imperfect Breve to two Semibreves. The Semibreve, being the shortest note, could not, of course, be divided; nor could the Double-Long be divided when used in the Tenor of a *Cantus firmus*. The Perfect and Imperfect forms of the notes depended in great measure upon their position. Two or more notes of the same length following one another were always Perfect; but when a long note was either preceded or followed by a shorter one, it became Imperfect by position, and the short note took one third of its length. The ternary division, we are told, being the most Perfect, took its name from the Holy Trinity, "which is true and pure perfection," and it was for this reason that it was fitly expressed by the circle—the most perfect of geometrical figures; while the duple division was distinguished by the semicircle—still employed in the form in which our nursery-governesses describe it to their pupils as "the letter C, for Common Time"!

In order to meet the requirements of varying forms of rhythm, these notes were grouped together in combinations called Moods.* Of these Moods Franco describes five, though he tells us that other musicians have sometimes used six, or even seven; from which it appears that he did not claim to be their inventor. The first Mood consisted of longs only; the second, of a breve and a long; the third, of a long and two breves; the fourth, of two breves and a long; and the fifth, of a breve and a semibreve. In other words, the first Mood expressed the rhythm of the Spondee, or Molossus; the second, that of the Iambus; the third, that of the Dactyl; the fourth, that of the Anapæst; and the fifth, that of the Trochee.



Provision for other rhythmical effects was made by the *Tractulus*; a sign, the power of which was exactly that of the modern point or dot; that is to say, it restored the Perfection of a note, which, by position, would have been Imperfect. Another sign, called the *Plica*, produced a similar effect upon notes in ligature. This was a little tail, either ascending or descending, added to the left side of a long, or the right side of a breve, and answering the purpose of a tied note. The description, however, both of the *Tractulus* and the *Plica* is a little ambiguous and less easy to comprehend than some other features of the system.

Franco's chapter on Ligatures is extremely interesting and instructive. It was customary, in ecclesiastical music, to bind together the heads of all such square or lozenge-shaped notes, with or without tails, as were intended to be sung to the same syllable. The forms of the notes were, however, considerably modified in certain cases, and thus gave rise to strange figures, extremely perplexing to the uninitiated, and governed by laws of great complexity. The length of the note was, to a great extent, determined by the presence or absence of a tail, or by its position, ascending or descending on the right

* In the Oxford MS. these examples are very imperfectly written.

† The *Duplex longa* was afterwards known as the *Maxima* or *Large*; but Franco never applied this name to it.

* Morley, and other early English writers on Music, translate the word *Modus* as *Moode* when it refers to rhythm, and *Mode* when it refers to the ecclesiastical scales. For the sake of clearness we have adopted this plan in our present article.

or the left side. One of the greatest difficulties with which the student has to contend in deciphering these ligatures is caused by the changes of custom which took place at different periods, differences so great that two ligatures of different date have frequently to be sung in quite a different way. Franco is the earliest writer who has furnished us with any directions on the subject, and we subjoin a few of his examples, accompanied by their correct solution in modern notes—

The image contains two rows of musical notation. The top row shows six examples of Franco's ligatures, labeled (a) through (f). Each example consists of a horizontal line with various black marks (ligatures) placed on it. Below this row is the word "SOLUTION." followed by another row of six examples, also labeled (a) through (f). These examples show the same ligatures translated into modern musical notation, with notes and stems clearly visible. The bottom row of examples (a) through (f) includes bar lines and some additional markings below the staff.

It is manifest that a method so complicated as this, providing for the motion of parts in notes of different lengths and in all possible relations towards each other, would be incomplete without an equally elaborate system of rests. Franco gives accordingly in his fourth chapter a table of rests, framed upon the principle, which has ever since been followed, of allowing the breadth of an entire space for the rest equivalent to the duration of a breve. The subjoined example shows the most important forms included in his system:—

Perfect Long Rest.	Imperfect Long Rest.	Breve Rest.	Semibreve Rest.	Finis Punctorum, or Double-bar.

Franco also used bars drawn through the stave, not for the purpose of dividing his melodies into measures, but rather with the idea of indicating their division into phrases, and pointing out the places in which it was desirable for the singers to take breath, as in the Roman Gradual and Vespers, and other Office-books written in the so-called Gregorian Notation. His examples are written sometimes upon a stave of four or five lines, and sometimes upon one large stave containing as many lines as are needed for the transcription of the entire score, the number rising, in some examples of four-part writing, as high as twenty. In these cases the fifth line from the top is distinguished by the word *Quadruplum*, the tenth by *Triplum discantus*, and the fifteenth by *Medius*, the remaining five lines being allotted to the *Cantus firmus* or tenor. In times a little later than the period at which Franco flourished, this method of writing was not at all uncommon; but it is evident that but for the red and yellow lines, for which we are in all probability indebted to Guido d'Arezzo, this method of notation could never have been adopted.

Here, then, within fifty years of the Micrologus, if we are to accept the evidence of Siebertus Gemblacensis and Trithemius, or within from 180 to 200 years, if we prefer the hypothetical conjecture of Kiesewetter, we find the rude *Organum* of Hucbald and Guido superseded by a style of part-writing, already pure enough to foreshadow the perfect method of counterpoint practised in the fifteenth and sixteenth centuries; and the vague semiography of the *Enchiridion* discarded in favour of a system of notation sufficiently developed to admit of the transcription of the most elaborate work of the Golden Age of Ecclesiastical Music, the *Missa*

Papa Marcelli not excepted. The reform was complete. And now comes the critical question—To whom are we indebted for it? Did Magister Franco invent these new systems of Notation and Counterpoint? Or did he, as Guido d'Arezzo is said to have done, simply describe the method in common use at the period in which he flourished?

In some few cases Franco himself disclaims the invention. We have seen that he speaks of musicians who used as many as six or seven moods, while he himself only admitted five; and, in his Prologue, he says, "We, therefore, propose to describe this measured music in a compendium in which we refuse not to include things that have been well said by others, but to avoid and correct their errors, and, if anything new has been invented by us, to prove and support it by good reasons."* But, at this point, the internal evidence afforded by the tracts themselves ceases; and, for further information, we must refer to the testimony proffered by writers of later date, many of whom agree in giving Magister Franco as much credit as is ever likely to be claimed for him by more modern critics.

In the *Pomerium de Musica Mensurata*, written about the year 1283; Marchetto di Padova mentions Magister Franco as the undoubted inventor of the four first characters of measured music—i.e., the Long, the Double-long, the Breve, and the Semibreve.

Joannes de Muris—whose testimony is peculiarly valuable, since he was himself, at one time, very generally believed to have been the inventor of measured music—tells us in a *Compendium*, bequeathed to the Vatican Library by Christina, Queen of Sweden,† that the figures used in *Cantus mensurabilis* were invented by Franco.

Franchinus Gafurius ‡ mentions Franco more than once as the inventor of the Time-table. Our own Morley says, "This Franchino is the most ancient of all whose works of practical Musicke have come to my handes"; § and then proceeds to describe his treatment of the Long and the Breve: and Thomas Ravenscroft also tells us that Franchinus (as he erroneously calls him) de Colonia was the inventor of the "four first simple notes of measurable musicke." ||

If the testimony of these early writers be true, Franco must certainly have flourished at a period long anterior to that assigned him by Kiesewetter; and it is evident that, if the tracts attributed to him were written as late as the close of the twelfth century, the system they set forth must rapidly have found its way into distant lands; for the Reading Rota, which is now distinctly proved to have been written in 1226, or only a very few years later, is written on a stave precisely like that employed by Franco for four-part writing in which a great number of lines were needed, and the notation corresponds, with wonderful exactness, to the principle he lays down.

In the face of so much controversy, all that can be said with certainty is that the author of the tracts, whether Franco de Colonia or not, has recorded a reform sufficiently developed to meet the needs of three succeeding centuries at least. But he tells us nothing about form. His examples were mere exercises, without any attempt at design, or any traces of what we now call "Composition." For the invention of that we must reserve our next article.

(To be continued.)

* *Proponimus igitur ipsam mensurabilem Musicam sub compenditis declarare, benedictaque aliorum non recusabimus interponere, errores quoque destruere et fugare.*

† *Compendium Joannis de Muribus* (Bibl. Vat., No. 1146).

‡ *Practica Musica.* Lib. ii. Cap. 5.

§ "A Plaine and easie Introduction to Practicall Musicke." Annot in fin. (London, 1597.)

|| A Brief Discourse of the true Use of characterising the Degrees in Measurable Musicke. (London, 1614.)

WHEN an author calls his preface "Foreword," he at once stirs the latent Philistinism of our nature; and when, in a volume of "Essays of Travel," he includes a paper on the music of Wagner, one has a clear prevision of what is coming. Just as Wilkes said that he was no Wilkesite, Wagner is known to have expressed himself in terms of strong condemnation with regard to the fanatical devotion of the advanced wing of his admirers. To this section Mr. St. Clair Baddeley, the author of "Travel-tide," evidently belongs. In him the music of the master replaces "mundane sensuality" by "celestial desire"; he is the "purer, better, and superior altogether for it," and he loves the Master accordingly. Only in proportion to his love for the Master is the contempt and derision in which he holds all who dare to prefer other masters to his divinity. They are "mosquitoes," "old owls," "shrill little eyases." Of these he speaks in one passage as "circumscribed purists" who had been "cradled at the immortal feet of Mendelssohn . . . nourished by the bones of Bach, and finally . . . kennelled to the solid earlier works of Beethoven." Mr. Baddeley is of opinion that "actual vulgarity is not uncommon among the great old masters, even in their concertos and symphonies." But as for the other—the Wagner music—it "shows ever more refined and poetical as it grows bolder and stronger of celestial wing. It is an irradiant genius, whose instincts are derived from and tend to Perfection. *You can listen attentively to nothing after it.* Further, it does not touch; it possesses you. You are loyal to it because you cannot help yourself: no merit in you to be constant to it—no cause whatever for pride. *When once you recognise it, and look into its deep, indescribable eyes of beauty, and upon its marvellous limbs, it becomes as a part of your being.* It holds your identity, transfigured. It seems to include your spiritual desires and utterances. It is your help, your necessity, and your Love." The italics are ours. We have employed them to call attention to two characteristic features of this wild rhapsody—its intolerance and its inconsistency with what Mr. Baddeley says elsewhere about the celestialising quality of Wagner's music. Here he has to fall back on "eyes of beauty" and "marvellous limbs." This hysterical raving will not aid the cause of Wagnerism. And as for Mr. Baddeley's hard words, they will break no bones—certainly not "the bones of Bach."

AN "Indignant Old Gentleman" recently addressed a letter to a suburban paper complaining of the increase of Smoking Concerts. He expresses his surprise that so many vocalists should be found who are willing to exercise their powers under the circumstances, which he thinks "belong more to the pothouse than to the realms of art." The character of the songs sung at these meetings he considers "not elevating," and he asks whether a collection of the words of these songs would show any such poetical aim as can be traced even in the verses written by the despised poets of the past, Haynes Bayly, Fitzball, or Bunn. There was occasional wit, and always an idea in their words, while in the majority of the ditties of the present the guiding principle seems to be idiotic inanity, or covert indecency, or an assumption of jollity finding chief expression in the meaningless words, "Yo ho, my lads," &c. An "Indignant Old Gentleman" may be comforted by the assurance that as artistic vocalisation is no longer the vogue, and although the love for music still exists, it is necessary to provide additional pleasures to make up a balance of delight. The character of the songs of the present may be passed over in silence, inasmuch as it must

be admitted that the censure upon them is not altogether undeserved. It may be doubted whether the ghastly character of the so-called "jolly songs" now popular is not less harmful than the Anacreontic songs of the past, of which there were not a few. Social enjoyment has simply taken a new form. We have our "glee dinners," our banquets with "selections of high-class music," and other combinations of music and gustatory and other pleasures. It may, therefore, be found that Concerts of music which may be enjoyed in company with a pipe or cigar, even though they do not tend to the elevation of art, are not necessarily attended with evil to the patrons of this form of indulgence. There is no temporary oblivion from excessive drinking as in days past. There may be, on the whole, a source of congratulation in the fact that we have ceased to be Bacchanalian, even if we have become tobacconalian.

WHEN, many years ago, the Wagner Society was established in the metropolis, we were told by the directors of the enterprise that not the slightest notion of the composer's genius could be formed by the performance of portions of his works without the accessories of action, costume, and scenery; and, strangely enough, Mr. Carl Armbruster, who a short time since gave "Tristan und Isolde" with a piano-forte accompaniment, and now announces a Recital of the "Rheingold" in the same manner, informs us, in an explanatory note, that "the mere pianoforte rendering of the master's complicated score cannot give amateurs an adequate idea of the unsurpassed beauties of the work." As these performances were at first, and still are, addressed to the general public, and not to an exclusive knot of Wagnerians, it seems strange that those who enter the room should be met by, what we cannot but regard as, an artistic protest against the nature of the programme provided. The operas of Wagner which have been already heard in London were not, as we think, in the slightest degree helped into public notice by the rendering of orchestral excerpts from them at the Concerts of the Wagner Society; and for those which have not yet been performed here we should—as Mr. Armbruster almost advises—learn to wait.

A PROFESSOR of Music in America is said to have discovered a method of severing the tendinous band which unites the third and fourth fingers of each hand, without leaving a scar or causing pain in the operation. The generality of medical men declare that the operation is possible. The uncertainty of the process of healing after the use of the knife necessary to liberate the tendinous slip is the chief drawback to the general employment of the process. Our American professor declares that he has succeeded beyond his anticipation. He invites musicians to submit to the operation and thus free their fingers from the drawback which nature has imposed upon them. There can be no doubt but that the fingers would acquire the power of pressing the keys or keyboard of an instrument equally if the fingers could be made equally free. It is doubtful however whether the professor is not boasting too much when he says that the process gives no pain and leaves no scar. Has he read and acted upon the story of the dentist who advertised painless dentistry, and when remonstrated with by a patient whom he was torturing affirmed that his statement was true, as he felt no pain?

OUR coruscating contemporary *The Star* has fallen foul of Miss Ella Russell for her pronunciation of Italian, *à propos* of her performance in Bizet's "Pearl

Fishers." To bring home her shortcomings more vividly, the writer has been at pains to reproduce a couple of lines of the libretto phonetically as mispronounced—in his opinion—by Miss Ella Russell. They run thus :—

Bentosto una barbarar gentay
Accor minacciantay, furentay

and he recommends that "she should at once take a set of lessons in Italian so as to avoid such achievements." Now all we have to say is this, that, excepting the otiose *r* at the end of *barbara*, the above effort represents the correct pronunciation pretty nearly as well as phonetic spelling can be expected to in our capricious tongue. What more does our scintillating friend want? Can it be that his complaint is really a covert plea on behalf of the *lingua Toscana in bocca Hibernica*?

A CORRESPONDENT writes to us as follows: "Can you suggest any remedy for the grievous torment to which I am subjected by the persistent consumption of peppermint lozenges to which my next neighbour but one at the Richter Concerts is addicted? When I travel third class or in an omnibus I lay my account accordingly, and do not complain. But in the stalls at St. James's Hall it is really rather too bad to be persecuted in this fashion. The other night my enjoyment of at least one half of the Concert was almost annihilated by this 'most baleful smell.' What am I to do? I scorn to retaliate in like manner. Besides, stink-pots are unfair in war." It seems to us that our much injured correspondent could not do better than advertise his feelings in the agony column of the *Times*.

FACTS, RUMOURS, AND REMARKS.

THE *Mail Times*, a journal published in the city of Des Moines, has a genius on its staff. He was sent to "do" a Concert given by Mrs. Alice Shaw, the whistling lady, and this is how he did it: "All beholders held their breaths as the broad expanse of snowy, decollated bosom heaved gently, the handsome head and face uplifted, the rich, ruby lips puckered kissably, and a soft, sweet, silvery trill shot forth, at once electrifying the audience and suggesting the presence of an impossible cultured canary. The selection was Arditi's rippling, tuneful 'Il Bacio' Waltz, always captivating, and dually so under this novel circumstance. The introductory trill lingered for a moment, as if loth to quit the roseate vase, thence darted away in liquidish glee, like a bird itself, lofty and rapturously, thence low and *adagio*, like the sighing of a twilight zephyr in romantic June. *Fortissimo*, *crescendo*, and *pianissimo*, Mrs. Shaw's lovely throat pulsed like the nightingale's, and the notes came forth in all the perfection of tone and technique." This flower of a critic should no longer waste his sweetness on the comparatively desert air of Des Moines. How he would brighten the dull, decorous columns of an English sheet!

THE Guild of Organists is in trouble; the late Secretary has been dismissed, a new one appointed, and the discarded official has taken up a position of antagonism. We cannot pretend to much sympathy with the Guild, for a reason with which they themselves supply us. In a circular just issued they say: "That gentleman (the late Secretary) carried on the entire correspondence of the Guild, and the books and property, including the lists of Fellows, Members, and Associates, were kept at his private residence at Staines, some twenty miles from London. The only means the Council had of knowing the Guild's busi-

ness was at the monthly meeting of the Council, when the late Secretary called it together, and disclosed what business he, in his own private judgment, considered necessary. It will therefore be seen that Mr. Lewis was the sole means of communication between the Council, the Members, and the outside world." We will only add that an organisation which has permitted its business to be carried on in this manner deserves to go through a time of penance.

THE French Society of Musical Composers met recently to hear Mr. Laurent de Rille discourse upon the theories of Richard Wagner. One of the speaker's arguments struck at the very foundation of Germany's "new art." It is summarised in *Le Ménestrel* as thus: "The author of 'Lohengrin' believed that, in order to create among his countrymen the emotion and enthusiasm which Æschylus called forth in the Athenian Theatre, it sufficed to call up the amorous and heroic fictions of German mythology, and to dramatise them in gigantic trilogies. Wagner forgot to remember that the facts and characters brought into the theatre by Æschylus figured in the history of his country, that his heroes were men of flesh and blood, and that the divinities to whom he gave life and speech belonged to the national faith, while, in Wagner's case, the absence of the human element renders the spectator indifferent to the joys and sorrows of his personages." The same thing has been said before.

MR. CHARLES E. PRATT, the American pianist, has received the following letter: "Respected Sir,—My daughter left to me the commission to address to you a question respecting a polka and a mazurka which the *prima donna*, Ilma di Murska, composed, and to send you a rose which Di Murska, on her deathbed, held in her hands and intended for you. Before I send the rose, I ask myself the question whether, considering the reply to the above wish, you will accept the rose, and therefore beg you kindly to reply, under the following address, to Joseph Eder, General Auditor, 1, Volksgartenstrasse, Vienna." Mr. and Mrs. Pratt, it appears, gave poor Di Murska shelter in their home when all her fair weather friends "passed by on the other side," and it was they who enabled her to return to Europe. Di Murska promised to Mr. and Mrs. Pratt the revelation of an often talked of mystery in her career, but she put it off till too late.

CHICAGO has been interesting itself lately on the proper pronunciation of Wagner's name. Written to on the matter, the editor of the *Chicago Daily News* replied that the name is pronounced in four ways. The populace north of Chicago Avenue say Vogner; to the west of Ashland Avenue they call the composer Vagner; south of Twelfth Street the preference is for Wogner, while the Browning Society and sixty per cent. of the West side population hold by plain Wagner. We learn further that, at the Chicago Opera-house, they say Vagner on Monday and Tuesday; Vogner, on Wednesday and Thursday; Wogner, on Friday; "and on Saturday night (when Beethoven or some other lesser star is suffered to shine) one hears nothing but Wagner." It is satisfactory to know that the Mayor and Board of Trade have decided upon Vagner as the proper pronunciation.

THE farewell of Mr. Gericke as Conductor of the Boston Symphony Concerts led to quite a demonstration. We read in the *Evening Traveller* that, when the final Concert had ended—"throats were loosed,

and proud Boston, in frantic thirds, fifths, ninths, and all sorts, passed its 'well done, good and faithful Gericke' towards the platform where the pleased Conductor bowed his acknowledgments. It was an exceptional scene." If Boston is pleased, well and good, but let us hope that the new Conductor (specially imported from Germany) will be a little more cosmopolitan. Under Gericke, of seventy-four compositions played in 1886, fifty-nine were German; in 1887, out of seventy-two, the German works were fifty-four; while in 1888 they were fifty-six out of seventy-four. In the three years but thirteen American works were given, while the English school was represented by a miserable two.

At the recent *Bal des Artistes*, which took place at the Opéra in Paris, we are told that M. Coquelin led off a celebrated Waltz "with majestic mien and mermaid-like convolutions, finishing with a swim in the air"; that the "Infernal Quadrille" was danced "with diabolical entrain," and that Coquelin broke his bow, and finally his violin, on the head of a "demoniacal dancer." Considering that the orchestra on this occasion was conducted by Madame Sarah Bernhardt, it will be seen that, whatever might be thought of the character of the entertainment, the artistic celebrity of the actors in it could not be questioned.

A PROFESSIONAL correspondent sends us a story which has a moral. A lady comes to a teacher for pianoforte lessons, although she herself has thirty-two pupils. The teacher soon finds her out as utterly incompetent, and puts her to five-finger exercises. Then the lady leaves the teacher and goes to an Organ School, where, after trial, she is put to five-finger exercises with separate hands. All this time, presumably, she gives lessons to those unhappy pupils. Moral—something should be done to organise the profession of music-teaching, so that the public may know who are qualified and who are not.

A CORRESPONDENT writes: "The recent announcement, in a provincial Concert programme, of an arrangement for violin and pianoforte of Weber's 'Invertation to the Waltz' caused some dismay and not a little curiosity among the audience. Considerable disappointment was expressed when the violinist played in the orthodox position of feet downwards. Various surmises were ventured as to the acceptability of this new departure in ball-room deportment, and much uneasiness was allayed when it was explained that the offending word was due to a printer's freak."

MUSICIANS and others interested in the matter of the appointment of a successor in the Professorial Chair at Oxford have been waiting with some curiosity, not to say anxiety, for the decision of the University. If it is determined that the future Professor of Music shall be resident, there is no doubt as to the person who is best fitted to fill the Chair.

PEOPLE are inclined to be merry at the expense of their forefathers when they hear that in the early days of Italian Opera amongst us the performers sang, each man and woman, in his or her own tongue. Are we much more conscious of propriety in these days? At New York, last season, Föhstrom and Perotti used the Italian language in "Faust," while the other

artists employed German. At Brussels, also, Materna sang the "Walküre" in German to the French of everybody else. Yet in neither case did the audience seem to care!

MR. CARL ARMBRUSTER is bent upon performing (4th and 7th inst.) another Wagnerian opera, with pianoforte accompaniment. For this he makes a sort of oblique excuse, urging that he has "consented to undertake these Recitals in deference to the wishes of numerous amateurs, who are anxious to become acquainted with the work, be it even with only a pianoforte accompaniment." For the amateurs something may be pleaded—they probably know no better, but Mr. Armbruster is a professor, and should lead them in the right way.

At the last of the Berlin Philharmonic Concerts for the present season, the performance of the pianoforte part of Brahms's Concerto in D minor by Hans von Bülow, to the composer's conducting, was an event of much interest; but we regret to find that the enthusiasm of the audience on this occasion fully equalled, if not exceeded, by that aroused by the circumstance of Bülow's "presiding at the big drum" during the rendering of Brahms's "Academical" Overture.

WHEN the Washington Centenary was celebrated in New York the other day, the Metropolitan Opera House was decorated with a "Triumph of Wagner." This naturally provoked reprisals, and a writer in the *American Musician* urged: "The proper place in the parade for the 'Triumph of Wagner' would have been between King Gambrinus and the display of the emblems of the produce dealers. With lager in front and wüerst behind, the great Richard would indeed be honoured."

MESSRS. WEBB, of the Montpellier Gardens, Cheltenham, have an idea of the taste of Gloucester which, we hope, is more curious than correct. They announced the other day two Concerts by the Anglo-Hungarian Band, and made a special feature of the fact that the performers "play entirely by ear and without any music scores whatever." After this, inability to play from notes may become a merit, and itinerant examiners may go round the country awarding certificates for proficiency in ignorance.

ON August 1 an examination for four choral studentships will be held at St. John's College, Cambridge. The value of each is £40, and the duties are to attend choir rehearsals and take part in the musical services of the College Chapel. Candidates will be examined in Euripides, Livy, Arithmetic, Algebra, and Euclid (first three books). They will also be required to pass the University Examinations for B.A. Information may be obtained of the Organist, Dr. George Garrett.

MR. SAMSON FOX is a well-known business man of Leeds, but he was not suspected, till lately, of a warm desire for the good of musical education. Underneath an indifferent exterior, as now appears, burned the fires of self-sacrificing amateurism, and Mr. Samson Fox lately handed over a cheque value £45,000—the sum required for a new building in which to accommodate the Royal College of Music. That institution is to be congratulated, and Mr. Fox will, no doubt, have his reward.

WE read in a contemporary that "an open competition is announced in the Italian papers for a professor of singing at the Conservatory of Naples." We are curious to know how professors will compete with each other for the situation, seeing that teaching, and not singing, qualifications are to be tested. As the salary offered, however, is £90 a year, it may be imagined that the struggle for the post will not be unduly intense.

WE have often spoken of the absurdity of overloading music with fanciful Italian directions as to how it is to be played; but for a piece of good-humoured satire on the subject we commend the following (written by a well known critic, now passed away) which occurs in a review upon a pretentious pianoforte composition: "The composer was quite right to place the words *con dolore* under this passage, for it is precisely here that he comes to grief."

A CORRESPONDENT has written to us complaining that a Fantasia by Glinka figured in a Richter programme next to the Good Friday music of "Parsifal." Care should, undoubtedly, be taken in the association of pieces at a miscellaneous Concert, but we fear that the Wagner enthusiasts will never be satisfied until their idol has a temple wholly to himself. That arrangement would probably be regarded as a blessing all round.

MISS HOPE GLENN's wedding, on the 16th ult., was a pretty function, although the fair bride dispensed with a train of maids. Sir Arthur Sullivan acted "father in church" with due gravity, and Madame Nordica, Miss Hilda Wilson, and others, with Mr. F. Cliffe at the organ, made some excellent music. We had almost forgotten Mr. Richard Heerd, the bridegroom; but then who does remember the bridegroom on such occasions?

MR. J. BELL, author of a "Catechism of History of Musicians," has an orthography of his own, or the printer has played him false. The following words occur in his book: Hadyn, Leipsig, Palestrini, Madraglists, Chorole, Sabastian, Hallelajah, Beethovan, Fideleo, Fra Dravolo, Trovotore, Parisfal, Triston, Semeremade, Steggel, Eggito, &c. It has often been contended that "spelling" is unduly neglected in our schools.

A CHEQUE for £785 is a very substantial gift to a man on his silver wedding day, and Mr. Lansdowne Cottell may be congratulated upon receiving it. That gentleman seems to have discovered that the royal road to the paradise of testimonials lies through the foundations of a "Conservatoire." There is one drawback—Mr. Cottell's presents are given to him publicly, and the ordeal must be a painful one to modest merit.

IN face of the exceptional success which has always attended the performance of Bizet's "Carmen," we cannot but feel surprise at Mr. Augustus Harris's announcement to his subscribers and the public that "Les Pêcheurs de Perles" is the composer's "masterwork." But what, after all, is a poor manager to do when the publisher will not allow one of these operas to be performed without the other?

ARTISTS who may feel aggrieved at the custom, adopted in certain papers, of bestowing more attention upon their dress and ornaments than upon their per-

formance, should read the following paragraph, from a critique upon a recent fashionable musical assembly:—"Mrs. —'s jewels were much admired, and she also brought her daughters." The italics are ours.

CONSIDERING how frequently we have drawn attention to the miserable pittance offered to educated organists, we think it but fair to refer to an advertisement for an Organist and Choirmaster, at a salary of £80 a year, who will have a fine instrument to play upon, and a "Choir of Ladies and Gentlemen" to instruct. It is to be hoped that this announcement may be accepted as a healthy sign of the times.

RUSSIAN music will be heard in Paris during the Exhibition season. On the 22nd and 29th inst. selections will be played by an orchestra of one hundred performers, under the direction of Mr. Rimsky-Korsakow. The composers represented in the programmes are Glinka, Borodine, Tschaikowsky, Rimsky-Korsakow, Balakiren, Cui, Liadow, Dargomijski, and Glazounow.

WRITING of the artistic qualifications of the late Carl Rosa, a contemporary speaks of him as the only *impresario* before the public "who can boast any real technical training in music at all." Will Mr. Mapleson—who tells us that he was in early life a student at the Royal Academy of Music, and that he afterwards sang solo parts in operas—endorse this statement?

THE Association of Tonic Sol-fa Choirs will produce at the Crystal Palace, on the 29th inst., an unpublished fugue by Mendelssohn, said to have been composed as the closing number of "Athalie." That the movement ever had anything to do with "Athalie," even in the composer's intention, we take leave to doubt, but that consideration will not affect its intrinsic value as an example of the master's counterpoint.

MR. FREDERIC COWEN's commission to write a Grand Opera for the Carl Rosa Opera Company, which was not actually settled at the time of the late Mr. Carl Rosa's death, has now been formally ratified by the new managing directorate of the Company, and Mr. Cowen will at once enter upon his task in conjunction with Mr. Joseph Bennett, by whom the libretto has been undertaken.

IN a notice of Madame Frickenhaus's Concert, on the 4th ult., a weekly contemporary tells us that "her programme of Beethoven's Sonata in E (Op. 109) was marked by especial refinement and intelligence." Such a work undoubtedly merits this eulogy, if well rendered; but must not the Concert have been unusually short?

WHEN a critic, after commenting upon the performance of several pieces in a classical instrumental Chamber Concert, speaks of the introduction of a vocal piece as "an agreeable relief," does he not really mean that you may have too much of a good thing; and that, but for this timely aid, he would have had it?

WE hear that a "London jobber" has recently given Messrs. Lyon and Healy, of Chicago, an order for 1,706 banjos, to be supplied immediately. This

is an undoubted proof of the demand for the instruments; but again we ask—with a fair knowledge of metropolitan musical performances—who plays upon them?

"A MAN'S foes shall be those of his own household." Here is Mr. Jerome Hopkins in London, and his countrymen at home are sending him presents of sneers, such as: "If he can only be induced to remain where he is appreciated, the American pulse will leap for joy." This is unkind. Why cannot they let the poor man alone?

It is said that the German Emperor dined the other day with Count Waldersee. They had spring soup with port wine. This was followed by "Schinken in Rheinwein gedämpft"; then came hot lobsters and butter, and Roman punch. All the while the band was playing Wagner's music. Some concern has been felt for the health of host and guest.

THE following "par." is going round the American press: "Minnie Hauk made a disastrous failure in Posen recently. While singing 'Carmen' the audience rose *en masse* and hissed the American star until she left the stage." If this be a lie, as we believe, it is a gross slander, and an authoritative contradiction should crush it out of existence.

TO-MORROW, at Wiesbaden, will be unveiled a monument to the late Franz Abt. A number of musical societies from various parts of Germany will perform works by the deceased composer. It is noteworthy that while attempts at setting up memorials of greater musicians have lately failed, that in honour of Abt has succeeded.

IN connection with the Concerts given at the Westminster Town Hall by the People's Concert Society, it is stated that "one poor man never failed to come all the way from Lavender Hill to Westminster all the winter." The Society could have no better argument than this person, whose existence is at once a reward and an incentive.

A CONTEMPORARY has discovered a new ailment, which he styles the "benefit habit": "Some individuals have what may be called the benefit habit. When this once takes hold of a man it is worse than drink. The unfortunate victim would not protest if he had a 'testimonial' every hour."

THE Palestrina Choir of New York appears to entertain some curious notions as to the way in which programmes should be made up. At a recent Concert Mr. A. J. Caldicott's "Where are you going to, my pretty maid?" was sung, and followed by—the "Missa Papæ Marcelli"! What next?

AMERICAN papers state that Mr. Charles Gounod has signed an engagement to visit the United States and conduct seventy-five Concerts of his own music. This is a formidable task for a man of the French composer's age, and it will be better to take up an attitude of doubt concerning the whole story.

MISS CLARA LOUISE KELLOGG is one of the artists who never say die. Having recently failed to win success with an opera company she has now gone forth with a band of concert-singers. Miss Kellogg, who sang in London more than twenty years ago, has surely earned a rest.

A PARAGRAPH in our Glasgow correspondence illustrates the saying "Wheresoever the carcase is, there will the eagles be gathered together." The carcase in this case is £46,000, profit of the recent Exhibition, and one of the eagles is music, which puts in a claim for a share. We wish music may get it.

MR. STANTON, director of the Metropolitan Opera House in New York, has been in some way decorated by the German Government for his services to Wagnerian art. A contemporary suggests, as an additional honour, that he be styled "Remover of Valueless Vocalists from the German Empire."

THE concertina may not be played in the streets of St. Alban's; nor, for that matter, may any "noisy instrument." So the city bye-laws declare, and so the Queen's Bench has decided. St. Alban's under these circumstances should be a good place for the speculative builder.

CROUCH, the composer of "Kathleen Mavourneen," appears still to be in the land of the living. We read that not long ago he sang his song at a Concert given in Portland (Maine), showing the vigour of fifty at the age of eighty.

AMERICAN musical critics are beginning to be read in England. Mr. Krehbiel's annual volume on music in New York has been with us some time, and now comes Mr. Henry T. Finck's volume of essays on Chopin and others. We extend to it a cordial welcome.

DR. VON BÜLOW is said to have left America with some 13,000 dollars in his pocket, after earning 12,000 for the speculators who engaged him. The Doctor should be in high spirits, especially in view of another trip next year.

THE Chicago Apollo Club has taken a laudable step in the interest of working people. On the evening following each Subscription Concert the programme will henceforth be repeated for the benefit of the poorer classes—tickets from 5 to 25 cents.

THE *Echo* of the 16th ult. recommended Dr. Stainer as Professor at Oxford, and spoke of him as "living in one of the new houses opening out of Paternoster Row." Our contemporary should wake up. Sir John Stainer left London for Oxford about a year ago.

HONOUR to the Bristol Orpheus Glee Society for offering to take the place of the crusty Viennese, and singing in St. James's Hall on Tuesday last for the Hospital Saturday Fund. The Western City scores over this.

THE Americans are "at it again." Not content with buying up our choice books, they are now on the run after our historic instruments, and the famous Alard "Strad." is said to be in danger of crossing the Atlantic. The "almighty" dollar, indeed!

"It is an ill wind," &c. The inability of Sir Arthur Sullivan to prepare a new work for the Leeds Festival left a blank in the programme which Professor Stanford will exactly fill up with his setting of Tennyson's "Voyage of Maeldune." Success to it.

MR. F. H. COWEN is about to begin the composition of a Cantata intended for choral societies of comparatively limited means. The libretto will be written by Mr. Joseph Bennett.

THE following advertisement seems to want a little explanation for the general public: "Lady Pianist-Vocalist Wanted. Good Vamper. Age. Terms (living in). Photo."

HERE is Dr. von Bülow's (reported) opinion of a tenor: "I do not think a tenor is a man; he is an illness."

WE are threatened with the American whistling lady again. It is time to put some restriction upon free imports.

WE regret to hear that Mr. Edward Scovel has lost his voice, consequent upon a severe cold. There remains a hope that rest and care may regain it.

A WELCOME home to Madame Albani and Mr. Ernest Gye, who arrived from America on the 20th ult., healthy in person and pocket.

PHILHARMONIC SOCIETY.

THIS Society gave two Concerts during the month of May, the first taking place in St. James's Hall on the 9th ult. The programme contained nothing new, unless an early Symphony by Haydn, said never before to have been played in this country, can be so-called. The little work, scored for strings, oboes, and horns only, is interesting historically, and by no means without charm intrinsically. This may especially be said of the very graceful slow movement, which was heard with much pleasure. At the same time, the chief value of the Symphony lies in its illustration of a primitive stage in the development of the form to which it belongs. With it was given an example of the most modern phase—namely, Mr. Cowen's Symphony in F (No. 5). This, under the composer's direction, had an able rendering, but failed to commend itself as an advance upon its sisters, the "Scandinavian" and the "Welsh." Other works in the programme were the Overture to "Prometheus" and Beethoven's Violin Concerto; the last-named serving for the *début* of the Belgian violinist, Mr. Ysaÿe, whose success in gaining the applause of his audience we now have to record. Mr. Ysaÿe is essentially a virtuoso, and does not hesitate to appear in that character even when engaged upon a classical work. Some of his *tours de force* are really astonishing, and worthy of all possible admiration in their proper place. But we may be allowed to doubt whether they should be made in connection with Beethoven's Concerto. Mr. Ysaÿe more legitimately won the approval of his audience in Saint-Saëns's Rondo Capriccioso, where he was quite at home.

The second May Concert (fifth of the series) took place on the 23rd, when Mr. Ysaÿe, "in consequence of his enormous success," appeared a second time, playing, on this occasion, Mendelssohn's Concerto, a Caprice by Paganini, and a Polonaise by Wieniawski. The effect he produced was the same as before, and due to the same means; the Philharmonic audience consenting to overlook whatever was not in the severest taste, out of regard for the artist's really remarkable skill. Miss Janotha played a second Concerto—Beethoven's in G—for pianoforte and orchestra, and Mr. Carl Meyer, of Cologne, sang selections from the vocal music of Wagner and Loewe; but the greatest interest of the Concert gathered around the performance of a new Symphony in C, the work of Dr. Hubert Parry. This composition, written in 1887 and since extensively revised, is scored for a so-called small orchestra; that

is to say, for an orchestra without trombones, tuba, big drum, or other of the more formidable noise-producers now in general use. Dr. Parry thus limited himself to the means with which Mozart worked so many of his wonders, and it must be said that he has used them with such admirable effect that, listening to the Symphony, we are conscious of nothing wanting. The *ensemble* is entirely satisfying, and affords another proof that a real composer can afford to do without uproar. The work contains the usual number of movements, all of which are strictly in classic form; the last, it should be stated, being an air with twelve variations and an extended *Coda*. It was suggested in the analytical remarks that the new production should be styled the "English" Symphony. Public opinion has accepted the term, which, indeed, accurately suggests the prevailing character of the themes employed. The English spirit of the work is a very interesting feature. It shows that our national music has a character into the spirit of which composers to the manner born can so far enter that their works shall have a distinctly English *cachet*. This is a great point gained, and we trust that the course pioneered by Dr. Parry, as regards symphonic music, will recommend itself to others. The constructive skill and knowledge of effect shown in the new work are of the highest order, while it may be said that a strong feeling for absolute beauty reigns throughout each movement. All this the audience were quick to perceive, and, at the close of the performance, which was conducted by the composer, Dr. Parry received the heartiest congratulations upon a notable achievement.

THE RICHTER CONCERTS.

THE current season of these performances, which commenced on Monday, the 6th ult., promises to be one of the most uneventful, and at the same time one of the most successful in a material sense, since the enterprise was started ten years ago. The first programme included Beethoven's "Eroica" Symphony, which was magnificently played, and the Preludes to "Die Meistersinger" and "Parsifal." One of the best performances of the evening was that of Brahms's Variations on a theme by Haydn. Between the "Parsifal" Prelude and the Symphony Liszt's Rhapsody in D (No. 2) was given.

The programme of the second Concert was more varied, but there was a falling off in the attendance. A beautiful rendering was given of Mozart's Symphony in D, sometimes known as the "Prague" Symphony, because it was composed in that city in 1786 after the production of "Le Nozze di Figaro." Beethoven's "Leonora" Overture (No. 3) and the Good Friday music from "Parsifal" were also splendidly interpreted, but we have heard Schumann's Symphony in B flat to greater advantage.

The proximity of date to that of Wagner's birthday (the 22nd ult.) afforded an excuse for forming the programme of the third Concert entirely of his music, and a more successful scheme for drawing people to St. James's Hall was never framed. The demand for seats was unprecedented, and hundreds were disappointed. There is no reason to linger on what was done, as most of the pieces have been so often repeated that it is surprising the public are not heartily tired of them. This remark applies to the Overture to "The Flying Dutchman," the "Siegfried" Idyl, the Trauermarsch from "Götterdämmerung," the Prelude to the third act of "Die Meistersinger," the Prelude and close to "Tristan und Isolde," and the "Walkürenritt." With these hackneyed pieces was associated the love duet from "Die Walküre," which was sung by Miss Anna Williams and Mr. Edward Lloyd.

At the fourth Concert Wagner was again prominent, only two pieces in the programme being by other composers—namely, Mendelssohn's Overture to "Athalia" and Beethoven's Pastoral Symphony. The former was not by any means well played, the brass being permitted to overpower the strings to an extent certainly not contemplated by Mendelssohn. Mr. Lloyd was announced to sing *Lohengrin's* "Farewell to Elsa," and the Schmiedlieder from the first act of "Siegfried," but he was too hoarse to appear, and four pieces from the previous Monday's selection were repeated.

ROYAL ITALIAN OPERA.

MR. AUGUSTUS HARRIS opened Covent Garden Theatre for a second season of Italian opera on Saturday, the 18th ult., when Bizet's "Pearl Fishers" was produced for the first time under his management. Why this weak and unequal work—a product of the composer's unformed condition—was chosen for an occasion so conspicuous is, perhaps, known only to those behind the scenes. Rumour states that the Paris publishers would not sanction the use of "Carmen" apart from its elder sister, and that to secure the greater Mr. Harris was constrained to play the lesser. This was hard upon him, for though the opera contains some unquestionably beautiful numbers, no one took more than a languid interest in it. The performance was much better than that given by Mr. Mapleson on the same stage in 1887, and all that a careful and liberal *mise-en-scène* could do for the work was certainly done. Miss Ella Russell played the very unsatisfactory heroine fairly well; Mr. F. d'Andrade, on his part, doing full justice to the unhappy lover, who dies that the woman he adores might live, even in the arms of a rival. His performance was much the most impressive of all; Mr. Talazac, the tenor of the Paris Opéra Comique, being "nowhere" by comparison. Sooth to say, Mr. Talazac was a failure. He has grown too stout for tenor parts, and his voice proved entirely inadequate to the area of the house. Mr. Mancinelli, who conducted, may be congratulated upon the excellent work done by his chorus and orchestra.

The opera on the 20th ult. was "Faust," with Miss Macintyre as *Marguerite*—a character for which she is, as yet, hardly prepared; Madame Scalchi as *Siebel*, Mr. Castelmarty as *Mephistopheles*, Mr. Winogradow as *Valentine*, and Mr. Montariol as *Faust*. Comment may be limited to favourable mention of Mr. Winogradow, the young Russian baritone, whom Mr. Harris so promptly engaged after hearing him in Rubinstein's "Demon" at the Jodrell Theatre. Very nervous at first, Mr. Winogradow made a distinct success in *Valentine's* death scene, where he acted and sang very finely, obtaining great applause. The new tenor, Mr. Montariol, will be a useful artist, but we must not look to him for a conflagration of the Thames.

"Carmen," played on the 21st ult., with Madame Marie Roze in the *title-role*, served for the *début* of a new tenor, Mr. A. d'Andrade, brother to the baritone. Mr. d'Andrade has a light voice, scarcely weighty enough for so large a house, but he made a favourable impression, most of all by his intelligent and spirited acting. Mr. F. d'Andrade was an admirable *Escamillo*, and Miss Macintyre sang the charming music of the peasant maiden very nicely indeed. Mr. Arditi conducted; everybody being glad to see the veteran wielding the *bâton* once more.

"La Traviata," performed on the 23rd ult., may be dismissed with a few words. Miss Ella Russell played *Violetta* out of the ineffective *Alfredo* of Mr. Talazac, who seems wholly out of place on the Covent Garden stage. The success of the evening went to Mr. F. d'Andrade, in the part of the heavy father, *Germont père*. Mr. Randegger conducted.

"Aida," on the 25th ult., drew a full house, and the audience were rewarded by an effective performance, though not the best conceivable. Madame Valda was a tolerably efficient heroine, Madame Schalchi a very melodramatic Princess, acting with abundant physical effort, and painfully forcing her lower notes; Mr. A. d'Andrade made progress in public favour as *Radamès*, and his brother was a capital *Amonasro*. The choral and orchestral music went so well that, taken with a superb *mise-en-scène*, it made up for any shortcomings in the principal parts.

On the 28th ult. Boito's "Mefistofele" was revived, too late for present notice.

THE BACH CHOIR.

WE believe it was the intention of this zealous body of amateurs to conclude its recent season with a performance of Beethoven's great Mass in D, but the design was abandoned and Dr. Hubert Parry's Oratorio "Judith" was substituted. The change was, no doubt, dictated by expediency and discretion, and no one was likely to quarrel with it, as the merits of "Judith" are sufficient to justify any choral society in selecting it for performance. The

performance at St. James's Hall, on the 4th ult., was noteworthy for good intentions, and also in some measure for achievement. The choir attended in larger numbers than usual, and, in fact, overflowed into the balcony. The opening chorus of the Moloch worshippers was effectively rendered, and from time to time, later in the work, Dr. Parry's massive writing was interpreted with the power necessary for the full realisation of the composer's designs; but there was here and there some uncertainty, as if the singers had not gained the requisite confidence for the fulfilment of the arduous duties required of them. It is, however, unnecessary to comment severely upon the defects of the choir. Professor Stanford conducted the performance, with an evident desire to present the work of his brother composer in the best light. Praise wholly unqualified is due to the principal vocalists. Miss Anna Williams and Mr. Lloyd resumed the parts which they created at the Birmingham Festival, Miss Lena Little displayed her usual earnestness and intelligence in the contralto music, and Mr. Watkin Mills, in the three bass parts, showed once more the rapid strides he is making towards the highest position in his profession; nor should we omit reference to Mr. Stedman's Choir Boys (Masters Lionel Wynne and Frank Lambert), who joined Miss Little in the Trio between the Queen and her children. The audience was not only unusually large, but it was enthusiastic, and Dr. Parry was recalled at the end of the first part, and again at the conclusion of the performance.

MR. SARASATE'S CONCERTS.

As years go by, the popularity of the eminent Spanish artist and virtuoso, Mr. Sarasate, seems to increase rather than diminish, and the series of Concerts commenced on the 11th ult. at St. James's Hall has so far been attended by very large audiences. It would be superfluous to speak in detail of the qualities which have given this remarkable violinist a unique position in the esteem of the public, nor is it necessary to dwell at length upon his first and second programmes, as the works he played and his manner of rendering them are sufficiently well known. Max Bruch's Concerto in D minor (Op. 44), which was in the programme of the opening Concert, may be regarded as an exception, as it is but rarely heard, and is not likely to become popular. The long *Adagio*, which stands in place of an ordinary first movement, is very dreary, and it is not until the spirited *Finale* that the music becomes really effective. The enthusiastic applause was evoked wholly by the masterly playing of Mr. Sarasate, who retains in full his beautiful, silvery tone, his perfect intonation, which is in itself very fascinating, and his wonderful command over the resources of his instrument. The other violin solos on this occasion were a piece by Raff, "La Fée d'Amour," and the performer's Fantasia on airs from "Carmen," both of which served to display his technical skill to the utmost advantage. Under Mr. W. G. Cusins, the orchestra gave a performance of Liszt's Symphonic Poem, "Tasso, lamento e trionfo," and Mendelssohn's Overture to "Athalie."

The crowd in St. James's Hall on the following Saturday was in part drawn together, doubtless, by the announcement that Mr. Sarasate would play Mendelssohn's Concerto, in the performance of which he excels, though musicians may not agree with the pace at which he takes the *Finale*. In every other respect his interpretation of the work is unexceptionable, and a double recall testified to the delight of the audience on the present occasion. Emile Bernard's Concerto in G, for which the Spanish artist appears to have a special liking, was also beautifully played, though we cannot say that its merits are commensurate with his partiality for the work. The list of solos was completed by the Concert-giver's very clever "Muiñeira," a Spanish song with variations. The orchestral pieces were Svendsen's "Rhapsodie Norvégienne" (No. 3) and the Overture to "Fidelio."

The present series is to include two Chamber Concerts, or, more strictly speaking, performances of music for pianoforte and violin, the first of which took place on the 25th ult. The programme, if somewhat peculiar, was certainly unhackneyed, Schubert's Rondeau Brillant in B minor (Op. 70) being the only familiar work. Four of Dvorák's Slavonic Dances, which Mr. Sarasate plays with wonderful spirit, were welcome on their own account, and so, as a

novelty, was Raff's Sonata in A (Op. 78), though it is not one of the composer's strongest efforts, being trivial and not much above the level of *salon* music. It is difficult to understand why the Spanish violinist should have selected Weber's Duo Concertant in E flat, for pianoforte and clarinet, for adaptation. Music written for the last-named instrument cannot be accurately rendered on the violin, for the compass is different, and some of Weber's most effective passages were utterly spoilt by transposition. The pianist was Madame Berthe Marx, this being her first appearance in England. She has a somewhat cold and passionless style, but her mechanism is excellent, and she was heard to greater advantage in the concerted works than in Chopin's Barcarolle in F sharp, the spirit of which she had not mastered.

SIR CHARLES HALLÉ'S CONCERTS.

ON Friday, the 10th ult., another series of these interesting and instructive performances—by common consent styled the summer "Pops."—was commenced in St. James's Hall. To those who thirst for novelties the present series cannot fail to prove exceptionally attractive, for Sir Charles Hallé announces a large number of works for the first time. Prominent among these are three Quartets of Cherubini, written in the years 1835-7, but only just published. Three others by the Italian master are well known to musicians and are much admired, though they are rarely heard in public. Why the present set was not given to the world at the time of their composition it is impossible to say. The first of the three, in the key of E, was presented on the date above-mentioned, and proved to be a work of considerable value. The first movement is only noteworthy for the composer's usual elegance and chasteness of expression, but in the succeeding *Larghetto* he makes his instruments converse with one another in a humorous and almost eccentric manner. The close of the movement with the violoncello *solo* is little short of grotesque. At a first hearing the *Scherzo* was somewhat difficult to follow on account of its want of unity, but the *Finale* is admirable, the subjects being effective and well contrasted, and the general structure full of musicianlike touches. The Quartet was excellently interpreted by Madame Néruda and Messrs. Ries, Straus, and Franz Néruda, and obtained a cordial reception. It is unnecessary to dwell on the remainder of the programme. It included Dvorák's beautiful Quintet in A (Op. 81), now familiar by frequent repetition; Beethoven's Sonata in G, for pianoforte and violin (Op. 96), and Schubert's Impromptus, Nos. 1 and 4, both in F minor, from Op. 142.

At the second Concert, on the following Friday, the novelty was a Pianoforte Trio in E flat, by Martucci, an Italian pianist and composer, whose music is little known in this country, though the present work is his Op. 62. His efforts, however, mainly consist of pianoforte pieces, and as he is only thirty-three years of age it is fair to anticipate that his best works are still to come. His Trio is chiefly remarkable for its excessive length and the general absence of Italian expression. Signor Martucci is evidently well acquainted with the classical masters of Germany, and probably also with their modern successors. He writes fluently and many of his ideas are pleasing, but they are reiterated to the verge of wearisomeness. Again it is needless to give more than formal record of the remainder of the programme, which consisted of Schumann's Trio in G minor (Op. 110), Brahms's Sonata in A, for pianoforte and violin (Op. 100), and Beethoven's Sonata in C minor (Op. 10, No. 1).

The programme of the third Concert, on the 24th ult., which is the last we can notice this month, was exceptionally interesting. The novelty was Wagner's "Album Sonata" in A flat, which was published in 1877, though, so far as we are aware, no pianist has thought good to give it a public hearing until the present occasion. It was composed in 1853. At the time the composer was a political exile in Zurich, and was busily engaged in literary work, and also with his gigantic trilogy, "Der Ring des Nibelungen." The Sonata is a piece in one extended movement, the very quiet commencement gradually giving way to more vigorous and agitated matter, which in its turn yields to a resumption of the original theme, and the work comes to a close in the most peaceful manner. Structurally, therefore, it may be considered as in the song

form. The music at times shows clearly enough the influence of Beethoven, and there are also suggestions of Wagner himself, alike in the melody and harmonies. It cannot be said that the "Album Sonata" is a very valuable work, but apart from the celebrity of the composer, it has sufficient merit to justify Sir Charles Hallé in giving it a place in his programmes. Tschaiakowsky's Trio in A minor (Op. 50), which was also included in the programme, was first introduced at these Concerts last year. It is an exceedingly fine and original work, but suffers by reason of its extreme length. Brahms's new Sonata in D minor, for pianoforte and violin, of which we speak elsewhere, was beautifully played by the Concert-giver and Madame Néruda, and the lovely slow movement created a profound impression. Beethoven's Trio in E flat (Op. 70, No. 2) concluded the performance.

M. DE PACHMANN'S RECITAL.

THE re-appearance of this favourite pianist after his continental tour was welcomed by a considerable audience at St. James's Hall, on the 27th ult. This was not surprising, for the two Recitals, of which this was the first, are to consist entirely of Chopin's music, in the interpretation of which M. de Pachmann is at present unequalled. The performances are therefore exceedingly valuable in an educational sense, for every pianist, professional or amateur, devotes much attention to the fascinating Polish composer, though very few are qualified either by nature or special study to render his works in a manner calculated to satisfy the critical hearer. The exponent of Chopin needs natural gifts which very few possess, and M. de Pachmann is one of the exceptions. In his hands the music is reproduced with all its poetic significance and delicate romance, and pieces which, as played by other pianists, are uninteresting and tedious become invested with beauty and expressiveness. At the Recital now under consideration he was in his best form: the rendering of the Sonata in B flat minor, the Fantasia in F minor, the Allegro de Concert in A, the Ballade in G minor, and various minor pieces was full of eloquence and deep feeling, and touch, tone, and phrasing were as near perfection as possible. The audience, somewhat cold at first, grew more and more appreciative, and two of the last group of pieces were encored. The remaining Recital will be given on the 13th inst.

ROYAL INSTITUTION OF GREAT BRITAIN.

ON the Saturdays in May Mr. Joseph Bennett delivered at this Institution a course of lectures on the "Origin and development of Opera in England." The lecturer's survey extended from the earliest appearance of a musical stage in this country down to the establishment of Ballad Opera in succession to that of Italian Opera. It was divided into four sections, covering respectively the period from the Miracle Plays to the palmy days of the Masque, from the decline of the Masque to the culminating fortunes of English Opera under Purcell, from the advent of Italian Opera to the close of the Handel period, and from the phenomenal appearance of the "Beggar's Opera" in 1728 to the establishment of that form of lyric drama as a popular thing. Each lecture being restricted to an hour, Mr. Bennett's remarks were necessarily condensed, but the story he had to tell was heard with great attention, the audience seeming to be much interested in its oftentimes curious and amusing details. The lecturer was ably assisted in the musical illustrations by students of the Royal Academy of Music, whose services had been kindly granted by the Principal, Dr. Mackenzie.

MUSICAL GUILD.

UNDER the above title a Concert Society, constituted by the ex-scholars and ex-students of the Royal College of Music, gave the first of a series of four Concerts of Chamber Music at the Town Hall, Kensington, on Wednesday evening, the 22nd ult. This laudable project appears to have received abundant encouragement from the College authorities, and Sir George Grove, Dr. Hubert Parry, and other professors were among the enthusiastic audience that

assembled to start the new undertaking. The opening piece of the programme was Schubert's Quintet in C (Op. 163), which received a highly intelligent and meritorious rendering at the hands of Messrs. Jasper Sutcliffe, Wallace Sutcliffe, Emil Kreuz, W. H. Squire, and J. T. Field. Another praiseworthy performance was that of Schumann's Pianoforte Trio in F (Op. 80), by Miss Annie Fry, Miss Winifred Holiday, and Mr. W. H. Squire. Between these two works came a pianoforte solo played by Miss Marian Osborn, a viola solo for that excellent young player, Mr. Emil Kreuz, and some songs given by Miss Anna Russell and Mr. Daniel Price, Mr. Frederic Sewell accompanying. The vocal pieces included refined compositions by Mr. Charles Wood and Mr. W. E. Duncan, also former pupils at the Royal College. It will be seen from the above names that the Musical Guild comprises quite the pick of the talent which the Institution at Kensington Gore is now beginning to send forth, so that the excellence of their individual and combined efforts may go without saying. The object of their venture is to be commended from every point of view, and we therefore trust that amateurs will give the Concerts hearty and substantial support.

MISS FANNY DAVIES'S CONCERT.

OF the very numerous Chamber Concerts given during the past month one of the most interesting was that of Miss Davies, which took place at the Princes' Hall on the 7th ult. The young pianist was fortunate in securing the first performance in England of Brahms's new Sonata in D minor (Op. 108), in which she had Mr. Ludwig Straus as a colleague. The work may at once be pronounced a very favourable example of the composer's later style; that is to say, it is learned without diffuseness—musicianlike in the highest degree, but clear and concise. The first movement, though generally effective, is not specially remarkable; but the *Adagio*, founded upon one of Brahms's recent songs, is a gem. Scarcely inferior is the third movement, *un poco presto con sentimento*, which, by the way, was not mentioned in the programme. Only in the *Finale* does there seem to be any lack of inspiration. It would, of course, be unfair to pronounce dogmatically, after a first hearing, upon the merits of a work by such a thoughtful composer as Brahms, but the initial impression is certainly that the fourth section of his latest Sonata is not equal to the first, second, and third. Schumann occupied a large proportion of Miss Davies's programme, her principal pianoforte solo being his Sonata in F sharp minor (Op. 11), of which she gave a very careful and well considered reading. The Spanisches Liederspiel were effectively sung by Misses Fillunger and Hilda Wilson, and Messrs. Shakespeare and Ffrangcon Davies; and it is worthy of note that No. 7, which is usually omitted, was restored to its place. The Concert may be regarded as an unqualified artistic success.

THE SHINNER QUARTET.

THIS combination of performers—consisting of Miss Emily Shinner (Mrs. F. Liddell), Miss Lucy Stone, Miss Cecilia Gates, and Miss Florence Hemmings—gave a Concert at the Princes' Hall, on the 15th ult. It cannot be said that there was any want of ambition in the selection of the programme. Schubert's Quartet in D minor is not a work to be lightly taken in hand, but the young ladies justified their temerity by giving an exceedingly creditable performance. Since they first appeared in public the Shinner Quartet have much improved, collectively, if not individually, and their *ensemble* on the present occasion was well nigh irreproachable. A more trying work for ladies than that of Schubert, because far more masculine in style, is Brahms's Quintet in F minor, for pianoforte and strings (Op. 34), but again the rendering was in many respects commendable, and the pianoforte part was of course thoroughly safe in the hands of Miss Zimmermann. The last-named excellent artist played three of Scarlatti's pieces in her best manner, and Miss Emily Shinner rendered a large amount of justice to Spohr's Dramatic Concerto, this work completing a concise and well selected programme.

AMATEUR ORCHESTRAL SOCIETIES.

OF the Smoking Concerts given at the present time the name is legion, but not one in a hundred calls for notice in our columns. Exceptions sometimes occur, and one such was the entertainment given by the Stock Exchange Orchestral Society in the Princes' Hall, on Saturday, the 4th ult. It is a pleasant sign of the times to note that not only a taste for the higher forms of music, but sufficient zeal for the study and practice of the same is to be found in the commercial circles of this busy metropolis; and without desiring to speak in disparagement of other amateur orchestral societies, who are now doing excellent work, it may safely be said that the above-named Association is one of the best of such bodies. The programme arranged for the Concert now under consideration was perhaps dangerously ambitious, containing as it did the Overtures to "Oberon" and "William Tell," Massenet's "Scènes Pittoresques," and some of Sullivan's music to "The Merchant of Venice," but the interpretation was, for the most part, excellent, and indeed not unworthy of a professional orchestra. The Conductor, Mr. George Hitchin, is entitled to praise for the high state of efficiency to which he has brought his forces. The male voice choir belonging to the Association rendered some madrigals and part-songs creditably; and of the soloists the greatest success was won by a member of the Society, Mr. H. Sternberg, who displayed remarkable technical abilities in a somewhat flimsy piece by Viextemps. Yet another member, Mr. J. F. H. Read, was favourably represented as a composer, the first movement of his "Evangeline" Symphony being received with much favour, which was well deserved.

The Strolling Players performed a capital selection at their Orchestral Concert on the 4th ult., and these well known amateurs were listened to, as usual, by an audience that crowded St. James's Hall in every part. Among the works given were Mendelssohn's Symphony in C minor (No. 1), J. S. Svendsen's "Rhapsodie Norvégienne" (Op. 21, No. 3), Spohr's "Jessonda" Overture, a couple of movements from Grieg's "Peer Gynt" Suite, and the Coronation March from "Le Prophète." These were all more or less excellently played, under the direction of Mr. Norfolk Megone, who also joined Messrs. A. Seaward and L. W. Beddome in a Concertino by Kummer, for flute and clarinet, with pianoforte accompaniment, which elicited enthusiastic applause. The vocalists were Miss Dora Barnard and Mr. Herbert Thorndike. The gentleman was in particularly good voice, and had to respond to a rapturous encore of "Thou'rt passing hence." Mr. A. J. Caldicott was at the pianoforte.

The third Concert of the Royal Amateur Orchestral Society's seventeenth season took place at St. James's Hall, on the 11th ult., and was attended by an overflowing audience. The scheme opened with the first movement of Schumann's Symphony in B flat (No. 4), which was spiritedly given. The Prelude to "Lohengrin," which followed, also received a careful and tolerably refined rendering, marred only by the wood-wind not being in perfect accord as to pitch. Liszt's Hungarian Rhapsody, No. 1, needed a more subtle study of *nuances*; but the *Allegretto* and *Mobile Perpetuum* from Moszkowski's Suite in F were well interpreted, and little fault was to be found with the performance of the remaining pieces. Adam's Overture, "Si j'étais roi," brought the Concert to a termination in highly effective fashion. The vocalist was Madame Nordica. The *prima donna* was encoired after the waltz-air from "Roméo," which she sang with brilliancy and charm, and later on she delighted her audience again in a couple of songs, "Autumn" and "Spring," by O. Weil, with a violin obbligato played by Mr. Pawle. At the Smoking Concert given by this Society at Princes' Hall, on the 18th ult., the Prince of Wales, the Duke of Edinburgh, and other illustrious personages were present.

SEDGWICK CHORAL COMPETITION.

A SERIES of choral competitions held in St. George's Hall, Kendal, on the 2nd ult., afforded a striking example of what may be accomplished, in the way of rousing the musical enthusiasm of a whole district, by the initiative of one determined organiser capable of getting others to work

for the object in view. On this occasion thirteen villages surrounding Kendal sent in six junior choirs, ten female voice choirs, nine male voice choirs, and nine village choral societies. It is due to Miss Wakefield (whose residence at Sedgwick Hall near Kendal gives the name to the event) to acknowledge that the credit of bringing all these musical forces to a focus belongs mainly to her. The standard of performance was most creditably high. In nearly every case there were evidences of musical ability and searchings after refinement of expression. The balance of parts was sometimes not good, and the quality of the voices varied, as might be expected; but, on the whole, it would be difficult to find in any country district in Great Britain thirty-four choirs to surpass the Kendal choralists. The following are the particulars of the results of the competitions: Junior Choirs—test piece, "The Nightingale" (Weelkes, arranged by Leslie); prize to Kirkby Lonsdale Choir, Burneside coming second. Female Voice Choirs—test piece, "O happy fair" (Shield, arranged by Leslie); equal prizes to Kirkby Stephen and Burneside. Male Voice Choirs—test piece, "The Hunter's Farewell" (Mendelssohn); prize to Ambleside Choir, Endmoor and Windermere coming just behind. Village Choirs—test pieces, "Awake, sweet love" (Dowland) and "Now is the month of Maying" (Morley); prize to Crosscrake Choir; Ambleside, Burneside, and Kirkby Stephen being honourably mentioned. Sight Reading (Individual); Mary Gill, W. H. Perfect, and Harold Wolfenden each gained a prize. Sight Reading (Double Quartet); Milnthorpe gained the prize. Mr. W. G. McNaught adjudicated. In the evening a Concert was given before a large audience. The combined choirs sang, under the *bâton* of Miss Wakefield, in excellent style, Purcell's "Rejoice in the Lord," Gounod's "Gallia," Beethoven's "Hallelujah," Mendelssohn's setting for female voices of the words "Hear my prayer," Schubert's "Gondolier's Serenade," Mendelssohn's "Hunting Song," and two Part-songs, "Pastime with good Company" and "Once I loved a maiden fair," from the *Bach Choir Magazine*. Madame Bertha Moore sang the solo in "Gallia" and several songs with her customary success. Mr. J. W. S. Metcalfe, a promising bass from the Royal College of Music, sang two songs, and Signor Risegari (violin), Mr. Harmer (violin), Mr. Speelman (viola), and Mr. Vieuxtemps (violin) gave instrumental selections, besides playing accompaniments to the choral pieces. Miss Wakefield added to her arduous duties the performance of two of Sterndale Bennett's songs, "May Dew" and "Dawn, gentle flower," both of which were sung with beautiful expression. The winning choirs also each sang the test piece of their section. Mr. H. Bird, of London, was an efficient accompanist, and Mr. Smallwood, a local professor, rendered valuable assistance at the organ.

During an interval in the Concert Lady Edward Cavendish and Mr. W. H. Wakefield presented the prizes to the successful competitors, and Mr. McNaught, in criticising the singing of the choirs, stated that the voice, ear, and culture exhibited that day entitled the district to be described as distinctly musical, and this being so, it was a matter for some regret that, so far as music in the elementary schools was concerned, Westmoreland was one of the worst counties in England. It may be hoped that the Sedgwick scheme will find imitators in other parts of the kingdom.

GERMAN BATHS AND MUSIC.

(BY OUR SPECIAL CORRESPONDENT.)

TRAVELLERS in search of health, who have to pass three or four weeks at a German watering place out of the season, are, or ought to be, solaced by the musical attractions so abundantly supplied. National tastes differ. At such resorts in England cricket and lawn tennis, in France a good *cuisine*, in Spain a bull-ring, in Italy song and sunshine, and in Germany instrumental music seem indispensable *desiderata*; and unless a certain standard as to selection and performance is secured, Teutons would not be satisfied. Visitors to their baths, seeking rest and quiet, have not to submit to the nuisance of street music, niggers, acrobats, and various other forms of unchecked mendicancy to which they are daily subjected in some parts of the world, otherwise civilised, which might be mentioned. At Ems, Wiesbaden, Wildbad, Kissingen, Homburg, and Baden-Baden, and at most of the Austrian baths, care

is taken by the authorities to provide good orchestras, playing twice or three times daily. A record of a recent three weeks of music played at Homburg may be of some interest in these columns:—

Overtures: "Zauberflöte," "Prometheus," "King Stephen," "Egmont," "Coriolanus," "Abencerragen," "Freischütz," "Euryanthe," "Ruy Blas," "Son and Stranger," "Athalie," "Tannhäuser," "Fliegender Holländer," "Rienzi," "Italiani in Algieri," "Semiramide," "Elizabeth," "Gazza Ladra," "Barbiere," "Masa niello," "Dinorah," "Etoile du Nord," "Zampa," "Julius Cæsar" (Schumann), "Jubal" (Flotow), "Vestale" (Spontini), "John of Paris" (Boieldieu), "Prinz von Homburg" and "Hiarne" (Marschner), "Wood Nymphs" (Bennett), "Maritana" (Wallace), "Festival" (Rietz), "Life for the Czar" (Glinka), "Nachtlager in Granada," "Reiselust" (Lobe), "Phèdre" (Massenet), "King Manfred" (Reinecke), "Goldener Kreuz" (Brüll), "Taming of the Shrew" (Goetz), "Festival" (Lassen), "Hamlet" (E. M. Bach), "Forester's Bridal" (Gernsheim), "Robespierre" (Litolf), "Prisoner of Edinburgh" (Caraffa), "Heideschacht" (Von Holstein), "Orpheus" (Offenbach), "Sakuntala" (Goldmark), "Lustspiel" (Smetana), "Festival" (Lörtzing), "Dichter und Bauer" and "Light Cavalry" (Suppé), "In Autumn" (Grieg). Among Marches were "Coronation" ("Prophète"), "Wedding" (Mendelssohn), "Tannhäuser," "Queen of Saba" (Gounod), "Prince of Wales" (Tömlich), "Festival" (Raff), "Héroïque" (Saint-Saëns), "Aida," "Hohenzollern," "Duke of Edinburgh," &c. Of miscellaneous pieces the following were given:—Ballet music in "Paris and Helena" (Gluck), "Invitation to the Dance" (Weber), "Carnival in Paris" (Svendsen), "Wald Weber" (Wagner), Hungarian Rhapsodies, Nos. 1 and 2 (Liszt); "Symphonisches Tongemälde" (Rheinberger), Minuet and Intermezzo (F. Lachner), Prelude and Fugue in G minor (Bach, scored by Abert), Introduction, Bridal Chorus, and Finale "Lohengrin," Ballet music "Feramors" and "Bal Costumé" (Rubinstein), Ballet from "Sylvia" (Déliès), "Aus aller Länder," Nos. 1, 2, 4, and 6, and "Cortège" (Moszkowski), Rhapsodie, "Slave" (Dvorák), "Morgenstimmen" and "Anitras Dance" (Grieg), Minuet and Trio "Bachelor of Florence," &c. Each week a "Symphony Concert," with soloists from Frankfurt, &c., was given, the Symphonies being Haydn in E flat, Beethoven in C minor, and Raff in G minor; and Schumann's Pianoforte Concerto was admirably played on one of these special occasions.

The above long and representative list will give an idea of the quantity and quality of music placed within reach of visitors to German and to Austrian baths. And up to the 13th ult., when the "season" commenced, no kind of charge was made for admission to Concerts: from that date a tax of only 12s. was levied, entitling subscribers to hear not only three daily performances, but also giving the *entrée* to the reading rooms—well supplied with English and other papers, and to the use of the mineral springs, for the whole season from May to October, during which time some 500 Concerts may be heard for the above nominal subscription. On the authority of the director of the music, Herr Gustav Tömlich, the repertory of the Homburg orchestra is stated to contain some 4,000 pieces.

At Baden-Baden the number of available selections is still larger. In an official list belonging to M. Kömemann, the musical director, upwards of 400 Overtures are entered, and all the best Symphonies have been performed. At the suggestion of Johann Strauss, the acoustic capabilities of the "Kiosk" in which the band plays have recently been greatly improved and are now admirable.

It may be added that the sixty-sixth Lower Rhenish Festival, which takes place, in triennial succession, at Cologne, will be held at Whitsuntide, under the chief direction of Professor Dr. Franz Wüllmer. Its programme includes Handel's "Coronation" Anthem, Bach's double chorus "Nun ist du Zeit," Schumann's "Paradise and Peri," Mendelssohn's "Walpurgis Night," Beethoven's "Missa Solemnis," C minor Symphony, and Violin Concerto, with Joachim as soloist; Brahms's Symphony, No. 1; Berlioz's "Fest bei Capulet," selections from Wagner's "Tristan" and "Parsifal," &c., with vocalists from Leipzig, Hamburg, Dresden, and Vienna. Reserved and numbered places for the three days, £1. The public rehearsals, with band and chorus, commence on the 7th inst.

G. PUCCINI'S OPERA "EDGAR."

THE composer of this lyric drama, published by G. Ricordi and Co., of Milan, is a rising and distinguished young musician, whose first operatic work "Le Villi" achieved considerable success both at the Scala and the Teatro del Verme of Milan a year or two ago; and the performances of his latest work, "Edgar," at the Scala, as a special Easter season, were therefore looked forward to as a musical event of considerable interest and importance, enhanced by the great personal popularity and respect Signor Puccini deservedly enjoys, not only in the musical society of Milan, but among the profession generally. Hence the leading musical critics of Rome, Turin, Florence, Bologna, and other cities all gathered to witness the first performance of this new work, which had the immense advantage of being conducted by Commendatore Faccio, and of being put on the stage with all the pomp and circumstance of the Scala—viz., under the most favourable auspices.

It so happens that the libretto of "Edgar" is from the pen of Signor F. Fontana, the author who also furnished the libretto of Franchetti's "Asrael," reviewed in THE MUSICAL TIMES of last month; nay, the plot of "Edgar" is, like that of "Asrael," derived from a Flemish story or legend of the early part of the fourteenth century. A short outline of this, Signor Fontana's latest production, will show whether on this occasion he has done justice both to himself as a dramatic poet and to the composer, as he undoubtedly did in the case of "Asrael."

The scene of the opera is laid in the vicinity of Courtray, at the time when Philip the Fair of France wantonly attacked Flanders at the head of a picked army comprising the flower of the French nobility.

Edgar, the hero of the drama, is a young villager who is under the fatal spell of *Tigrana*, a beautiful but crafty gipsy minstrel—a Flemish "Carmen"—who is also enamoured of him, while she rejects the advances of *Frank*, another young villager, whose fair sister *Fidelia* silently loves *Edgar*, and yet hopes to baffle *Tigrana*'s sinister designs by her own true love and devotion. *Edgar*, however, resolves to follow *Tigrana* at all hazards. In a fit of frenzy and passion—to the horror of the villagers, including *Fidelia* and her aged father *Gualtiero*—he sets fire to his ancestral cottage, and is on the point of abandoning all for the sake of *Tigrana*, when, in the act of leaving with the gipsy minstrel, he is confronted and stopped by his rival, *Frank*. In a fight between the two *Frank* is wounded, and *Edgar* rushes away with *Tigrana*, the maledictions of the villagers being mingled with *Fidelia*'s cries of distress.

The second act finds *Edgar* installed at *Tigrana*'s mountain retreat, a luxurious and fantastic abode, recalling the Venusberg in "Tannhäuser." He is tired not only of the life he is leading but of *Tigrana* herself, and tortured, moreover, by remorse, watches an opportunity to escape from his thralldom. This opportunity presents itself as he hears a band of armed peasants passing along the road to his abode. He hails them, and having entertained them, announces his resolve to join them in defending Flanders against the French invaders. His resolve is shaken when he discovers that the band is led by his old rival *Frank*; but the latter gladly forgives him, for the wound *Edgar* had inflicted on him cured him of his evil passion for the gipsy minstrel; and the two friends, reconciled and followed by their comrades in arms, leave the scene of *Tigrana*'s orgies for the glories of the battlefield, while *Tigrana* herself vows vengeance on the lover who dared to escape her spell.

The scene of the third act is laid in a village near the battlefield of Courtray. *Edgar* has fallen in battle, and the Flemish soldiers and villagers are preparing to do honour to the remains of their heroic companion, the bier being adorned with wreaths and flowers by the villagers, conspicuous among whom is the true and faithful *Fidelia*, who has come from her own village accompanied by her old father. The funeral rite has begun, and *Frank* is extolling the valour of his fallen friend to the mourning crowd, when a stranger in the garb of a friar appears on the scene, and interrupting *Frank*, insists that *Edgar*, though a hero in battle, does not deserve a Christian burial, since he led a wicked and dishonourable life with a gipsy

minstrel known to be guilty of crime. The bystanders at first side with the friar, but *Frank* and his sister successfully plead for the memory of the departed peasant-warrior, and *Fidelia*, after a mournful last adieu, leaves the scene with her father. In the meantime, however, *Tigrana* has stealthily made her appearance, and the friar induces her, by offering her as a bait a brilliant jewel taken from one of the French knights, to publicly confess her guilt with *Edgar*, whereupon the crowd clamorously demand that the hero's remains be thrown into the marsh. To the general consternation, however, the coffin crumbles to pieces in their hands and is found empty; and the climax is reached when the strange friar suddenly throws off his disguise and proclaims himself to be *Edgar*, erroneously supposed to be dead. He now turns with terrible wrath upon the crafty gipsy minstrel who first ruined and then betrayed him; she barely effects her escape, and *Edgar*, resuscitated and redeemed, hastens with *Frank* to the native village to reward *Fidelia* for her devotion and make her his own.

In the fourth and last act we find *Fidelia*, unconscious of the sudden turn of events, mourning over the loss of *Edgar* and adorning herself as a bride with the flowers taken from his bier, when *Edgar* arrives and her sorrow is changed into joy. While, however, *Edgar* and *Frank* go to prepare for the wedding, *Tigrana* suddenly appears, and, thirsting for revenge, rushes upon *Fidelia* and stabs her to the heart. Hearing *Edgar* and his companions approach, and seeing that escape is impossible, she hides herself in a closet. *Edgar* finds *Fidelia* dying, and only able to point to the closet, whence the gipsy minstrel is dragged by the infuriated crowd, who cry out "To the scaffold, to the scaffold," while *Fidelia*, with vows of love on her lips, breathes her last in *Edgar*'s arms.

The opera has no overture, but the fourth act is preceded by a prelude of very elaborate design on which the composer has evidently bestowed great care and labour, although its undoubted merits can only be appreciated after repeated hearing. Signor Puccini is a dramatic composer of marked symphonic proclivities, and these not infrequently betray him, in common with so many composers of the day, into an excessive display not only of abstruse orchestration, but of that too massive instrumentation which, owing to the lavish use of brass and cymbals on every available occasion, is often wearying rather than effective. In his style and treatment Signor Puccini belongs to that school which, having Italianised, as it were, the styles of Gounod, Berlioz, and Bizet, as also the highly descriptive style of Goldmark as exhibited in the "Queen of Sheba," has found expression in Boito's "Mefistofele," and more especially in Ponchielli's "Gioconda," these two composers (setting Verdi aside as *sui generis*) being certainly the most distinguished exponents, if not the founders, of that school of lyric drama in Italy. The character of *Fidelia* (soprano), whose part is, both dramatically and musically, the most attractive in the whole work, and, by way of a sharp contrast, the weird character of *Tigrana* (mezzo-soprano), lend themselves with peculiar force to descriptive treatment, and it is in the scenes in which they take the leading parts that Signor Puccini has been pre-eminently successful, both as regards the *solis* and the concerted numbers. The airs of *Fidelia* more particularly are extremely sweet and full of pathetic melody; that in which she pleads for the memory of *Edgar* in the funeral scene of the third act may be quoted as the finest specimen. On the other hand the airs of *Tigrana*, the gipsy minstrel, and their orchestral treatment are invested with a local colouring truly diabolical, the subject of her first appearance, which is subsequently repeated whenever she takes part in the action, being especially remarkable, inasmuch as, owing to a skilful instrumental combination, it is almost like a cry or outburst of laughter coming from the infernal regions. In the parts of *Edgar* (tenor) and *Frank* (baritone), not to mention the secondary part of *Gualtiero* (bass), Signor Puccini has been less successful, and in some of the concerted numbers, notably in the Soldiers' March and Chorus in the second act, he betrays a striving after effect by well-worn means at the expense of his own individuality and originality. The first and third acts are undoubtedly the best, whereas the second act (in *Tigrana*'s mountain retreat), besides being decidedly weak from a dramatic, is

weak also from a musical point of view, and the last act is liable to fall flat owing to the somewhat too precipitate *dénouement* culminating in *Fidelia's* death at the hands of *Tigrana*.

Considering that the opera appeals to a thoughtful and musically educated audience rather than to one guided by first and superficial impressions, its reception at the Scala was all Signor Puccini could desire, for he and the artists, foremost among whom are Signora Cataneo (*Fidelia*) and Signora Pantaleoni (*Tigrana*), as well as Commendatore Faccio, that unrivalled operatic conductor, were called before the curtain both during and after the several acts. Doubtless the gifted young composer of "Edgar" will strive to earn further laurels in the field of lyric drama. It is to be hoped that both he and Signor Fontana, a dramatic poet of the first order, will lay to heart the lesson taught by "Edgar," that the first requisite of a successful opera is a solid and sound dramatic foundation—in other words, a first-rate libretto. "It is an old story," says Heine, "but it is ever new."

OBITUARY.

MR. CARL ROSA.—The news of the death of Carl August Nicolano Rosa in Paris, on April 30, came upon the musical world with startling suddenness. That he had taken cold in crossing the Channel was made known through the ordinary medium of information, but no one suspected that what was regarded as a slight illness would have a fatal end. Mr. Rosa, though a man of great nervous energy, could not, however, be called strong, and his constitution failed to resist an attack of peritonitis.

Carl Rosa was a native of Hamburg, where he came into the world on March 22, 1843. Precocious in musical things, he studied so successfully under Lindenau that at seven years of age he played a Concerto in public, and, four years later, made an artistic tour through various countries. At sixteen he entered the Leipzig Conservatoire, studying there under David, Richter, and other masters, and at twenty he became a violinist in the orchestra of his native town. In 1866 Rosa came to London, appearing in the same capacity at the Crystal Palace and elsewhere. So far, his vocation seemed to be that of a solo performer on the most perfect and difficult of all instruments; but at this juncture events took place which marked out for him an unexpected path. He accepted an invitation from the late Mr. Bateman to join a concert party in the United States, and there met Madame Parepa, who was also a member of the *troupe*. The two promptly fell in love, and were married on February 26, 1867. Having for wife a *prima donna*, Rosa determined to make the most of the fact by forming a company for English opera, with Madame Parepa-Rosa as the "star." This was done with great success, the new manager soon discovering that his strength lay more in discharging the functions of an *impresario* than in playing the violin. The Parepa-Rosa Opera remained a conspicuous feature in American musical life till 1873, when, having made a considerable fortune, the artist couple returned to England, bent upon seeing what could here be done in the same line. To this end they took Drury Lane Theatre, and looked forward to the production, in 1874, of Wagner's "Lohengrin." But the expectation was never to be realised. Death intervened, and removed from the stage of human life the amiable and talented lady who had so well assisted her husband towards the goal of success. After this terrible blow Rosa remained for some time quiescent, but his active brain could not long tolerate a condition of inactivity. In 1875 he resolved to get into work again as a manager of English opera. His company was soon formed, and then began the career which Rosa pursued with eagerness and with brilliant results to the day of his death.

Rosa's achievements in connection with English opera constitute his real claim to remembrance. That he did immense service to our national lyric stage, such as it is, cannot for a moment be questioned. Through him many dramatic singers came to the front, and by his means native composers were encouraged to write for the stage at a time when, otherwise, there would not have been the slightest inducement. Dr. Mackenzie, Professor Stanford, Mr. Goring Thomas, Mr. Cowen, Mr. Corder—to all

these Rosa opened a "door of utterance," and one of his last acts was to arrange for the composition of an opera by Mr. Hamish MacCunn. It is true that the operas composed under his auspices were not invariably successful, but that was not the manager's fault. He had done all he could, and the future historian of lyric drama in England will have to count Carl Rosa among those to whom the institution is most indebted. Personally, the late manager was held in sincere respect. Though hasty in temper, as the result of a sensitive organisation, and though reputed as very clever at a bargain, Carl Rosa was known by all with whom he came in contact as a man of high rectitude, faithful to his obligations and generous of heart. His death, at the moment when the company of which he was managing director had annexed Mr. Harris's Italian opera, will long be remembered for its dramatic circumstances and lamented as a serious misfortune.

The funeral took place at Highgate Cemetery on the 6th ult., and was attended by thousands of persons, including many eminent representatives of music and related arts. Deputations were present from the Royal Academy of Music, the Royal College of Music, the Guildhall School of Music, the Philharmonic Society, and other kindred institutions.

MR. AUGUSTUS LECHMERE TAMPLIN died, aged fifty-two years, at Fulham on the 8th ult., of fatty degeneration of the heart. He was at one time famous as a performer on the organ, but he devoted his chief attention to the harmonium and did much to popularise that instrument. He was the inventor of the double touch in the harmonium; he was also an excellent pianist and his powers of extemporisation were extensive. He lived in comparative retirement, which prevented his extraordinary powers from becoming known to the many. By the few who knew him his loss will be deeply regretted.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE music of the grove is apparently banishing that of the concert-room, and, with the advance of summer, entertainments of the class which appeal to the readers of THE MUSICAL TIMES become few and far between. The only local musical event of leading importance during the past month, was the fourth and last of the admirable Orchestral Concerts associated with the name of Mr. Stockley, which took place on the 13th ult. The principal orchestral numbers were Dr. Hubert Parry's Suite Moderne, in A minor, the Overtures to the "May Queen" and "Zampa," the "Danse Macabre" of Saint-Saëns, the "Kaiser" March (Wagner), and the "Angelus" from Massenet's "Scènes Pittoresques," which was introduced at the same Concerts a few seasons ago. Dr. Parry's Suite, originally produced at the Gloucester Festival of 1886, has now taken such a firm hold of public favour in London and elsewhere, that there is no need here to say anything in praise of the strongly marked individuality and artistic thoroughness of this typical work, to the completeness of which nothing seems to be wanting but a more decided vein of melody. Saint-Saëns's weird musical picture of the midnight "Dance of Death," suggested, apparently, by the grisly series of sketches of the younger Holbein, aroused amusement, interest, and curiosity rather than admiration, the ingenious mechanical effects on the Xylophone, suggestive of rattling bones, being but a poor substitute for the imaginative power which is needed to redeem such morbid compositions from the suspicion of puerility. Wagner's grand March, based on the old Choral "Ein feste Burg," was given with all due sonority and impressiveness, and full justice was done by the band to the delicacy and refinement of Massenet's "Angelus." Miss Nettie Carpenter, who filled the post of solo violinist in place of Mr. Carrodus, absent through domestic affliction, essayed for the first time here the G minor Concerto of Max Bruch, her rendering of which lacked nothing but power. In a "Lullaby," by Miss Wurm, and Wieniawski's Mazurka in G minor, her success was unqualified. The vocalists were Madame Nordica and Mr. Charles Banks. The lady sang Rossini's "Una voce" and "Gli angui d' inferno" in her most brilliant style, and

Mr. Charles Banks was especially successful in the beautiful prayer from Wagner's "Rienzi."

The most interesting novelty at the annual Clef Club Concert, on the 10th ult., was the Serenade, by the composer of "The Fair Melusina," of which, however, only three movements were given, all of them exceedingly tuneful and fanciful, as well as being scored with taste. The excerpt was admirably played by Messrs. Piddock (flute), Abbott and Sück (violins), G. W. Priestley (viola), Owen (violin-cello), and Thompson (contra-bass). Another praiseworthy novelty was the Prelude and Fugue in E flat of Mr. Battison Haynes, a refined and scholarly composition, first produced at Ealing in 1884. The three movements from Karl Goldmark's Suite, in which Mr. F. Ward distinguished himself by the excellence of his tone and phrasing, fairly justified the high reputation which the work has achieved in Germany. The vocal selection from Dr. Wareing's "New Year's Eve" Cantata impressed the audience with a desire to hear more of so interesting a work. Mr. F. Ward and Mr. Abbott were heard to great advantage in Bach's double Concerto, and the vocal interests of the programme were well cared for by Miss Annie Roberts, who possesses a soprano voice of charming quality; Mr. Gervas Cooper, Mr. Mobberley, and others. The only fault of the Concert was its excessive length.

The Saturday evening Concerts at cheap prices continue to attract good audiences, the most popular programmes being those of a miscellaneous character. At the Concert on the 11th ult. a pleasant variety was imparted to the entertainment by the instrumental performances of the Anemoic Union and the pianoforte playing of Mr. Astley Langston, who gave an excellent rendering of Cowen's "Rondo à la Turque." At this Concert Miss Hill, a young local artist possessing a well trained contralto voice of charming quality, achieved a popular success by her singing of Watson's "All in a garden fair."

On the 8th ult. the Birmingham Amateur Operatic Society gave a first performance of Gilbert and Sullivan's "Ruddigore," for the benefit of two local charities, and attracted as usual an overflowing audience. The effort was an ambitious one for amateur performers, but though evidences of insufficient rehearsal were occasionally apparent, the result on the whole was very satisfactory and praiseworthy, the ladies as usual carrying off the honours. At the Grand Theatre Jakobowski's popular operetta "Erminie," with Miss Ethel Pierson as the heroine and Mr. Paulton as the grotesque ruffian *Cadeau*, has drawn fairly large and appreciative audiences. At the Royal the Gironette Opera Company, with Miss Guilia Warwick and Miss Marion Erle as *prima donnas*, has also achieved a fair measure of success.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE chief event of musical interest in Dublin during a very uneventful month was the Concert of the Dublin Musical Society, on the 23rd ult., at which Beethoven's "Engedi" and Mendelssohn's "Hymn of Praise" furnished the programme. The performance took place in the Grand Concert Hall of the Royal University, and a crowded and fashionable assembly testified to the favour with which the selection was regarded by the musical public. The experienced choir of the Society did its work, with some exceptions, in brilliant style; the episode in the first chorus of "Engedi," however, severely taxed their capabilities. The band, slightly reduced in numbers, and suffering at times from a predominance of the brass, nevertheless gave a good account of itself, especially in the "Lobgesang" Symphony. Mr. Edward Lloyd sang the tenor solo part in both Cantatas, and more than once awakened the enthusiasm of the audience. The other principal vocalists were Miss Charlotte Hanlon and Mr. T. Marchant. Mr. Joseph Robinson conducted, Mr. R. M. Levey led the band, and Mr. Horan was the Organist.

An excellent performance of Gounod's "Redemption" was given at St. Peter's, Phibsborough, on April 29, under the direction of Mr. P. Goodman, Organist of the Church, with a full band and chorus of 200 voices. The principal

singers were Miss Mary Harris, Mrs. McCabe, Mr. J. Alcorn, and Mr. J. R. Leahy. The band was led by Mr. N. P. Healy, and Mr. Frank Manly was the Organist.

The Dublin Amateur Orchestral Union gave its second Concert (tenth season) at the Antient Concert Hall, on the 14th ult. The principal feature was Mendelssohn's "Italian" Symphony in A, which had been promised for some time, and the performance of which was very welcome and most creditable, when the difficulties of the work are taken into consideration. The other orchestral pieces were Kalliwoda's Overture in F and an arrangement of the "Preislied" from Wagner's "Meistersinger," with obbligato for the harp and violin, played respectively by Madame Priscilla Frost (who also contributed harp solos) and Mr. Poland. Mdle. Henriette van Eyk was pianist, and gave Chopin's Scherzo (No. 2, Op. 31) in B flat minor, Schumann's Fantasiestück (Op. 12), and Mendelssohn's Capriccio in G major. An arrangement of Handel's well known "Largo" for violin, harp, harmonium, and strings was played by Mr. Poland, Madame Frost, Mr. E. Telford, and the strings of the orchestra. Mr. W. H. Telford conducted, and Mr. J. Gaffney was the vocalist.

Mr. Walter Bapty's Benefit Concert took place at the Antient Concert Rooms, on the 11th ult., when some of our best singers gave their valuable assistance, and Dr. Joze, Mr. Culwich, and Sir Robert Stewart acted as accompanists.

Two Scotch Ballad Concerts were given in the Rotunda on the 10th and 11th ult., the vocalists being Miss Agnes Barr, Miss Edith Moss, Messrs. J. Moir, Rogers, and MacDonald; and a series of morning and evening performances, by the Neapolitan Ladies' Band and Swiss Choir, took place in the Leinster Hall on the 14th ult. and following days.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE close of the winter season in April, and the long Easter vacation which follows, combine to make May an uneventful month. The only local Concert of great interest was that given by the Edinburgh Male Glee Club, under the leadership of Mr. Millar Craig. The *pièce de résistance* was Max Bruch's Cantata "Frithjof," the solos in which were undertaken by Mrs. Millar Craig and Mr. P. Glencorse. The first part of the programme consisted of an attractive selection of old English glees and catches.

The Orpheus Amateur Orchestral Society, at a Concert on the 17th ult., presented Mr. John Greig, M.A., their Conductor, with a *bâton*, and congratulated him on passing the necessary examinations for the degree of Mus. Doc., Oxon.

A new Choral Society, the "Grange," made its first appearance on the 21st ult. with an unambitious programme. Mr. Owston is the Conductor.

The lamented death of Mr. Carl Rosa lent a melancholy attraction to an excellent set of performances by his Opera Company during the week—13th to 18th ult. The reproduction of "The Star of the North" was put forward as the novelty, and careful staging and evidence of honest rehearsal combined with the real merits of the opera to draw increasing audiences at each performance. Messrs. Celli and Manners divided the honours by their renderings of *Peter*, and Madame Georgina Burns was very attractive as *Catherine*. Miss Fanny Moody's *Mignon*, on Tuesday, was not so successful; but in her first appearance as *Carmen* on Saturday she charmed a crowded audience. Miss Amanda Fabris confirmed good impressions, and Miss Kate Drew has improved greatly since her last appearance. "The Bohemian Girl" still exercises its powers of attraction.

Of more than passing interest was an instalment of "Musical Reminiscences" narrated by Mr. George Lichtenstein at a meeting of the Edinburgh Society of Musicians, on the 11th ult. There was a very large audience of members and guests. Mr. Otto Schweizer, the President, who occupied the chair, welcomed the guests in a few words, and introduced the lecturer, who, as he said, needed no introduction to an Edinburgh audience. Mr. Lichtenstein told us of his early life in Hungary (Agram), where he met Liszt for the first time; and Paris, where he made the

acquaintance of Heller, Berlioz, and others. Many more familiar names and stories of famous musicians came with peculiar charm from the lips of one who had spoken with them as friends, and had taken a part in the scenes he narrated. In response to a unanimous expression of desire, Mr. Lichtenstein promised to give us another set of "Reminiscences" at a future time.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

At the recent meeting of guarantors of the Glasgow Choral and Orchestral Concert scheme a deficit was again announced. The loss for the season 1888-89 is not, happily, of alarming proportions, amounting only to £239 4s. 4d. The previous year's experience showed a deficit of £67 4s. 9d., and, in order that the coming season may start with a clean sheet, a call at the rate of 2s. 2d. per pound will be made upon the guarantors. The fund raised yearly for the purpose of carrying on these Concerts is close upon £3,000, it is supported by many leading citizens, and the subscriptions range from £5 to £100, the latter sum being the maximum amount accepted. These guarantors' meetings are, usually, very quiet affairs, seldom lasting beyond a few minutes, and confined, as a rule, to the Chairman's speech and to votes of thanks. On the occasion under brief notice one or two guarantors had, however, something to say about the general working expenses, which amounted to nearly one-third of the total outlay of £6,755. It ought, moreover, to be said that comments have been pretty freely made in several quarters regarding the financial aspects of the undertaking, as, also, upon the monopoly enjoyed by the Choral Union; and the time is, probably, not far distant when the purely orchestral section of the scheme may be worked by an independent committee. Much might undoubtedly be said both for and against such a proposal; meanwhile, however, there will be no disturbance of the dual scheme, and the guarantee fund for next season's campaign is receiving, we are glad to hear, liberal support. Beethoven's Mass in D is now being rehearsed by Mr. Joseph Bradley's choristers, but many friends of the Choral Union fear the wisdom of the choice, for reasons which need not be here named.

What is to be done with the surplus accrued from the Glasgow Exhibition? The accounts have now been made up, and a profit of £46,000 is practically secured. Music contributed in a very large degree to the success of the big show, and the surplus could not, therefore, be better employed than in fostering the growing interest in the art everywhere manifested in Scotland. It is, however, greatly to be feared that only a miserable pittance will be set aside for musical purposes, for the powers that be strongly favour, it is understood, the erection of a picture gallery and museum. This is not the place to wax polemical on the measure of support accorded to existing facilities for the housing of the fine arts, &c., but it may be permitted us to urge the "Surplus Committee" to divide their favours in the interest of, say, a local College of Music. Many good teachers flourish north of the Tweed. Given, moreover, the needful attraction, other competent professors will assuredly migrate northwards, to the advantage, it need hardly be said, of promising students who cannot afford either a London or a Continental training. At the last moment information reaches us that the surplus will not be disposed of hastily.

A series of competitions have been launched by the Glasgow Society of Musicians. Only members and associates of that body will be allowed to compete for the prizes; these will be five in number, and the subjects are as follows:—An orchestral work, a composition for two instruments, one of which must be the pianoforte; a choral work to occupy not less than ten minutes in performance, a composition for organ, and a song. It may be worth noting here that there was some difference of opinion as to whether the competitions should be restricted to the members and associates of the Society. Had it been decided to open the lists to, say, musicians resident in Scotland, a good deal of prize money might have been forthcoming.

The Carl Rosa Opera Company have had a highly successful season at the Theatre Royal, Glasgow. The leading feature of the engagement was Meyerbeer's "The Star of the North," staged on a remarkably brilliant scale, and performed with every regard for the traditions of the organisation—all-round excellence. Nowhere had Mr. Rosa warmer friends than in Glasgow, and the news of his death was received with feelings of peculiar sadness, the more so as the company opened at the Royal on the day when the remains of its late guiding spirit were laid to rest.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE annual general meeting of the proprietors of the Liverpool Philharmonic Society was held on the 13th ult. The Chairman announced that there was a balance in favour of the Society, although the failure, from a financial point of view, of the Hallé Concerts seems to have deterred other Concert-givers and *impresarios* from giving Concerts. The committee has therefore lowered the minimum price of the building for Concerts by 25 per cent. The past season has certainly been a most satisfactory one in every way, and is chiefly notable for the production of Dr. A. C. Mackenzie's Cantata "The Dream of Jubal," which was written to commemorate the Jubilee Concert of the Society. The success which attended this work induces the hope that the Philharmonic Society, as the premier provincial Society, will follow the precedent set by Mr. Clark's liberality, and each year commission a work by one or other of our English composers.

A Musical Festival was held in St. Simon and St. Jude's Church, Anfield, on Tuesday evening, April 30, when selections from "The Messiah" formed the chief attraction. The soloists were Miss Fanny Bouffleur, Miss Lucas, Mr. A. F. Thornborough, Mr. J. H. Eld, and Master Champion. An arrangement of Mozart's accompaniments for the organ, pianoforte, and Mustel organ was played by Messrs. J. K. Cave, W. Faulkes, and R. Cooper respectively. Miss White played Handel's Violin Sonata in A, and Mr. Faulkes (Organist of St. Margaret's) performed Mendelssohn's Capriccio Brillante in B minor, for pianoforte. The chorus (100 voices) sang their parts well. Mr. C. W. Bridson (Organist of the Church) was the Conductor. The church was filled: and the proceeds of the Festival were devoted to the church building fund.

"The Yeomen of the Guard" was played at the Court Theatre during the week commencing on the 13th ult., and drew very large audiences. There seems to be now no doubt that the work is as popular as any of its well known predecessors.

The Carl Rosa Opera Company paid their usual spring visit to the Court Theatre during the week commencing on the 20th ult., and performed the operas "The Star of the North" (twice), "Maritana," "The Puritan's Daughter" (twice), "Lucia di Lammermoor," and the "Bohemian Girl" on the final Saturday night.

Opera in English has also been heard at the New Theatre Royal, Breck Road, where Mr. Walsham's English Opera Company have given representations of "Faust," "Maritana," "Bohemian Girl," and "The Waterman." Miss Winyeates, a lady of local origin, was well spoken of during the engagement.

A fine tubular pneumatic organ, by Willis, has been erected in the new church of St. Dunstan, which was consecrated on the 18th ult.

Mr. F. H. Burstall, the Organist of the Pro-Cathedral and of Wallasey Parish Church, has resigned the latter appointment, which he has held for thirteen years, and will now undertake the duties of Organist to St. Peter's Parish Church.

Mr. David Fisher, the well known member of Mr. D'Oyley Carte's Company, died here on Saturday, 25th ult.

MUSIC IN SHEFFIELD, &c.

(FROM OUR OWN CORRESPONDENT.)

BOTTESINI's "Garden of Olivet" was introduced to a Sheffield audience on April 29—too late for mention in last month's issue. So thoroughly admirable a performance of

From "Songs of the Chase," 1810.

FOUR-PART SONG.

Composed by HAMISH MACCUNN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro giocoso.

SOPRANO.

1. Now night her dus - ky man - tle folds, . . The larks . . are soar - ing
2. O'er moun - tain top and riv - er deep The fox . . for shel - ter

ALTO.

1. Now night her dus - ky man - tle folds The larks, the
2. O'er moun - tain top and riv - er deep The fox, the

TENOR.

1. Now night her dus - ky man - tle folds . . The larks . . are soar - ing
2. O'er moun - tain top and riv - er deep . . The fox . . for shel - ter

BASS.

1. Now night her dus - ky man - - tle folds The larks . . are soar - ing
2. O'er moun - tain top and riv - - er deep The fox . . for shel - ter

PIANO.
♩. = 84.
For practice only.)

Allegro giocoso.

high, And morn her gol - den shafts has shot, To gild . . the east - ern
flies, And cower - ing in - to cov - erts strong, His cun - - ning vain - ly

larks are soar - ing high, And morn her gold - en shafts has shot, To gild . . the east - ern
fox for shel - ter flies, And cower - ing in - to cov - erts strong, His cun - - ning vain - ly

high, And morn her gold - en shafts has shot, To gild . . the east - ern
flies, And cower - ing in - to cov - erts strong, His cun - - ning vain - ly

high, are soar - ing high, And morn her gold - en shafts has shot, To gild . . the east - ern
flies for shel - ter flies, And cower - ing in - to cov - erts strong, His cun - - ning vain - ly

sky ; We sportsmen scour the dis - tant
tries ; His death proclaims the sportsman's

sky ; We sportsmen scour the dis - tant
tries ; His death proclaims the sportsman's

sky ; We sportsmen scour the dis - tant plain, . . the dis - tant
tries ; His death proclaims the sportsman's joy, . . the sportsman's

sky ; We sportsmen scour the dis - tant plain, . . we sportsmen scour . . the dis - tant
tries ; His death proclaims the sportsman's joy, . . his death pro - claims . . the sportsman's

plain, The hounds pursue their prey, the hounds pur -
joy, The dogs they seize their prey, the dogs they

plain, The hounds pursue their prey, the hounds pur -
joy, The dogs they seize their prey, the dogs, the dogs they seize their

plain, The hounds pur - sue their prey, the hounds, the hounds pur-sue their
joy, The dogs they seize their prey, the dogs, the dogs they seize their

- sue their prey, seize their prey, While e - choes round the val - leys sound, while e - - choes
 - sue their prey, seize their prey, e - - choes e - - choes
 prey, While e - choes round the val - leys sound, while e - - choes
 prey, While e - choes round the val - leys sound, while e - - choes
 prey, e - - choes
 prey, e - - choes

val-leys sound, . . . thro' the val-leys sound, } Hark for-ward, hark a - way, . . .
 val-leys sound, . . . thro' the val-leys sound, } Hark for-ward, hark a - way, . . .
 round the val - leys sound, } Hark for-ward, hark a - way, . . .
 round the val - leys sound, } Hark for - ward, for - ward,
 round the val - leys sound, } Hark for - ward, for - ward,
 round the val - leys sound, } Hark for - ward, for - ward,

. . . hark for-ward, hark a - way, . . . hark forward, hark a - way, hark forward, hark a -
 . . . hark for-ward, hark a - way, . . . hark forward, hark a - way, hark forward, hark a -
 hark a - way, . . hark for - ward, hark a - way, . . hark for-ward, forward, forward, hark a -
 hark a - way, . . hark for - ward, hark a - way, . . hark for-ward, forward, forward, hark a -

[illegible]

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the work was given by the Choral Union that reference to it now is justified, and it is due to the members of the Society to place on record the highly creditable rendering which they gave of the Oratorio. The choral portions were given with accuracy of attack and sustained vigour, and, in short, all the elements of good choir singing were displayed. The soloists were selected from the Society. A well balanced little orchestra, led by Mr. H. Parkin, played Bottesini's elaborate accompaniments admirably. Mr. T. Foulstone was Organist, and Mr. S. Suckley conducted.

Sheffield is rich in amateur orchestral societies, and, though at times ambition overrules their discretion, the standard of their performances is generally excellent, the friendly rivalry which exists conducing to the vitality of each. The Amateur Instrumental Society, which is the first in age and in point of numbers, gave a Concert on the 2nd ult. in the Montgomery Hall. Spohr's "Power of Sound" Symphony was the principal piece on the programme, and a fine performance of it was given. The "William Tell" and Kalliwoda in F Overtures, a selection from Balfe's "Satanella," and Strauss's "Blue Danube" Waltz were also played. Mr. Henry Coward conducted.

On the following evening the Collegiate Orchestral Society gave a Concert at the Music Hall, Surrey Street. Their chief piece was Mendelssohn's "Italian" Symphony, and under the *bâton* of Mr. S. Suckley all the sections of the work went well. The other orchestral numbers were the Overture to Rossini's "La Gazza Ladra," Haydn's quartet arrangement of the "Emperor's Hymn" for strings, Overture to Auber's "Le Dieu et la Bayadere," March from "Scipio," and a Gavotte by Kottau. An interesting feature of the Concert was the singing of Mr. William Smith, who gave Schumann's "Two Grenadiers" and Sullivan's "Mary Morrison" with distinct success.

The Barnsley Choral Society gave a Concert in the Public Hall, Barnsley, on the 9th ult., at which Weber's Mass in G was performed. Overtures, part-songs, and songs served to fill up the programme, one of the vocalists being Earl Compton, M.P., who gave Maud White's "Absent, yet present," and Hatton's "To Anthea."

On the 20th ult. Mr. A. R. Gaul came from Birmingham to conduct a performance, by the Amateur Harmonic Society, of his historical Cantata "Joan of Arc." The work, which had twice previously been heard in the town this season, was admirably rendered. Miss Lilian Mills, Mr. C. Blagbro, and Mr. W. Browning were the principals; Mr. G. Marsden, leader; and Mr. J. A. Rodgers, Organist. Haydn's Motet "The arm of the Lord" (conducted by Mr. W. Chapman) was also included in the programme.

The fifty-first Concert of the Amateur Musical Society took place in the Albert Hall, on the 21st ult., when Cowen's "Sleeping Beauty" was introduced, for the first time, to a Sheffield audience. The chorus and the soloists performed their tasks admirably. Gade's "Spring's Message" and Schubert's "The Lord is my Shepherd" were given in the second part of the programme, which also included instrumental and vocal trios, organ solos, and songs. Mr. J. W. Phillips was Organist, and Mr. Schollhammer conducted.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

MR. SYDNEY FIFOOT, the Conductor of the Cardiff Orchestral Society, has resigned, and the Committee have appointed in his place Dr. Joseph Parry, the musical lecturer at the University College, Cardiff. As the zeal and energy of the new Conductor are so well known we look forward to the future of this Society with increased interest.

At Treorky, on Monday, April 29, the Upper Rhondda Calvinistic Methodists held their Annual Musical Festival in the Bethlehem Chapel. The various selections of music were effectively rendered. There were large audiences, and the Conductor was "Alaw Ddu" from Llanelly, to whom the success of the Festival was mainly owing.

An effort is being made to start a Musical Society at Swansea. The old Choral Society has been dormant for two or three years, and is now defunct. A meeting of persons interested in the matter was held on Wednesday, the 15th ult., when a committee was formed to endeavour to draw

up some scheme which would prove generally acceptable to Swansea amateurs. The professors, with very few exceptions, do not trouble themselves about such things. A desire has been pretty generally expressed that the orchestra which has performed at the Saturday Popular Concerts for the last three years, should be fostered and gradually strengthened by the addition of such young players as are qualified to take part in concerted music. We hope to give our readers some further information hereon next month.

At Ebenezer Chapel, Swansea, on Thursday evening, the 2nd ult., a Concert was given by the chapel choir, when Dr. Joseph Parry's interesting and popular sacred Cantata, "Joseph," was performed before a large and sympathetic audience. The work is well known to and is a great favourite with Welsh choirs. The performance was very successful and was received with every mark of approval, both choir and soloists acquitting themselves with credit. Miss M. A. Jones was the accompanist, and the Conductor was Mr. J. D. Thomas, a former pupil of the composer.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

HERR LORTZING'S Ladies' Choir gave an At Home at the Rotunda, Cheltenham, on Tuesday, the 7th ult., when Reinecke's Cantata "Bethlehem" and some choruses by Liszt and Wagner were rendered by the choir. Some pieces by Lecoq and Bizet were performed by the Mandoline Guitar Band, reinforced by the Hungarian cymbal or dulcimer, which were very effective. Miss Williams and Miss Keyes played the accompaniments on the pianoforte. Herr Lortzing conducted.

THE twelfth annual Festival of the Western Counties' Musical Association was held on April 25, at the Victoria Hall, Exeter, and consisted of two performances, one in the morning and one in the evening. The works selected were Sir Sterndale Bennett's "The Woman of Samaria" and "May Queen," and Dr. Bridge's "Callirhoë." The soloists were Miss Monteith, Miss Emily Squire, Mr. Faithfull Pearce, and Mr. Montague Worlock. The leader was Mr. M. G. Rice; solo violoncello, Mr. J. Pomeroy; Organist and accompanist, Mr. E. M. Vinnicombe; and Conductors, Mr. D. J. Wood and Dr. J. F. Bridge.

The announcement of the first annual Ladies' Night of the Society of Instrumentalists, on the 21st ult., took many in Bristol slightly by surprise, for it seemed as if the formation of the Society had only just been heard of, and we were certainly not expecting it to challenge public criticism for some time to come.

The history of the Society is briefly as follows: When, in the autumn of last year, the hope of maintaining a resident professional orchestra in connection with the Monday Popular Concerts Society was reluctantly abandoned for a time, the great need of some means of becoming acquainted with orchestral music was widely felt, and some of the amateurs of the city appealed to Mr. George Riseley to help them to this end. Mr. Riseley at once readily assumed the position of honorary Conductor, whilst Mr. T. Carrington offered his services as honorary leader. The Society was then quickly formed, and began its weekly rehearsals in Hamilton's Rooms with ninety members, a committee of gentlemen being responsible for all business arrangements. Before many weeks had passed, the Society had to remove its quarters to the Museum, owing to the increase of its numbers, and their work was steadily carried on during the winter and spring. At first the music chosen was simple, but progress was so marked and rapid that the Conductor was encouraged to make more ambitious selections; and during the season no less than six Symphonies have been taken in hand—one of Beethoven's, two of Mozart's, and three of Haydn's; besides such Overtures as Mozart's "Idomeneo" and "Seraglio," Flotow's "Martha" and "Stradella," Rossini's "Tancredi" and "Italiani in Algieri," and numerous Marches and Waltzes. Pianoforte Concertos also formed part of the scheme, and five or six lady pupils of Mr. Riseley's acquitted themselves very creditably as soloists. The orchestral numbers of the programme finally decided upon for the first Concert of the Society stood as

follows: Overture, "Don Giovanni" (Mozart), Symphony, No. 1 in C (Mozart), March, "Cornelius" (Mendelssohn), Overture, "Prometheus" (Beethoven), "Grossmütterchen" (Langer), Minuet for muted strings (Boccherini); and the "War March" from Mendelssohn's "Athalie." These were, one and all, admirably rendered, and in such a spirited, intelligent manner that the hearers could hardly believe that it was the performance of so young a society. The number was 146, including about twenty professional players. Out of this number fifty-one were ladies. Besides the orchestral pieces, there were two vocalists, Mrs. Nixon and Mr. Evan Thomas, who each contributed two songs, and Mr. Carrington was heard to great advantage in a brilliant Polonaise of Wieniawski's for violin. The financial aspect of the Society is most satisfactory, the result of its first season being a balance in hand.

Stainer's sacred Cantata "St. Mary Magdalen" was performed, on the 21st ult., in Truro Cathedral. The work was well rendered, under the conductorship of the composer. The solos were taken by Masters A. and F. Thomas (Truro Cathedral) and Messrs. Sunman and Wright (Christ Church, Oxford). Mr. G. R. Sinclair, who conducted the rehearsals, presided at the organ.

The two principal local Societies—the Philharmonic and the Orchestral—gave grand evening Concerts at the Victoria Hall, Weston-super-Mare, on the 9th and 13th ult. respectively. At the Philharmonic, Gade's "Erl-King's Daughter," Lloyd's "Hero and Leander," and a short miscellaneous selection were very efficiently rendered, the principals being Miss Delves Yates, Mrs. G. E. Alford, Dr. Roxburgh, and Mr. Montague Worlock, and the well-balanced choir and orchestra being under the conductorship of Mr. Edward Cook. At the Orchestral Society's Concert, the orchestra of nearly fifty performers, conducted by Mr. C. A. Windeatt, gave most creditably the *Andante* from Schubert's No. 7 Symphony, the "Maritana" Overture, the *Marche Hongroise* from Berlioz's "Faust," Sullivan's "Henry VIII." (incidental music), and a Gavotte by E. Cuthbert Nunn. Mrs. E. M. Phillips (contralto) and Mr. S. Boyce Creak (tenor) were the vocalists, Mr. Ambrose H. Comfort played a pianoforte solo, and Mr. Corelli Windeatt a violin solo.

Mr. Calder O'Bierne's English Opera Company were at the Assembly Rooms, Bristol, with "Maritana," "The Bohemian Girl," and "The Waterman," on the 6th, 7th, and 8th ult.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 14, 1889.

THE musical season has come to an end in America. There are still some entertainments to be given and some so-called festivals to be held. The festivals, however, are pretty nearly all of the same pattern, owing to the fact that Mr. Charles E. Locke, ex-manager of the American Opera Company, has organised a company for the purpose of appearing at these festivals. The company is a good one, and in places where the local choral organisations are strong the festivals are worthy of serious consideration. In other places they are nothing more or less than Concerts given by this company.

In New York, since the departure of Von Bülow, nothing has been done. The brilliant Doctor concluded his season in a blaze of glory. He gave a grand Orchestral Concert at the Metropolitan Opera House on the 2nd inst. His programme consisted of Brahms's "Tragic" Overture, Haydn's Symphony (No. 12, Breitkopf and Härtel), Meyerbeer's "Struensee" Overture, Beethoven's "Eroica," and the Vorspiel to "Die Meistersinger." There was nothing revolutionary in his readings, but his *tempi* in "The Meistersinger" introduction astonished some of the critics, who have fallen into the habit of regarding Seidl as the great Wagner apostle, forgetting that Von Bülow conducted the earlier Wagner works with the approval of the composer. Von Bülow's reading of the Haydn Symphony was delicious in its delicacy and expressive accentuation. He did wonders with an orchestra composed of first-class men, but unaccustomed to playing together, and unfamiliar with their Conductor's style. The Doctor distinguished himself during his American visit by being continually in

a good humour, and he sailed away leaving a surprising popularity behind him.

A new choral organisation, which promises to do good work after a while, is the Palestrina Choir. Its first Concert was given at Chickering Hall on the 29th ult., a very bad date to choose, as it was the first day of the Washington Centennial celebration. The antiquities on the programme were Lasso's "Matona, lovely maiden," which is often heard, and his Magnificat in B, for six voices; Johann Michael Bach's Chorale-Motet, "Now is Christ risen"; and Palestrina's Madrigal, "Fair Cedar Tree," and the "Missa Papæ Marcelli." The Beethoven String Quartet furnished some old instrumental music. The audience was most delighted with the Bach Motet, a wonderfully beautiful and elevated piece of writing, which was loudly encored. The great Marcelline Mass was badly sung, but some of its numbers profoundly impressed the hearers. There is good material in the Choir and it will do well after further study.

Gounod's "Mors et Vita" was performed by the Church Choral Society, under the direction of Mr. R. H. Warren, at St. Bartholomew's Church, on the 26th ult., with great success.

The fifth Subscription Concert of the Apollo Club of Chicago took place at the Central Music Hall, on Tuesday, the 30th ult. Mendelssohn's "Elijah" was given with the following soloists: Mr. and Mrs. Henschel, Miss Christine Nielson, and Mr. W. J. Lavin. The performance was highly successful.

The Handel and Haydn Society, of Boston, gave Mendelssohn's "St. Paul" at the Music Hall, on the 22nd ult. The Boston papers were unanimous in their praise of the rendering.

The Music Festival given at Hartford at the opening of the present month was a grand success. The Locke combination furnished most of the soloists.

At Springfield, Mass., a Music Festival was held, concluding on the 8th inst. The Locke combination also took part in this. The programmes were varied somewhat, but the entertainments were of the same general style. "Elijah" was sung at the final Concert.

On Thursday, the 2nd inst., the last Concert of the Cleveland Vocal Society took place. The choral numbers were the Chorus of Reapers from Liszt's "Prometheus," Beethoven's "Elegy," and the Prayer and *Finale* from "Lohengrin."

The Arion Club, of Milwaukee, gave its last Concert on the 9th inst, when Cowen's "Sleeping Beauty" was performed. Mr. and Mrs. Henschel, Mrs. Bodden, and Mr. Charles Knorr were the soloists. The Arion Club and the Cecilian Choir furnished the choral parts, and the Boston Symphony Orchestra, under Wilhelm Gericke, completed the array of forces.

On Saturday afternoon, the 25th ult., the Royal Normal College and Academy of Music for the Blind held its annual Concert and Prize Festival at the Crystal Palace. Before the commencement of the Concert visitors had, in the transept, an opportunity of witnessing the skilful practice of young pupils in Kindergarten work, modelling, and pianoforte tuning. At a signal from the Conductor, Mr. August Manns, the choir of the College sang the National Anthem. Next in the programme came Alex. Guilmant's Symphony in D minor, for the organ and orchestra. In order to introduce to the public as many of the students as possible the solo part was entrusted to three players—Miss Emily Lucas, Miss Mabel Davies, and Mr. Augustine Lander each playing a movement. In the Ode, "Blest pair of Sirens," by Dr. Hubert Parry, under the direction of the composer, the choir found themes worthy of their best attention. In the unaccompanied music the singers were also heard to advantage. For this occasion the pieces selected were the Madrigal "The Silver Swan" (Gibbons), and the Part-song "Come, live with me" (Benet). Some good solo singing was heard in Gade's "Spring" Fantasia, by Miss Amelia Campbell and Mr. Thomas White. It was reserved for Mr. Alfred Hollins to reveal, in Mendelssohn's Capriccio in B minor, for pianoforte and orchestra, the full value of the musical training to be obtained at the institution. Mr. Hollins, no longer a pupil, has established for himself, both in America and Great Britain, a reputation of an enduring kind. After the Concert the distribution of prizes took place by the Duchess of Rutland, who gave

an address replete with kindly feeling. Sixty prizes and sixteen certificates were awarded, and each was accompanied with a word of encouragement from her Grace which greatly enhanced the value of the gift.

MR. ERNEST KIVER's annual evening Concert, given at Princes' Hall on the 7th ult., was made especially noteworthy by the first performance in public of a String Quartet in G minor, by Mr. Wingham, heard one Sunday afternoon a few weeks previously at the Brompton Oratory. It is a short but interesting work in the usual four movements, each of which reveals the hand of the skilled and earnest musician. The opening *Allegro con fuoco* is bright and energetic, and the themes are well contrasted. The second movement is an *Arietta con variazioni*, founded on the melody composed by Samuel Webbe to the hymn "O Roma felix," sung on the Festival of St. Peter and St. Paul. The variations are scarcely such in the strict sense of the term, the theme being repeated in each as a *canto fermo* with varied contrapuntal treatment, while the concluding variation is in the form of a canon with double counterpoint. The *Minuet*, written as a canon on the octave, is another striking example of scholarly resource, while the *Finale* terminates with an effective reference to the melody of the hymn. This clever work was ably played by Messrs. Szczepanowski, George Wilby, Ellis Roberts, and Charles Ould, and so well did it please the audience that the composer had to leave his place in the hall and bow his acknowledgments from the platform. Mr. Ernest Kiver, besides taking part in Mozart's C major Trio and Grieg's Duet Sonata in F (Op. 8), won distinction by a very neat and thoughtful rendering of Schumann's "Etudes Symphoniques." Mrs. Ambler-Brereton was the vocalist of the evening.

MISS MARIAN MCKENZIE's first Concert, given at Dudley House on the 24th ult., was in every respect completely successful. The popular young contralto was assisted by Mrs. Mary Davies, Miss Anna Williams, Mr. Henry Guy (who replaced Mr. Orlando Harley), Mr. Isidore de Lara, Madame Agnes Miller (pianoforte), Mr. Tivadar Nachéz (violin), and Mr. Albert (violoncello), all of whom contributed to a highly interesting programme. A special feature in the Concert was the excellent rendering of Brahms's "Zigeuner Lieder," by Miss Helen Trust, Miss Agnes Janson, Mr. William Nicholl, and Mr. Frederic King, accompanied by Miss Annie Learwood. The interest of course centred in the efforts of the Concert-giver, who was in excellent voice, and was heard to great advantage in the scene from Dr. Parry's "Judith," in which she was assisted by Masters Wynne and Lambert (two of Mr. Stedman's boys who took part in the original performance of that work); in the well known Trio from Cimarosa's "Matrimonio Segreto," with Mrs. Mary Davies and Miss Williams; and in Sullivan's "Willow Song," which was encored with enthusiasm. The programme was varied by recitations given by Miss Cowen, Mr. George Giddens, and Mr. Marius.

THE fifth and last Concert of the season was given by the Highbury Philharmonic Society at the Athenæum, Highbury New Park, on Monday evening, the 6th ult. Berlioz's "Faust" was the work selected for performance, the soloists being Mrs. Hutchinson, Mr. Henry Piercy, Mr. Robert Grice, and Mr. R. Hilton. The orchestra was considerably strengthened for the occasion, and the chorus rendered a good account of the trying choral numbers of the work. The brilliant Hungarian March was enthusiastically applauded, but the Conductor wisely declined to break the continuity of the work by repeating it. Mr. Piercy was very successful in the part of *Faust*, as also were Mrs. Hutchinson as *Margaret*, Mr. R. Hilton as *Brander*, and Mr. R. Grice as *Mephistopheles*; the rendering by the last-named singer of the "Serenade" being particularly well received. Among the orchestral accompaniments, special mention should be made of the *Cor Anglais* obligato, which was well played by Mr. F. Alcock, a member of the Society. The whole performance was under the direction of Mr. G. H. Betjemann, who conducted with his customary ability, and to whose careful training the Society is much indebted for the successful position it has attained.

MISSSES MARIANNE and Clara Eissler gave an evening Concert at Princes' Hall, on the 8th ult., at which there

was present a numerous and appreciative audience. The talented sisters were fortunate enough to be able to introduce an absolute novelty in the shape of a Sonata by Spohr, for harp and violin, the manuscript of which was presented to them a short time ago by the composer's niece. It can hardly be ranked amongst the higher category of Spohr's chamber works, being one of the many compositions for the instruments named which he wrote for himself and his wife to perform. Nevertheless it bears all the marked characteristics of his style, and is unquestionably a welcome *trouvaille* for artists who, like the Misses Eissler, can find in it abundant opportunity for executive display. It was beautifully played by the two sisters, who were likewise heard to advantage in a variety of solo pieces, Miss Marianne Eissler being notably successful in her rendering of Dr. Mackenzie's popular "Benedictus," and a charming Cavatina for violin by Mr. Francesco Berger. A third sister, Miss Freda Eissler, also took part in the Concert and exhibited in Schumann's *Fantasie* (Op. 17) the qualities of a really first-rate pianist.

MISS DORA SCHIRMACHER gave a Pianoforte Recital at Princes' Hall, on the 15th ult., the programme of which included three posthumous pieces by Beethoven, published last year by Breitkopf and Härtel, and now heard for the first time in this country. Albeit comparative trifles, these pieces possess an interest beyond their intrinsic worth as music, because of the pen that wrote them. The first is an *Allegretto* in C minor (written about 1796), a bright, characteristic little movement, which it is said was originally intended by Beethoven to form the *Scherzo* of the Pianoforte Sonata in the same key (Op. 10, No. 1). The other two are "Bagatellen," and were written in 1797. Miss Schirmacher shone to greater advantage in these and the lighter pieces of her afternoon's selection than in such heavy undertakings as Weber's A flat Sonata (Op. 39, No. 2), which seemed slightly beyond her reach. Nor could we commend her exaggerated reading of Handel's Air and Variations in D minor. In a Gigue in A, by the Saxon master, and a Prelude and Toccata by Lachner, her playing was infinitely more satisfactory. Miss Schirmacher has a good style and plenty of natural talent, so that continued study ought to work wonders for her.

At the fifty-first performance given by the Musical Artists' Society at Willis's Rooms, on the 4th ult., a new Pianoforte Quintet in C, by Mr. Gerard F. Cobb, was introduced and received with manifest favour. The work is a decided advance upon the Cambridge musician's previous efforts in the direction of chamber composition, the movements (four in number) being clearly laid out and developed with conspicuous adroitness and resource. The *Scherzo*, which follows an interesting opening *Allegro*, is perhaps the most attractive section, and this it was that met with the greatest applause; yet the *Andante* undeniably boasts melodic charm and refinement in no ordinary degree, while the *Finale* lacks neither interest nor sustained spirit. It may be hoped that Mr. Cobb's Quintet will be heard soon again; it will certainly bear repetition. In its interpretation the composer undertook the pianoforte part, and he had for his coadjutors Messrs. Buziau, Harry Lee, A. Wright, and Albert. The other important pieces of the programme were Dr. Cresser's Quartet in A minor and Mr. Walter Macfarren's Sonata in E minor, for pianoforte and violoncello, the Sonata being played by Miss Dora Bright and Mr. Albert.

MR. C. E. MILLER, the Organist of St. Augustine's and St. Faith's Church, Watling Street, E.C., has just brought to a close a series of most interesting and attractive Organ Recitals, extending over a period of eight months, given by him in the Church. Commencing on the first Thursday in October last, he has, week by week, with only one intermission (when Mr. D. J. Wood, of Exeter Cathedral, occupied the place at the keyboard) afforded to many music lovers an opportunity of hearing an excellent selection of works given on one of the best organs of its size in London. It would scarcely be possible to enumerate here in detail the contents of each programme; suffice it to say that the Recitals have included nearly all Bach's greatest and best known Preludes and Fugues, many of his less familiar works, Mendelssohn's six Sonatas and three Preludes and Fugues, many of the best organ works of Henry Smart,

S. S. Wesley, and other English writers, with plentiful examples of the German School, as exemplified by Hesse, Merkel, Rheinberger, and others, and of the modern French School, as represented by Guilmant, Salomé, Dubois, and others.

MR. WILLIAM NICHOLL gave his last Chamber Concert of the present season at Steinway Hall, on the 3rd ult., when he once more offered a programme of singular interest and merit. It consisted (with the exception of a couple of violin solos played by Miss Lucy Riley) of sets of songs by various composers, so well contrasted in character as to preclude any sense of monotony. First came Brahms's "Gipsy Songs" (Op. 103), interpreted, with notable taste and intelligence, by Miss Louise Phillips, Miss Marguerite Hall, Mr. William Nicholl, and Mr. Wilfred Cunliffe, the pianoforte accompaniment being admirably played by Miss Mary Carmichael. Then Grieg's "Reminiscences of Mountain and Fjord" were alternately rendered by Miss Hall and Mr. Nicholl; and "Four Songs of the Stuarts," composed by Miss Carmichael (given for the first time), were divided in similar fashion between Miss Phillips and Mr. Cunliffe. These efforts proved thoroughly acceptable, and Miss Carmichael's new songs won especial favour. The Concert ended with "Three Songs of the North," arranged by Mr. Malcolm Lawson, and tastefully sung by Mr. William Nicholl, who accompanied himself.

THE annual dinner of the Finsbury Choral Association took place at the Holborn Restaurant, on the 2nd ult., the Chairman being Mr. Waddy, Q.C., M.P., the president of the Society. The guests included Sir John Stainer, Dr. and Mrs. Mackenzie, Dr. Bridge, and other notabilities in the musical world. During the evening allusion was made to the foundation of the new School of Music at Holloway, which will, it is hoped, open its doors to students in the autumn. The Conductor of the Society, Mr. C. J. Dale, referred to the probable programme for the next season, and hinted that the Society had the prospect of the first London performance of a new Oratorio by Dr. Bridge. He also had hopes of a new work to be written by Sir John Stainer for the Association. The speeches were agreeably varied by songs excellently rendered by Madame Clara Samuëll and Mr. Charles Chilley, and violin solos by Mr. Gatehouse, who, among other pieces, played Mackenzie's *Benedictus*, accompanied by the composer. Two humorous recitations, contributed by Mr. Charles Fry, were very favourably received.

MR. ROBERT GOLDBECK gave, at Devonshire House, on the 9th ult., a Concert performance of the music of his "American Opéra Comique," entitled "Newport." The solos were undertaken by Miss Florence Wright, Miss Sybil Grey, Miss Rosina Brandram, Messrs. William Foxon, Wallace Brownlow, and John Thorman. A small chorus and orchestra assisted, while Mr. and Mrs. Goldbeck helped in the accompaniments at a grand pianoforte, and played the Overture as a duet. We shall not be expected to offer criticism upon this opera, seeing that it was given without stage action, and that not even a synopsis of the plot was printed in the programme for the benefit of the distinguished audience which filled the stately ball-room of Devonshire House. All we can say is, that Mr. Goldbeck's music is of a light and sparkling order, very tuneful, decidedly graceful, and marked by many traits that reveal the skilled musician. The vocal pieces were well rendered, especially by the ladies, the chief success of the afternoon being a "Laughing Song," which Miss Brandram was called upon to repeat.

EXETER HALL was filled with an enthusiastic audience on the occasion of the annual meeting of the Tonic Sol-fa College, on the 20th ult., the chair being taken by Mr. H. L. W. Lawson, M.P. The programme was a pleasant admixture of business and music. Mr. W. C. Harris introduced it with an Organ Recital, and the choirs next sang Handel's chorus "Music, spread thy voice around," Mr. J. Proudman conducting, and Mr. J. T. Proudman presiding at the organ. The report of the council was presented by Mr. R. Griffiths, the secretary. After a glee by the South London Choral Association, under the conductorship of Mr. L. C. Venables, and part-songs by Mr. McNaught's choir and the Tonic Sol-fa

Association, the Chairman gave a short address, in which he expressed the sympathy he felt with anything that partook of a popular effort to disseminate a knowledge and love of music. Other addresses were given, and the performances included a composition, "O give thanks unto the Lord," by Mr. C. Iseard, which was written as a sight test, and distributed only just before it was sung.

THE season of Italian Opera at Her Majesty's Theatre, announced by Mr. J. H. Mapleson to commence on the 1st inst., promises at any rate to be curious if not exactly interesting in a strictly musical sense. His statements are not put forward in a manner calculated to inspire confidence, the mere fact that he announces Bizet's "La Jolie Fille de Perth" as the French composer's "last opera" being sufficient to cause general distrust. This is specially unfortunate, because Mr. Mapleson asks for faith in his promises on the ground of past public services. That in former times he did render excellent service to art must be readily admitted, but gratitude, we are told, is a lively sense of favours to come, and so Mr. Mapleson will probably find. The majority of his company are unknown, but he has secured Signor Bevignani as one of his Conductors, and he promises an excellent band and chorus. On all grounds it is to be hoped that he will succeed in his enterprise, as healthy competition is always desirable, and there should certainly be room for more than one operatic enterprise in this vast metropolis.

MADAME FRICKENHAUS drew from unusually varied sources the programme of her Recital at Princes' Hall, on the 4th ult. This, combined with the attraction of her own name, served to bring together a goodly assemblage of amateurs, despite the heavy list of Concerts that made the day in question one of the busiest of the month. Beginning with the older masters, Madame Frickenhaus displayed the perfection of neat fingering in a Bach Fugue in A minor and Rameau's *Tambourin* and *Rigaudon*; while to Mozart's A minor Rondo and Beethoven's Sonata in E (Op. 109) she brought the feeling and intelligence of a refined, thoughtful artist. The second group of pieces included a *Berceuse* by Kjerulf, Mendelssohn's *Scherzo à Capriccio* (given with delicious crispness), Jensen's "Légende," a *Toccata* by Walter Macfarren, and Schumann's "Faschingsschwank," the last-named being invested with admirable vigour and contrast. Some pieces by Chopin and Henselt, and a *Valse* of Moszkowski's completed the selection, to which Madame Frickenhaus did justice down to the final note.

ON the 6th ult. Mr. Arthur Hill read a paper on "Rate-aided Schools of Music" before the Musical Association, in advocacy of a Government aid on behalf of Intermediate Musical Education. There was nothing between the very elementary instruction given in schools and that afforded in such institutions as the Royal Academy of Music and other Colleges in London. If it could be provided, as was the case in Ireland, that the terms "science and art" should include the science and art of music, local authorities might appropriate to this purpose a portion of the legal rate of 1d. in the £, and the sum thus granted (with local subscriptions) might be supplemented by a grant from the Imperial Exchequer of a sum of equal amount. In this manner such schools as he advocated might be established at 100 centres throughout the kingdom at a cost to the State not exceeding £25,000 per annum. This was a very modest sum, considering that in England and Wales alone £40,000 a year was spent in hearing little children sing by ear.

HERR SCHÖNBERGER was heard at his very best at the Recital which he gave in Princes' Hall, on the 21st ult. His choice of works was also irreproachable, excepting only the Liszt transcriptions of Bach's Organ Fugues, which satisfied only as a medium for technical display. Herr Schönberger pleased his hearers by his thoughtful, refined interpretation of Beethoven's early Sonata (Op. 2, No. 3). He dashed off the *Finale* with ease and brilliancy. Another admirable performance was that of Schubert's long but poetical Sonata in C minor. The work gave the pianist many opportunities of displaying his best qualities; his rich "singing" tone, for example, coming out wonderfully in the *Adagio*. Three simple German dances, by Beethoven, extended and ornamented with some skill by Herr Seiss, a

modern *virtuoso*, were prettily played and much applauded. A selection of Chopin pieces came late in the afternoon, but those of the audience who remained were well rewarded for their patience.

THE Church of St. John the Divine, Kennington, has recently been completed by the addition of a tower and spire. Special services have been held to celebrate the occasion. On Tuesday, the 7th ult., Gounod's "Messe Solennelle" was sung in the morning, and in the evening the Canticles were the well known setting in A by Martin, and the Anthem Beethoven's "Hallelujah." On Friday, the 10th ult., a special Musical Service was given, comprising nearly the whole of Parts II. and III. of Gounod's "Redemption." The accompaniments were played by Mr. C. H. Kempling, the Organist of the Church. The chief solos were sung by Master Cousins, Mr. George James, and Mr. W. H. Hennings, occasional assistance being given by Masters Taylor and Sydney and Messrs. Schmidt and Pizzey. On Sunday, the 12th ult., Weber's Mass in E flat was given at the Communion Service. In the evening the Canticles were those of Stanford in A, the Anthem being "It came even to pass," by the late Sir F. A. Gore Ouseley.

DR. CHARLES VINCENT gave a Concert on the 9th ult., at the Drill Hall, Hampstead, when his new Cantata "The Mermaid," for ladies' voices, was performed for the first time. The libretto, founded upon Hans Andersen's fairy tale, is the work of Mr. Lewis Novra. The Cantata is very simply constructed, and the composer has evidently aimed at producing a work suitable for small societies or schools. The music is easy, tuneful, and pleasing; and a distinctive feature is made of the recitations which carry on the narrative. The work was given by a choir of fifty ladies, under the Conductorship of Dr. Vincent. The soloists were Miss Amelia Gruhn, Miss Bell, Miss R. Bell, Mrs. Howard, Mrs. Underwood, Mrs. Grylls, and Mr. Grylls. Mrs. Vincent accompanied, and Mr. Fred. Berridge was the reciter. The second part of the Concert comprised two violin solos by Signor Luigi Meo, and songs by Miss M. Tomlinson, concluding with a duet by Dr. Vincent, sung by Mr. and Mrs. Grylls.

THERE was a large attendance at Mr. Lawrence Kellie's first Vocal Recital this season, which took place at Steinway Hall on the 7th ult. Mr. Kellie brought forward, as usual, a number of songs from his own pen, including three that were now heard for the first time. Of these "A Leave-taking," which was encored, seems destined to meet with most favour. He also sang with considerable charm and refinement a couple of songs by Signor Tosti, accompanied by the composer, and joined Madame Belle Cole in Mary Carmichael's graceful duet, "It was a lover and his lass," the composer accompanying in this case also. Madame Belle Cole contributed a couple of solos, one of them the Recital-giver's effective song "Douglas Gordon," and Miss Robertson (Mrs. Stanley Stubbs) also sang; while Miss Anna Lang played some violin pieces and Miss Annie Hughes recited. The second Recital took place on the 28th ult., too late for notice this month.

MESSRS. LUDWIG and Whitehouse gave their second Chamber Concert on the 14th ult. Princes' Hall was fairly filled, and the execution of an attractive scheme gave unqualified satisfaction. The Concert-givers, aided by Messrs. G. Collins, A. Gibson, and H. Heydrich, did justice to Brahms's Quintet in F (Op. 88), besides taking part with Messrs. Collins and Gibson in a remarkably good performance of Beethoven's Quartet in B flat (Op. 18, No. 6). Grieg's Sonata in C minor, for violin and pianoforte, spiritedly played by Mr. Ludwig and Madame Haas, was heard with keen appreciation and enjoyment; while Mr. Whitehouse's violoncello solos by Davidoff and Klengel elicited the warmest applause of the evening. Miss Liza Lehmann sang some well chosen songs in her customary refined and pleasing manner, accompanied by Herr Heydrich.

THE London Church Choir Association held its annual Festival Service in St. Paul's Cathedral, on Thursday evening, the 16th ult. Thirty-six choirs, numbering in all 960 voices, took part, and in order to ensure precision in the singing of this large force, trumpets and trombones were used with excellent effect. The processional Hymn,

"Forward! be our watchword," was sung to a tune by Mr. C. E. Miller, Organist of St. Augustine's, Watling Street. Mr. Miller also supplied the double chants for the Psalms. The setting of the Magnificat and Nunc dimittis was that in G, by Mr. W. A. C. Cruickshank, and the Anthem was Sir John Stainer's "My hope is in the Everlasting," the tenor solo in which was sung by Mr. G. W. R. Hoare, of St. Botolph's, Aldersgate Street. The sermon was preached by the Dean of Rochester. Dr. G. C. Martin conducted the service, and Mr. W. Hodge presided at the organ.

THE chief feature of interest at the Concert given by Mr. Luard Selby at the Steinway Hall, on the 24th ult., was the performance of several compositions by the Concert-giver, the most important being a Suite of six pieces bearing the curious title "Potter Fell." The music is graceful and refined, and was expressively rendered by the composer. Miss Marie Douglas was heard to advantage in an Elegy and Berceuse for the violin, by Mr. Selby, and two songs by the same composer were also favourably received. In addition to the violinist named, Mr. Selby was assisted by Mrs. Mary Davies, who sang with her accustomed charm; Madame Edith Wynne, Miss Hutton, Miss Perugini, Mr. A. Greenwood, and Mr. Prosper Burnett (violoncello). A recitation, effectively given by Miss Rossi, was included in the programme.

MRS. A. J. LAYTON gave her annual Concert at the Chelsea Town Hall, on the 7th ult. The programme consisted of Pergolesi's "Stabat Mater" for female voices, sung by Mrs. Layton's ladies' choir, and a miscellaneous selection, including Mendelssohn's Sonata in B flat, for pianoforte and violoncello, played by the Concert-giver and Mr. Whitehouse; and the "Gipsy Songs" of Brahms, sung by Miss Kate Cherry, Miss Jessie King, Mr. Howden Tingey, and Mr. Alfred J. Layton; the pianoforte part was played by Mr. Charles G. Lamb. Songs were contributed by Miss José Sherrington, Madame Antoinette Sterling, Miss Jessie King, and Mr. Alfred J. Layton. The Concert concluded with Mendelssohn's Motet for female voices, "Laude Dominum." Mrs. Layton conducted.

A PERFORMANCE of Sullivan's "Golden Legend" was given, under the conductorship of Mr. Charles Stewart Macpherson, by the Streatham Choral Society, at the Town Hall, Streatham, on Friday, the 3rd ult. The choir sang admirably and with true perception of expression and phrasing, a great effect being made in the two unaccompanied choruses, "O gladsome light" and "O pure in heart." The solos were entrusted to Miss Kate Norman, Miss Greta Williams, Mr. Braxton Smith, Mr. Charles Copland, and Mr. John Gritton. Mr. Herbert Lake (pianoforte) and Mr. W. J. Kipps (harmonium) played the difficult accompaniments with excellent effect. The bells specially constructed for the Cantata were used on the occasion, and were played by Mr. W. P. Rivers.

THE St. James's Choral Society brought its first season to a close by a capital Concert, given in the New Hall, Knatchbull Road, Camberwell, on Tuesday evening, the 7th ult., when Van Bree's Cantata "St. Cecilia's Day" was admirably rendered, the soloist being Miss Nellie Epps. In the second part the choral portions were "Ye tutelary Gods" ("Belshazzar"), Handel; "Wedding Chorus" ("Rose Maiden"), Cowen; "The Sea King," Smart, and "Good night, beloved," Pinsuti. Mr. J. S. Holliday, Miss Epps, Mrs. Alfred Avery, and Messrs. Robins and Sargent contributed solos, and Miss Ellen Bliss and Miss Murby were the solo pianists. Mr. R. Felix Blackbee conducted, Mr. Alfred Avery accompanied, and Mr. F. Deacon Blackbee presided at the American organ.

ON the 1st and 8th ult. two Concerts were given at St. James's Hall, by the String Band of the Royal Artillery, under the Conductorship of Mr. L. Zaverthal. At the second Concert a new Symphony in C minor, composed by the Conductor, was produced with great success, the *Scherzo* in particular being especially noticeable for the brightness of the subject and the ingenuity of its construction. The clever scoring of the whole work testified to the musical ability of the author. A Pizzicato "Al Fresco," from the same pen, was enthusiastically received. The Fantasia on airs from "Rigoletto," and an arrangement from Gounod's "Faust" were well played, the latter work being given with much delicacy and *verve*.

THE International Hall, a new concert-room of moderate proportions, forming part of Monico's Restaurant, Piccadilly Circus, was inaugurated on the 11th ult. by a company of Spanish singers, dancers, and instrumentalists, who have since been giving Concerts daily in the afternoon and evening. The performances of the "Estudiantina Española" are too familiar to need description. Suffice it to say that the present players show characteristic precision and spirit in the execution of their national tunes; while the singing and dancing, if not of equal merit, afford a sufficiently vivid idea of the manner in which these amusements—we can scarcely apply here the term "art"—are practised throughout the length and breadth of Spain.

THE Kensington Symphony Society gave its first Concert at Addison Hall, Holland Park, on the 24th ult. The selection of the programme was, perhaps, prompted partly by that "ambition which o'erleaps itself"; the performance was, however, on the whole, creditable. With careful training and the experience which only time can give, better results will, no doubt, be obtained. The vocalists who assisted were Miss Helen Pierpoint, Mrs. Herbert Wesson, Mr. Trefelyn David, and Mr. Charles Bonham—the efforts of Mrs. Wesson and Mr. Bonham, especially, being received with well merited favour. A pianoforte solo by Mr. Sidney Naylor was, it need hardly be said, rendered with accustomed ability. Mr. Robert Jefford conducted.

THE St. Bride's Choral Class gave its second Concert at the Memorial Hall, Farringdon Street, on the 16th ult., under the patronage of the Lord and Lady Mayoress, the Earl and Countess of Meath, Sir Edmund Haye Currie, and others. The first part of the programme consisted of a Cantata, "A Daughter of Moab," by J. Guest. The solo parts were sung by members of the class, and the orchestral accompaniments were played by Mrs. Layton's violin class. The second part consisted of songs by Miss Kaye Butterworth, Miss Jessie King, Mr. Howden Tingey, and Mr. Alfred J. Layton, and recitations by the Rev. H. C. Shuttleworth and Mr. Evan Franks. Miss Helen Gull presided at the pianoforte, and Mrs. Layton conducted.

MR. EUGÈNE GIGOUT, the eminent French organist and composer, gave an Organ Recital at the Bow and Bromley Institute, on the 4th ult. The chief pieces on the programme were: Toccata and Fugue in D minor (Bach), Offertoire on Christmas Hymns and Intermezzo (Boellmann), Grand Chœur and Suite de Trois Morceaux—Marche rustique, Lied, Marche de Fête—(Gigout). The last was especially effective and original. An improvisation on the popular melody "The Minstrel Boy" was heartily applauded by the large audience. Miss Douilly sang a new sacred song, "He is risen," by Arnold Dolmetsch, with accompaniment of pianoforte, organ, and violin, which was much applauded.

THE Primrose Hill Choral Society gave an excellent Concert under the direction of Mr. George Calkin, on Tuesday evening, the 14th ult., at the Vestry Hall, Hampstead, in aid of the funds of the Boys' Home, Regent's Park Road, when Mendelssohn's "Walpurgis Night" was performed, followed by a miscellaneous selection of music. The following performers kindly gave their services: Miss Mary Willis, Madame Bolingbroke, Messrs. Lance, and Arthur Calkin, and Claxton. Instrumentalists: Mrs. Francis Ralph, Mr. T. H. Wright, and Mr. Ellis Roberts; reciter, Mr. Herbert James; and accompanist, Miss Ada Calkin.

THE annual Concert of the Regent's Park Choral Society took place on the 7th ult., at Albany Street, in aid of the Christ Church Visiting Society. The programme included "Lauda Sion" (Mendelssohn), "The three Seasons" (Weber), the Motet "Distracted with care" (Haydn), "The voice of Spring" (Veaco), "O Swallow, pr'ythee stay" (Reay), and the "Fisherman's Good-night" (Bishop), in which the choir displayed good qualities. The solos in the Cantatas were taken by members of the Society, who also contributed a pleasing vocal and instrumental selection. Mr. John C. Ward conducted as usual, and Miss Addison presided at the pianoforte.

THE Wind Instrument Chamber Music Society gave the third and last of its opening series of Concerts at the Royal

Academy of Music, on the 3rd ult. A Concertstück, by Rietz (Op. 41), and Rubinstein's Quintet (Op. 55) for pianoforte and wind instruments were the principal works performed, the executants being Messrs. Vivian, Malsch, Clinton, Borsdorf, T. Wotton, and Eugene Dubrucq. Four Trios by Brahms for female voices, with accompaniment of horns and harps (Op. 17), were also given by a select choir of Academy students. The Society, which will hold a meeting on November 8, proposes to give a second series of Concerts next winter.

HERR WALDEMAR MEYER gave a Chamber Concert at Princes' Hall, on Wednesday afternoon, the 22nd ult., at which he played, among other pieces, Bach's Chaconne, Handel's Sonata in A, and a Suite for violin and pianoforte, by Franz Ries. In the rendering of these compositions Herr Meyer exhibited his usual excellent qualities, and he had an able coadjutor in Herr Gustav Ernest. Mozart's "Non paventer," and some songs by Schumann, Brahms, and Lassen were sung by Frau Schoepffer, a Dresden artist, who displayed a powerful soprano voice and good artistic style.

MR. J. T. HUTCHINSON, of the Royal Academy of Music, gave his annual Concert at the Princes' Hall on the 23rd ult., in which he was assisted by his pupils, Miss Amy Brooks, Miss Mildred Harwood, Mr. W. Price, and the members of the Holborn Choral Society. Mr. Hutchinson gave, amongst other selections, Pergolesi's "O Lord, have mercy upon me," Matthay's "There be none of beauty's daughters" (accompanied by the composer), and Gounod's "Le nom de Marie." Mr. Harvey Löhr played Kirchner's Concert arrangement of Dvorák's Bohemian Rhapsody in D most admirably.

THE annual dinner of the Strolling Players' Amateur Orchestral Society was held on the 18th ult., in the Café Royal, Regent Street. Mr. F. Sutton Hawes presided, and there was a representative gathering of members of the Society and guests. The chairman announced his own resignation of the office of chairman of the committee, and that his place would be filled by Lord Herschel. He stated that the aim of the Society was to produce high-class works, and it had been the means of introducing to the world several artists of ability previously unknown to fame. The dinner was succeeded by a musical entertainment.

AT a Concert given by the St. Mary's Choral Society, Islington, on the 10th ult., under the conductorship of Mr. Sidney Hann, Jensen's Cantata "The Feast of Adonis" and Mr. Charles Harford Lloyd's "Song of Balder" were given with good effect. The solos were taken by Miss Emily Armfield. Some violin solos were played by Miss Nora Peache. Mr. Sidney Hann, the Conductor, gave a pianoforte solo by Chopin, which was encored, and in conjunction with Mr. Erskine Allon, who acted as accompanist, he performed some duets by Jensen and Moszkowski. Some part-songs were also sung by the Choir.

MISS MEREDYTH ELLIOTT, a young contralto of considerable promise, gave an Evening Concert at St. James's Hall, on the 1st ult., in the presence of a numerous audience. Miss Elliott possesses a voice of sympathetic quality, which is well produced and, generally speaking, is used in a manner that indicates careful training. She was heard to advantage in Schubert's "Serenade" and in a new song by Mr. Joseph Barnby called "The Lifted Veil," the delivery of which was much applauded. Several well known vocalists also appeared, and Mr. Sidney Naylor accompanied.

AT the Parish Room of the Church of St. Thomas's, Godolphin Road, W., an Evening Concert was given on Wednesday, the 8th ult., in aid of the Organist Fund. An interesting programme was given by Miss Alice Parry, Madame Mina Cheshire, Mr. Gilbert Porteous, and Mr. Reuben Holmes. Solos for violin, violé d'amour, and pianoforte were played by Miss Madeleine Galton, Mr. F. Louis Schneider, and Mr. Charles Fowler. Some recitations were given by Mr. David Beveridge, and the accompanist was Miss Frances Goodall.

MISS ROSE DAFFORNE's third annual Concert took place at the Morley Hall, Hackney, on Tuesday the 14th ult. Miss Dafforne was supported by Miss Julia Jones, Miss Lily Dafforne, Messrs. Dalgety Henderson, Harry

Stubbs, W. G. Forington, Mr. Alfred Hollins (the blind pianist), Miss Daisy Ashton (violinist), and Mr. Woodford Reynolds (violoncello). A male voice quartet, under the direction of Mr. R. de Lacy, sang several part-songs effectively, and the accompaniments were played by Mr. Fountain Meen.

THE St. George's Choral Association, Willesden Lane, Brondesbury, concluded their second season on the 10th ult., when Stainer's "Daughter of Jairus" and a miscellaneous selection were given, under the direction of Mr. F. G. Edwards, Conductor of the Society. The vocalists were Mrs. Edwards, Mr. H. L. Fulkerson, and Mr. Charles Copland. Mrs. Smart, the valued accompanist of the Association, gave a tasteful rendering of Chopin's Ballade (Op. 47).

A PERFORMANCE of Sterndale Bennett's "Woman of Samaria" was given at the Parish Church, St. Mary, Newington, on Wednesday evening, the 8th ult., by the choir, assisted by the Newington Choral Society. The solos were effectively rendered by Messrs. J. Hudson and Campton, and two of Mr. Stedman's choir boys. The choruses were admirably executed under the direction of Mr. W. Rayment Kirby, Organist and Choirmaster of the Church. Mr. E. H. Turpin ably presided at the organ.

AN interesting Concert was given at the Birkbeck Institution on Friday, the 10th ult., under the able direction of Mr. G. A. Parker, teacher of the ladies' violin classes, when some capital selections were well rendered by the violin and violoncello classes. The vocalists were Madame Belle Cole, Miss Amy Wagstaff, Mr. Arthur Thompson, and Mr. A. Tucker. Violin solos were played by Miss Grace Carter and Mr. G. A. Parker, and Mr. Claude Hamilton gave some recitations.

MISS MAUD LESLIE gave her third annual Concert at the Surrey Masonic Hall, Camberwell, on Tuesday, the 14th ult., when she provided a miscellaneous programme of an attractive character, contributed by Miss Leslie herself, Madame Reichelmann, Madame Montague Neave, Miss Marchant, Miss Ada Molten (violin), Misses Emily Terry, Kate A. Davies (pianoforte), Messrs. Frank Swinford, James Budd, Sydney Herbert, H. Glynn, R. Rae, and Frank W. Tagg (elocutionist).

MR. ALFRED J. EYRE has been invited to conduct the Salisbury Diocesan Choral Festival at the Cathedral, on Thursday, the 6th inst., and, with the permission of the Directors of the Crystal Palace, has accepted the invitation. The music will include Lloyd's Service in E flat, an Anthem by the late Sir Frederick Ouseley, Handel's Overture to "Saul," and other works; and the choirs will number nearly 3,000 voices, with full orchestra and organ, the latter to be played by the Cathedral Organist, Mr. C. F. South.

THE Choral Society of Merchant Taylors' School gave its fourteenth annual Concert on the 14th ult. The Cantata chosen was Sterndale Bennett's "May Queen." The Conductor was Mr. Edmund Rogers, Organist of St. Michael's, Paddington. The solo parts were sustained by F. B. Wood (*May Queen*), W. W. Dearle (*Queen*), Mr. F. Given Wilson (*Lover*), and Mr. Frederic Penna (*Robin Hood*). The rest of the Concert consisted of part-songs and instrumental and vocal solos.

STAINER'S Cantata "The Daughter of Jairus" was given at St. Botolph's, Bishopsgate, on the 22nd ult. The choir was reinforced by the choir of St. Andrew's, Stockwell, and the accompaniments were sustained by a stringed band in addition to the organ. The solo parts were sung by Masters Francis and Gregory, Mr. Dan Smith, and Mr. Salisbury. Dr. G. C. Martin, of St. Paul's Cathedral, presided at the organ, and Mr. E. Thatcher conducted.

THE North-East London Choral Society gave the second Concert of the present season at the Morley Hall, Hackney, on the 22nd ult., when an excellent performance of Cowen's "Rose Maiden" and a miscellaneous selection were given. The soloists were Madame Clara West, Miss Anna C. Smith, Mr. J. H. Mullerhausen, and Mr. John Ortnier; pianoforte, Mr. Alfred E. Izard; harmonium, Mr. Louis B. Prout; Conductor, Mr. John E. West.

MISS ALICE GOMES gave a Concert on Tuesday, the 21st ult., at the Princes' Hall. She opened the Concert with a couple of songs by Franz, and in the second part contributed one by Kjerulf, singing all with rare charm of voice and expression. The Concert-giver was assisted by Mrs. Bertha Moore, Miss Netty Carpenter (violin), Miss Jeanne Douste (pianoforte), Mr. Henry Piercy, Mr. Piunket Greene, and Mr. Herbert Thorndike.

THE annual Concert for the benefit of the Postmen's Rest and Convalescent Home at Brighton took place at St. James's Hall, on the 2nd ult. The following performers gave their services: Mesdames Antoinette Sterling, Minnie Gwynne, Miss Effie Clements, and Miss Lena Law; Messrs. Banks, Donnell Balfe, David Hughes, and McCall Chambers. Violinists: Mr. von Czeke and Miss Freda Marsden. Solo pianist, Miss Lily von Kornatski.

THE Clapham Choral Society (Conductor, Mr. Walter Mackway) gave the last of its Subscription Concerts this season on the 6th ult., at Belmont Hall, Clapham. The programme consisted of madrigals, part-songs, and solos by Miss Hilda Wilson and Mr. Braxton Smith; accompanist, Mr. Sydney Hann. The unaccompanied singing of the choir was worthy of great praise.

ON the 8th ult., Bennett's "May Queen" was given in the Defoe Rooms by the West Hackney Choral Society, under the direction of Mr. F. L. Kett. The soloists were Miss Julia Jones, Mrs. Harding Taylor, Messrs. Mullerhausen and J. Webb. Mr. W. Davis presided at the pianoforte. The second part of the Concert comprised a solo by each of the principals and several part-songs by the choir.

MENDELSSOHN'S "St. Paul" was given on Sunday afternoon, the 19th ult., at St. John the Evangelist, Waterloo Road, when the solos were taken by Master H. Warren, Miss Louie Lancaster, Mr. A. Davey, and Mr. Frederick Winton. This was the tenth and last performance given during the winter months at the church.

AT a meeting of the Directors of the Royal Academy of Music, held on the 27th ult., Mr. Joseph Bennett was unanimously elected a member of that body.

REVIEWS.

The National Dance Music of Scotland. Arranged for the pianoforte by Alexander Mackenzie, with additions by his son, Alexander Campbell Mackenzie. Dedicated by express permission to the Queen. (Pianoforte Albums, Nos. 32, 33, 34.) [Novello, Ewer and Co.]

SINCE the days when Oswald published his first Collection of Scottish Melodies, some century and a half ago, his example has never lacked enthusiastic followers. The Collection of Reels and Strathspeys, published by Bremner in 1758; those of Nathaniel Gow (1766-1831); and of the famous Niel, his son (1796-1823); Johnson's Museum, with McGibbon's Scots' tunes; Donald Macdonald's Ancient Martial Music of Scotland, called "Piobaireachd"; the admirable Collection of Strathspeys, &c., by J. T. Surenne; Thomson's Collection, Aird's Reels, Rutherford's Dance Tunes, Albyn's "Anthology," 1816-1818; George Farquhar Graham and John Muir Wood's Collection of Scottish Songs, and other collections of melodies of the north are full of most interesting specimens of this class of music. Books like those of Graham and Wood, accompanied as they are by most copious and learned annotations concerning the history of the tunes given, their authors when known, and the circumstances surrounding them, are among the most valued treasures of the cosmopolitan musical student. Such a collection as that now before us is very welcome. It was compiled by one who in his time was unrivalled for his skill as a performer of the old Scottish tunes, and whose extensive knowledge of them was unequalled. There are three books, containing altogether two hundred melodies, Strathspeys and Reels alternately, with other dance measures. The harmonies are simple, yet full of character, and the tunes are arranged in a convenient order as to key. They begin with melodies in G major, which are followed by others in E minor, G minor, and B flat major, these forming the first book. The

second book (No. 33) opens with tunes in D major, followed by some in B minor, in F major, and D minor. The third book has tunes in A major, A minor, and C major. Some of the airs belong to such an accommodating character that they have been claimed as English and even as Irish. "Petticoat loose," given in this collection, is a jig tune which has been printed many times in dance books from about the year 1758. There are English words to it, and the air has been claimed to be Irish. Other melodies here given, such as "Speed the plough," "Orange and the Blue," known also as "Kitty Jones," might be singled out as of the same doubtful origin. It is enough to know, however, that their popularity has been preserved in Scotland, and the spirit of their melodic phrases will make them welcome to wider circles through the medium of their present form. If a suggestion may be made, it would be that an arrangement for the violin with the pianoforte would be very acceptable, and would greatly assist in making known, in a very useful form, one of the best and most copious Collections of the National Dance Music of Scotland that have been given to the world for many years.

Chopin, and other Musical Essays. By Henry T. Finck.
[London: T. Fisher Unwin.]

THAT Mr. Finck—who has already made his mark by a clever work on "Romantic Love and Personal Beauty"—has no affinity with the critical temper of his namesake, Schumann's contemporary, is speedily apparent from the tone of the first essay in this interesting volume. In it he advances claims to pre-eminence on behalf of Chopin which are all the more noticeable because he is at the same time an ardent Wagnerite. His opinions are often heterodox, even audacious, but they never offend one, because, though an enthusiast, he is happily not a bigot. He never seeks to extol his favourite musical divinities by disparaging or vilifying the idols of others. And he is always suggestive—he sets one thinking. Not the least interesting portion of his thoughtful essay on "Music and Morals" is the fragment of autobiography on page 157-8: "It was the irresistible power of Wagner's music that first made me go to Europe, and changed the whole current of my life. After graduating from Harvard I had only a few dollars in my pocket; but instead of trying to find employment and earn my daily bread, I recklessly borrowed five hundred dollars of a good-natured uncle and went to Europe, for the sole purpose of attending the first Bayreuth Festival. . . . It was the wild enthusiasm inspired in me by Wagner's earlier operas that led me irresistibly to Bayreuth, and I really would have been willing to toil as a slave for years rather than miss this Festival." As an instance of the catholicity of Mr. Finck's taste we have mentioned his simultaneous devotion to Wagner and Chopin. The reason why the latter has been denied a foremost position he finds in what, "for want of a better term, may be called æsthetic Jumboism"—in other words, the exaggerated admiration for mammoth dimensions. On this text Mr. Finck enlarges with much force and point. He ascribes the tendency to depreciate Chopin, still to be found amongst ultra-Teutons, to the natural antipathy between the Slavonic and Teutonic mind, and has no hesitation in proclaiming him to be "as distinctly superior to all other pianoforte composers as Wagner is to all other opera composers." We cannot agree with Mr. Finck on this point, but as we have said above, his freedom from animosity disarms hostile criticism, and on many other topics we find ourselves in complete unison with his attitude. For example, all he has to say on the inadvisability of arranging Chopin's pianoforte pieces for orchestra strikes us as most sensible and discriminating criticism. "Chopin," he says, "spoke the language of the pianoforte. His pieces are so idiomatic that they cannot be translated into orchestral language any more than Heine's lyrics can be translated into English." On the legitimate use of the *tempo rubato*, again, Mr. Finck's remarks are excellent. He is to be congratulated too on the choice of interesting subjects for his essays. That on "How composers work" is full of interesting information for the lay reader. He shows, for example, what a notable part the personal element has played as a motive power of inspiration, and treats the subject of improvisation at considerable length and in a most intelligent fashion. *Apropos* of the stimulating effect that locomotion seems to exert on the

creative faculties, he might have mentioned the case of Berlioz. Of Wagner he mentions several characteristic traits communicated to him by Herr Seidl, the eminent Conductor; but his defence of Wagner's mania for millinery does not seem to us very effective. Under the title "Schumann," Mr. Finck has given a very readable summary of the contents of the two volumes of letters recently published by Messrs. Breitkopf and Härtel. Papers on the "Italian and German Vocal Styles" and "German Opera in New York" complete this decidedly attractive and welcome addition to the *belles lettres* of music.

Twelve Songs. By Dora Bright.
[Novello, Ewer and Co.]

THE words of these songs have been selected from Herrick, Shakespeare, Longfellow, Moore, Charles Kingsley, and others, and their musical setting shows a commendable amount of constructive talent and thoughtfulness. There is also an apparent endeavour to avoid the tendency exhibited by some young composers to write their songs more in the form of pianoforte solos with vocal accompaniment, than to adopt the reverse process observed by the old writers whose songs have achieved a lasting popularity. For this we owe a debt to the modern German musicians, who were probably driven to the device by the peculiar qualities of the national vocal organs and the tempting luxury of the tones of modern pianofortes. It would be unfair to expect composers, especially if they be pianists, to be altogether oblivious of the claims of the instrument with which they propose to accompany their vocal designs; but it would be as well if all who write songs were to follow, and, if possible, improve upon the model these twelve songs offer.

Chant du Soir ("Evening Song"). For violin and pianoforte. By J. Jacques Haakman. Arranged as a string quartet by the Composer.

Souvenir. Morceau de Salon for Violin and Pianoforte. By J. Jacques Haakman.

Three Character Pieces: Prière, Meditation, Espoir. For Viola or Violin. By J. Jacques Haakman.

Elégie pour Viola (ou Violon ou Violoncelle), avec accompagnement de Pianoforte. Par G. Saint-George.
[Charles Woolhouse.]

THE Evening Song has already appeared as a violin solo with pianoforte accompaniment, and it is now issued arranged for a string quartet. The subject is eminently suited for the purpose of a quartet, and its beauty is augmented rather than diminished by the arrangement. None of the component parts present technical difficulties, therefore it should meet with favour amongst performers who wish for a means whereby to display their powers of expression rather than execution.

Souvenir is a charming little morceau; and, although somewhat Wagnerian in treatment, it is an excellent piece of writing. The melody is introduced by a short *Andante* accompanied by *arpeggio* chords, and the principal theme then follows accompanied by triplets. This effect is very good, but the use of triplets leaves an impression that the climax has been anticipated, which even the doubling of the part does not remove. On the whole, the merits rather than the demerits of the composition are its prominent features, while the entire work is musicianlike and attractive. Each of the Three Character Pieces has its especial attraction, for they are tuneful and respectively characteristic. The thanks of viola players are due to Herr Haakman for giving them some more solos to add to the small *répertoire* of suitable pieces already published. These compositions, on account of their beauty and excellence, should be in the hands of all viola players. Mr. Saint-George's *Elégie* for viola (or violin or violoncello) is of a kind which is at once graceful, artistic, and popular. It will make an excellent solo for performers on any of the three instruments for which it is arranged, but the *Elégie* will be found most effective and most useful as a viola solo.

FOREIGN NOTES.

UNDER the auspices of Signor Sonzogno, Gluck's "Orphée" was revived at the Paris Théâtre Italien on the 9th ult., with Madame Hastreiter in the title part, so successfully sustained by that lady during last winter at Rome, when the opera in question obtained a considerable

"run." The gifted *prima donna* met with a most flattering reception, orchestra and chorus are described as having been excellent, while the *mise-en-scène* is said to have scarcely satisfied reasonable expectations.

Besides the Concerts which are to take place during the Paris Exhibition in the Trocadéro, M. Alexandre Guilmant will give his annual Organ Recitals in the same place on the 13th and 27th inst. M. Colonne will conduct the orchestra, and it is proposed to make the Recitals of exceptional interest for the benefit of Exhibition visitors. The first of the five Grand Exhibition Concerts of classical music took place at the Trocadéro on the 11th ult., under the direction of M. Lamoureux. The Conductors of the remaining Concerts will be MM. Colonne, Garcin, Danbé, and Vianesi respectively.

M. Massenet's new opera "Esclarmonde" was brought out at the Paris Opéra Comique on the 15th ult., with Mdlle. Sybil Sanderson and M. Gibert in the principal parts, and was very well received, the work having been, moreover, superbly mounted.

As already announced the Bayreuth Festspiele will be resumed this year on the 21st of next month, and will embrace alternate performances of "Parsifal," "Tristan und Isolde," and "Die Meistersinger." No official announcement has as yet been made concerning the principal artists engaged, but every effort is being made in order to render the performances as attractive and unique as ever.

The entire series of Wagner's music-dramas, from "Rienzi" to the "Nibelungen," will be produced at the Royal Opera of Berlin, for the first time there, during the evenings of the 3rd and 20th inst., "Parsifal" being excluded from the series.

Herr Angelo Neumann's Richard Wagner Theatre is to become a permanent institution, the energetic *impresario* having projected a series of performances of Wagner's works in the different capitals and other musical centres both of Europe and America. Encouraged by the recent success of the "Nibelungen" Tetralogy at St. Petersburg, "Die Meistersinger" and "Tristan und Isolde" are to be produced at that capital by the same company next year.

Wagner's early opera "Die Feen" having met with such conspicuous success at the Munich Hof-Theater, where it had recently reached its twenty-seventh performance, the directors of that institution are credited with the intention of mounting also the still earlier "Liebesverbot," characterised by Wagner himself as a "peccadillo of his youth," and the score of which is in the possession of the Royal Library of Munich. An interesting and amusing narrative of the circumstances attending the first performance (at Magdeburg) of the "Liebesverbot" will be found in the March number, 1883, of this journal.

Johannes Brahms has been presented with the freedom of the City of Hamburg, his native place.

The reputed last composition from the pen of Beethoven has just been acquired by the Beethoven Museum at Heiligenstadt. It consists of a humorous canon set to the words, "Hier ist das Werk, sorgt für das Geld! 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 Ducaten" (Here is the work, let the money be forthcoming; 1, 2, 3, &c., ducats). This interesting manuscript, of which mention is made in Nohl's biography of the master, has been hitherto in the possession of the son of Karl Holz, the friend of Beethoven.

A splendid new organ, constructed by Messrs. Sauer, of Frankfurt-on-Oder, has just been consecrated at St. Thomas's Church, Leipzig.

Hector Berlioz's seldom heard gigantic *Te Deum* was performed by the Porges'sche Gesang-Verein, at Munich, on the 9th ult., and appears to have created a profound impression.

The programme of the first Westphalian Music Festival, held at Dortmund on the 26th and 27th ult., included Handel's "Messiah," a number of excerpts from Wagner's music-dramas, Liszt's symphonic poem "Les Préludes," and Beethoven's C minor Symphony.

The tenth Silesian Music Festival will be held at Görlitz between the 2nd and 5th inst., and will comprise, amongst its more important performances, that of Bach's *Magnificat*, part of the third act of Wagner's "Parsifal," Joseph Rheinberger's choral legend "Christophorus," and Beethoven's Ninth Symphony.

At Freiburg-im-Breisgau, a new opera by Wilhelm Bruch, entitled "Hirlanda"—a melodious and effective work, the papers tell us—has just been first produced and has met with a very favourable reception.

Mr. Franz Rummel has been making a tour of nine weeks, travelling through Scandinavia, Denmark, and Sweden. He appeared at the Philharmonic Concerts in Copenhagen, and played also twice before the King and Queen, besides giving five Concerts of his own. In Stockholm Mr. Rummel appeared at the Opera, and gave in addition two Concerts with very great success; he was decorated by the King with the Order of Gustavus Wasa. During Mr. Rummel's stay, the Queen of Sweden played Brahms's Symphony to him.

Mr. Whitney Coombs, the esteemed Organist of the American Church at Dresden, gave a highly successful Concert in the Saxon capital some weeks since, the programme including a number of songs from the pen of the Concert-giver, which met with high favour on the part of the audience, and are characterised in the leading Dresden press organs as being replete with originality and artistic feeling.

"Recensenten-Börse," or Critics' Exchange, is the name of an institution which, we are credibly informed by the *Neue Zeitschrift für Musik*, has just been founded at Elberfeld, with a view to afford a place of *rendezvous* for the dramatic and musical critics connected with the leading press organs of the district, and to encourage thereby a regular interchange of opinions amongst these public censors in matters artistic. So far the objects of the institution are undoubtedly practical; they verge upon the domain of the ideal, however, when we are further told that one of the results hoped for is "the avoidance, in future, of the publication in different journals of opinions, concerning the leading artists of our theatre, not unfrequently diametrically opposed to each other." The critical gentlemen will meet "on 'Change'" after every noteworthy performance, and having, by some means or other, persuaded themselves into something like unanimity, will proceed to their editorial offices and report accordingly. Doctors will henceforth cease to disagree at happy Elberfeld!

The well known Cologne Männergesang-Verein has just completed a successful *tournee* in Italy, extending over twenty-five days. The members—160 in number—under the direction of Herr Heinrich Zöllner, having enjoyed the privilege of eulogising in song the "Italia Unita" at the Quirinal, applied, with characteristic Teutonic thoroughness, for permission to be heard also at the Vatican; a request to which, for obvious reasons, the Holy Father returned a negative reply.

On the 2nd ult., in the Philharmonic Hall, Berlin, under the patronage of Her Majesty the Kaiserin Friederich, a Concert was given for the benefit of the Pestalozzian Association for the assistance of the widows and orphans of school teachers. There was an efficient choir of male voices, under the conductorship of Professor Felix Schmidt; but the main features of the Concert were the performances of Herr Barth on the pianoforte and Herr Professor Emmanuel Wirth (Royal College of Music, Berlin) on the violin. Herr Barth played with great skill and fine feeling a Fantasia by Chopin, and the Polonaise in E major by Liszt; while Herr Wirth, by his masterly renderings of the Beethoven Sonata in C minor, the Beethoven Romance in G major, and two Hungarian Dances by Brahms, won the most enthusiastic applause.

According to the latest reports from Italy, there is to be no celebration of a national character in connection with the forthcoming fiftieth anniversary (in November next) of Giuseppe Verdi's *début* as an operatic composer, in deference to the expressed wishes of the veteran *Maestro* himself.

Count Geza Zichy, the well known one-armed amateur pianist, has written an important choral and orchestral work, entitled "Dolores," which has just been successfully produced at Buda-Pesth, under the direction of Herr E. von Bellovits.

Four phonographs, according to American papers, were placed by Mr. Edison in the Metropolitan Opera House of New York on the occasion of the last Concert (2nd ult.) conducted by Dr. Hans von Bülow, the works performed, and presumably faithfully recorded by these

instruments, having been, *inter alia*, Beethoven's "Eroica" and Haydn's B flat major Symphonies, and the Prelude to Wagner's "Die Meistersinger."

Professor F. Nietzsche, of Bâle, the whilom enthusiastic champion of Wagnerian doctrines, a position which, however, in some of his recent writings, he distinctly reversed, is suffering from brain disease and has had to be confined in a private asylum.

Señor de Campos Valdez, the director of the San Carlos Theatre of Lisbon, died at Paris on the 7th ult.

Jean Jacques Louis Dumon, an excellent flute player, and for many years professor of his instrument at the Brussels Conservatoire, died in the Belgian capital on the 4th ult.

The death is announced, on the 6th ult., at Plauen (Saxony), of Friedrich Moritz Gast, Cantor and Organist at that town, and composer of an Oratorio, "John the Baptist," and of numerous other works for the church. The deceased musician was in his sixty-eighth year.

CORRESPONDENCE.

THE LATE REV. SIR F. A. G. OUSELEY, BART.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I ask for the insertion of this letter as a rider to your remarks upon Sir Herbert Oakeley's letter in last month's issue?

By the death of Sir Frederick Ouseley, the annual income of the College, to which he devoted his life and fortune, has been so seriously reduced as to render it impossible to carry on the work according to his plans unless additional funds are provided from other sources.

Sir Frederick Ouseley devoted at least £35,000 to the building of the Church and College of St. Michael and All Angels, near Tenbury, and during the thirty-two years the College has been open he expended no less a sum than £64,000 on its maintenance, or an annual sum of £2,000.

The yearly sum at the disposal of the Trustees of the College for the future will not, in all probability, exceed £900, leaving an annual deficiency of about £1,100.

It is felt by those who knew Sir Frederick Ouseley best that the creation of an additional endowment sufficient to produce this annual sum of £1,100 would form the most fitting memorial of such a man and such a work. The scheme, which has been in successful operation since 1856, comprises a high-class education for the sons of clergy and gentlemen of moderate means, together with the maintenance of a daily choral service of the highest devotional type. There are thus eight boys who receive an entirely gratuitous education, and eight more who, as Probationers, receive the same education at an almost nominal cost.

Many former pupils of St. Michael's are now filling prominent positions in the Church, in the naval, military, musical, and other professions.

It is believed that not only Sir Frederick Ouseley's many personal friends, but all supporters of church education and lovers of cathedral music will gladly avail themselves of this opportunity to contribute liberally to secure the permanence of this work which he had so much at heart, and promoted with a self-sacrifice which has few parallels.

Subscriptions may be sent to the Rev. J. Hampton, the Warden, or to W. Norris, Esq., the Bursar of St. Michael's College, Tenbury; or to the following banks:—Messrs. Herries, Farquhar, & Co., St. James's Street, London, S.W., and Lloyd's Bank, Tenbury.—Yours truly, B.

MUSIC TITLES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I ask the reason of the custom of inscribing nearly all the title-pages of pieces of music in French? No matter if the publisher be English, French, or German, still the title-pages are in French, and the effect is ludicrous in the extreme, for instance: "Morceau de Salon pour le penny whistle avec accompagnement de piano par Guillaume Jones. A mon cher ami John Brown, Esq. Publisher, Henry Smith, London," leaves the impression that "Guillaume Jones" is either ignorant or more probably ashamed of his own language.—Truly yours,

ENGLISH MUSICIAN.

LADIES' SURPLICED CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to the query of your Hartlepool correspondent, I beg to say that I have reason for believing that a choir in which ladies are vested in surplices may be met with at the church of St. Luke, Bristol Road, Birmingham. The vicar, the Rev. W. B. Wilkinson, would no doubt be happy to supply particulars.—Yours truly,

G. ARTHUR JOHNSON,
178, Victoria Road, Aston, Birmingham.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to your correspondent from Hartlepool, asking where a ladies' church choir exists.

If he will pay a visit to the Parish Church of Skelton, two miles from Saltburn-by-the-Sea, he will there find one of the best conducted services in the kingdom; the choir includes four ladies, the costume consisting of surplice and purple velvet cap, very becoming.

I am, Sir, yours respectfully,
May 11, 1889. STRETTO.

INCONGRUOUS PROGRAMMES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Herr Richter has for long been raising the taste of the Concert-going Briton, and it is because I am so fully aware of this fact that I ask the explanation of an incident in his Concert of the 13th ult.

We were given the treat of the "Charfreitags Zauber" ("Parsifal"), and if we may credit the audience with an ordinary amount of susceptibility they must have been worked into a state of thrilled reverence; to judge by my own feelings, I imagine some of them must have found themselves in a "religious" mental atmosphere into which the most fervid clerical oration might have failed to bring them.

Imagine, then, the bewilderment felt by some of us when, being barely given breathing time after "Parsifal," we were whisked off into a Wedding Song and Dance Song (Fantasia) by Glinka! If at the end of a choral service in St. Paul's Cathedral a band of Christy Minstrels were introduced into the choir, to perform in their usual style, it would not be more incongruous.

Surely by this sort of "inconsequent sequence" Herr Richter is teaching us to separate music and mind—or soul—and telling us to let our ears be tickled by sweet sounds without meaning? I do not mean to detract from the merits of the Glinka work—it may be a most excellent work *in its place*; but what I maintain is, that a Richter Concert at which the "Charfreitags Zauber" is performed, is *not* its place. That Herr Richter gives us less Wagner than usual is a fact deplored by many of us, and we do entreat him at least to let us enjoy the amount he does give us, and not to ruin our musical digestions by making us whirl about in dances after a Wagner feast.—I remain, &c.,

May 16, 1889. K. C. P.

PIANOFORTE AND STRINGS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The above designation is often given now on programmes when a quartet or a quintet is to be performed, but it is far from logical, considering that a grand pianoforte has at least 233 strings to the four of a violin. Would it not be better to say Quartet (or as the case may be) for Pianoforte and Bow-instruments? People live in these days in a continual hurry, and to save time and trouble the most absurd paradoxical expressions are used. We smile at the old (but correct) titles: Concerto for Pianoforte, two Violins, Viola, Violoncello, Contra-basso, two Flutes, two Oboes, &c., and we put Concerto for Pianoforte and Orchestra, forgetting or ignoring that Orchestra is the place occupied by the musicians, and not an assembly of them, *ορχήστρα* being derived from *ορχηστής*, a dancer. Smith, in his dictionary, says about orchestra: "The part of a theatre or other public place appropriated to the musicians. In the *Grecian theatres*, the orchestra was a circular level space between the spectators and the stage, and was used

by the chorus for its evolutions and dances. In the *Roman theatres* it was no part of the scene, but was situated in front of the stage, and was occupied by Senators and other persons of distinction." Would it not be ridiculous to invite "a house" to a party when meaning the people who live in it? The word "concerto" on a programme would be sufficient, as its real signification means singing or playing in company.—I am, Sir, yours truly,

E. SILAS.

8, St. Lawrence Road, Notting Hill, W.,
May 14, 1889.

PATENT INTELLIGENCE.

DURING the past few weeks the following Inventions connected with music have been registered at the Patent Office, the list being specially compiled for THE MUSICAL TIMES by Messrs. Rayner and Cassell, Patent Agents, 37, Chancery Lane, from whom all further information concerning Patents may be had gratuitously:—

- 6766. Improved T Angle and Musical Staff Rule. Ralph Cross, April 23, 1889.
- 6829. Improvements in Covers for Holding Sheets of Music or other Matter. J. G. Cox, April 24, 1889.
- 6919. Apparatus for Turning Over the Leaves of Music Books. C. Menchen, April 25, 1889.
- 7077. Improvement in Music Desks and Panel Fronts of Pianofortes and American Organs. W. H. Chignell, April 29, 1889.
- 7249. An Improved Method of Printing Musical Notes and the Like. G. Schebel and W. Enderlein, May 1, 1889.
- 7471. Improvements in Apparatus for the Manufacture of Note Pin or Music Plates for Mechanical Musical Instruments. N. P. Davison, May 4, 1889.
- 7782. Improvements in Banjos. Arthur Tilley, May 9, 1889.
- 7850. An Improved Music-stand and Holder for Music. J. J. Hodgson, May 10, 1889.
- 7855. A New and Improved Method of Recording the Notes played by Performers upon Keyed Musical Instruments during Impromptu Performances. J. Mackie, May 11, 1889.
- 7921. Improvements in Revolving Musical Instruments. W. Brierly, May 13, 1889.
- 7974. Improvements in Apparatus for Turning the Leaves of Music on Pianos. E. Edwards, May 16, 1889.
- 8087. Improvements in Flutes, Piccolos, Clarinets, Oboes, and other similarly constructed Instruments. C. A. Drake, May 18, 1889.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CETILIA.—The Clavi-Harp may be obtained of Mr. Thos. Slater, 52, Lee Park, Blackheath, S.E.

E. E. E.—1. The College of Organists certainly does permit the holders of its diplomas to wear hoods. The use of the gown is also open to question. 2. If an organist knows how to play, the question of his religious views does not interfere with his capacity. The Churchwardens and Clergy of the Church of England would certainly give preference, in the case of an appointment, to a member of their own communion.

K. C. PORTAL.—There is a book called "Harmonies of Sound and Colour," by F. J. Hughes, published in 1883, which may serve your purpose.

PROGRESS.—Write to Messrs. Broadwood, Great Pulteney Street, W.

WESTWARD HO.—The composition is by William, not Thomas, Horsley, and is still in MS. The copy belonged to the late George Cooper, and at his death it was probably sold.

WREXHAM.—In the notice of the National Musical Association for Wales, it was stated last month, page 305, that ten papers were to be read at the Eisteddfod at Brecon. It should have been two.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHTON-UNDER-LYNE.—On the 5th ult., Gaul's Sacred Cantata *The Holy City* was performed in the Parish Church by the choir, assisted by the Philharmonic Society. The soloists were Miss Herod, Miss Morris, Mr. Moody, Mr. Beaumont, and Mr. Schofield. Mr. Irvine Dearnaley presided at the organ, and Mr. Castle conducted.

BASINGSTOKE.—At the second Concert of the season, given by the Basingstoke Harmonic Society, which took place on April 30, an original Cantata, entitled *Horsa*, for solo voices and chorus, was produced. The libretto is written by Mr. L. B. Goldman, and the music by Mr. W. H. Liddle, Organist of the Parish Church and Conductor of the Society, both being residents in the town. The plot shows that *Horsa*, the new King of Erga, in defiance of the gods, Odin and Thor, set out to bring a bride from the Isle of Standland. He disregarded their warnings, and was wrecked with his bride on his homeward journey; but repentance following, he was allowed immortality with his bride and kingship beneath the sea. Mrs. Vinycomb sang the soprano song, "Gentle south winds," one of the gems of the evening, most effectively. Mr. J. W. Page took the part of *Horsa* and Mr. D. Price that of *Aegir*. The chorus sang well. Mr. W. H. Liddle conducted; and, with Mr. L. B. Goldman, was recalled at the close of the Cantata, which was a most decided success. Miss K. A. Liddle (Newcastle) and Mr. F. W. Webster (Windsor) accompanied most efficiently on the pianoforte and harmonium respectively. The second part of the programme was miscellaneous, noteworthy features being Miss Hunt's rendering of *Saraband* and *Tambourin*, by Leclair; and a Quartet for two pianofortes, *Andantino* and *Mazurka* (Chopin), by Miss Liddle, Mrs. Vinycomb, Mr. Liddle, and Mr. F. W. Webster.

BEDFORD.—The Musical Society gave the second Concert of the season on the 23rd ult., at the Corn Exchange. The performers were Messrs. E. Halfpenny, M. E. Woolhouse, Thorowgood, Zerbini, Haydn Waud, and Egerton; Madame Clara Samuelli, Mr. Charles F. Chilly, and Mr. Musgrove Tufinal. The Concert commenced with Gade's Cantata *The Crusaders*. The choruses were well sung, and the members of the orchestra may fairly be congratulated on their performance. The Conductor was Mr. P. H. Diemer. Mendelssohn's Overture to *Ruy Blas*, Rossini's "Non più Mesta," Part-song, "Dewdrops," composed by Mr. Diemer for the choir of Haileybury College; the two last movements of Schubert's grand Quintet in A, a Part-song of Mendelssohn's, the March and Chorus from *Tannhäuser*, with other works, formed the rest of the programme.

BERWICK-ON-TWEED.—On the evening of the 6th ult. the members of the Choral Union gave their twentieth annual Concert in the Corn Exchange. The work performed was Handel's *Samson*, the chorus rendering their part of the work with vigour and precision. The soloists were Miss Sneath and Miss Bellas, both of Newcastle; Mr. T. Richardson, Berwick; and Mr. Duncanson, of Durham Cathedral. A small but very efficient orchestra played the accompaniments. Miss Barker presided at the organ, and Mr. Barker, who has directed the Society from its inauguration, was the Conductor.

BOURNEMOUTH.—Sullivan's Cantata *The Golden Legend* was given at the New Town Hall, on the 8th ult., by the band and chorus of the Philharmonic Society—numbering 250—assisted by Madame Nordica, Madame Enriquez, Mr. Iver McKay, and Mr. Robert Grice; the leader of the orchestra being Mr. Charles Fletcher. The chorus singing was good, and the efforts of the band contributed greatly to the enjoyment of the work. Mr. G. D. La Camera was the Conductor.

BRIDGNORTH.—A Recital of sacred music, consisting principally of solos and choruses by Handel and Haydn, was given in the Parish Church of St. Mary Magdalene, on Tuesday evening, the 21st ult. Mrs. Glover-Eaton sang the solos "With verdure clad," and "I know that my Redeemer liveth." Mr. J. Harris, Organist of Hayley Parish Church, Stourbridge, presided at the organ, and gave as solos Bach's Prelude and Fugue in C and Mendelssohn's "Cornelius" March. Mr. J. Simpson, Organist of the Church, conducted the Recital, and the augmented choir of ladies and gentlemen sang at the close Handel's "Hallelujah" Chorus.

BURNLEY.—Stainer's Cantata *St. Mary Magdalen* was given in Yorkshire Street Chapel, on the 5th ult. The solos were entrusted to Misses Falkner and Dews, and Messrs. Blacow and Kinnell, the honours being carried off by Miss Dews. The chorus singing, both as regards tone and style, was good, the tenors and basses deserving special praise. A small band, led by Mr. Booth, gave the accompaniments, the playing of Mr. Myerson on the oboe being one of the features of the performance. Mr. Pickles acted as Conductor and Mr. Jackson as Organist.

CAMBRIDGE.—On Thursday, the 2nd ult., a performance was given by the Choral Union of *Acis and Galatea* and a miscellaneous selection, in the Guildhall, when a large audience assembled. The soloists were Miss Robertson, Lady Ramsay, Mr. H. Hagyard, Mr. J. W. Fell, Mr. W. H. Wing; solo organ, Mr. F. Dewberry, Mus. B.; solo violin, the Rev. F. W. Hudson; Conductor, Mr. Wm. Dewberry, Mus. B.; the band being augmented by a contingent from the Italian Opera. The performance of the solo parts, particularly by Miss Robertson and Mr. Hagyard, met with unqualified approval; and in the second part Mr. Hudson, Lady Ramsay, and Mr. Wing were very successful.

CHIGWELL.—On Thursday evening, the 16th ult., the new organ, which has been erected in the church by Messrs. Hill and Son, of London, was opened with evening service, followed by a Recital. The choir was augmented by members from Ilford and Loughton, and numbered eighty-eight voices.

CROYDON.—The Choral Society, under Mr. F. Cambridge, the Organist at the Parish Church, gave a Concert at the Public Hall on Monday evening, the 20th ult. The programme consisted of Stainer's Cantata *St. Mary Magdalen* for the first part, and miscellaneous selections for the second. The members of the Society were assisted by Miss Muriel Wood, Miss Lucie Johnstone, Mr. Gawthrop, and Mr. Charles Balfour; Mr. James Twyford presided at the pianoforte and Mr. Norman Carr at the harmonium; Mr. F. Cambridge conducted, and the performance was very effective.

DEMERARA.—The Musical Society gave its thirteenth Concert in the Philharmonic Hall in Georgetown, on Tuesday evening, April 30. The chief feature in the programme was Gaul's Cantata *Joan of Arc*. The accompaniments were played by a small orchestra. The solos were sung by Miss Reeder, Miss Pinkerton, Mr. Brown, Mr. Veccock, Mr. Wight, and Mr. Semple. Altogether the Cantata was very successfully rendered. Mr. Colbeck was the Conductor. The second part of the programme comprised a miscellaneous selection of vocal and instrumental music.

DISS.—The last Concert of the season was given by the Choral Society on Thursday, the 9th ult. *St. Cecilia's Day*, by Van Bree, formed the first part of the programme, in which Miss Fusselle sang the soprano solos, the band and chorus doing their parts exceedingly well. Mr. Tuddenham was leader, Mr. Hemstock was at the pianoforte, and Mr. Pullen conducted. The second part of the programme opened with an Orchestral Sket. h, composed for the band by Mr. Hemstock, which was exceedingly well played and was encored. Miss Fusselle and Mr. Henry Phillips sang some songs, and among the other pieces in the programme were a Quartet, "Antoinette," a violin duet, Adagio and Rondo Allegro (Mayseder), by Mr. Tuddenham and Miss Abbott, and a Part-song, "At the daybreak," by Dr. Horace Hill. Mr. Hemstock accompanied.

DORKING.—*Elijah* was performed at the Public Hall by the Choral Society, at the second Concert of its fifth season, on the 2nd ult. The soloists were Miss Eveleen Carlton, Miss Minnie Kirtan, Mr. John Probert, and Mr. Brereton. The orchestra (thirty-three executants) was led by Mr. Lewis Hann. The chorus, numbering nearly 100, sang with precision. The Conductor was Mr. E. Withers, Organist of the Parish Church.

GOSPORT.—An attractive Concert was given here on the 1st ult. A large choir, under the direction of Mr. G. Miller, sang some glees with great taste, and among the vocalists Messrs. C. E. Pillow and Seymour Kelly won high honours for their selections.

GRAVESEND.—The Orpheus Society gave an evening Concert at the Public Hall, on the 8th ult. Several glees were well rendered by the choir, under the conductorship of Mr. Howard Moss. The chief vocalists were Miss Jessie Griffin, Miss Mary Pinerio, Miss Teresa Williams, Mr. George Clinch, and Mr. Musgrave Tufnail, with Mr. Albert Rigby, solo violoncellist. Miss Ada Moss accompanied.

GUILDFORD.—On Thursday evening, the 2nd ult., in the County and Borough Hall, Mr. Henry Smith gave a Concert. The instrumental part of the entertainment was exceedingly well chosen and was well executed. Mendelssohn's Trio in C minor (Op. 66) was rendered in an almost perfect manner by Messrs. Smith, Stanley Blagrove, and Arthur B. Blagrove. Mr. Stanley Blagrove played a violin solo (Andante and Rondo Capriccioso, by Saint-Saëns) with great feeling and taste, and Mr. Smith gave Chopin's Ballade in F (Op. 38) and an Introduction and Gavotte by Arne in brilliant style. Mr. Arthur B. Blagrove and Mr. Herbert Thorne were heard to advantage in a Romance for violoncello and pianoforte. Dunkler's "La Fileuse" was performed by Mr. Arthur B. Blagrove, and Beethoven's Trio in G was given by Messrs. Smith, S. Blagrove, and Arthur B. Blagrove. Madame Enriquez was the vocalist, and she was recalled after each song. Mr. Smith is to be congratulated upon the high character of his Concert.

HALE, NEAR LIVERPOOL.—On Wednesday, the 1st ult., the Choral Society gave a Concert in the Drill Hall, the first part of the programme consisting of a selection from Farmer's Oratorio *Christ and His Soldiers*, the solos in which were taken by members of the Society; the choruses were sung steadily and brightly, while the unaccompanied quartet was given by Miss Richardson, Miss Davies, Mr. Evans, and Mr. Taylor with skill and feeling. The second part was miscellaneous, the vocal solos being contributed by Miss Evans and Mr. J. J. Mewburn Levian. The last-named gentleman also conducted the choral portion of the programme.

HENFIELD.—A Popular Concert was given by the Choral Society on the 9th ult., when Mee Pattison's *Lay of the Last Minstrel* was performed. The solos were taken by Mrs. Warr, Miss Robertson, Mr. H. E. Hedgcock, and Mr. H. Leigh-Bennett. The accompaniment was played on the pianoforte and American organ by Miss Tabitt and Miss Caudle respectively. Mr. H. C. Young conducted. The second part was miscellaneous. The chorus had been carefully trained, and acquitted themselves admirably.

HIGH WYCOMBE.—On the 6th ult. the Choral Association gave its last Concert of the season in the Town Hall, when Sullivan's Cantata *On Shore and Sea* was performed here for the first time. The principal vocalists were Miss Jessie Griffin and Mr. Holberry Hagyard. A miscellaneous selection formed the second part, and included songs and part-songs by Rossini, Barnett, Cobb, Morley, Leslie, Faning, &c. Mr. J. G. Wrigley, conducted, and played some pianoforte solos by Greig.

HUNTINGDON.—On Thursday, the 16th ult., in connection with the Sunday School anniversary, Farmer's *Christ and His Soldiers* was given in Trinity Church by the choir. The soloists were Miss M. Ridgley, Miss Fordham, Miss King, Miss Budds, and Miss C. Ridgley; Messrs. H. Darby, J. W. Danks, Middleton, and Goodwin. Master Claude Hunter presided at the organ and Mr. C. Bryant played the cornet obligato. Mr. Frank Clark, the Organist and Choirmaster, conducted.

HURSTPIERPOINT.—The last Concert of the season was given in the Drill Hall, on the 23rd ult., opening with Macfarren's *May Day*. A brightly-decked May-pole, erected on the stage, helped to increase the dramatic effect. Mrs. W. J. Mobbs sang the May Queen's part with great care and much sweetness. The choruses were well rendered. The Conductor was Mr. H. C. Young. Miss White accompanied on the pianoforte and Mr. E. Sibthorpe (Organist of the Parish Church) on the American organ. Among the pieces in the second part were two choral songs, "Off to sea" (Pearson) and "Little Jack Horner" (Caldicott). Two violin solos were very well played by Mr. Crapps, jun.

ISWICH.—At the Church of St. Lawrence, on Thursday evening, the 9th ult., the *Creation* was given with orchestral accompaniments and organ, Mr. F. Lewis presiding at the latter instrument, and Mr. Charles Cooke, the Organist of the Church, conducting. The solos were most effectively rendered by Miss Broome, and Messrs. G. King Smith, Bunn, Card, and Pick. The choruses were well sustained throughout.

KETTERING.—On Monday, the 13th ult., the Kettering Choral Society gave a performance of *Elis* in the Victoria Hall, when a large audience was present. The soloists were Miss Ethel Winn, Master

Frank Lambert (of Mr. Stedman's Choir), Mr. Holberry Hagyard, and Mr. Bridson. This was the last Concert to be given by the Society under the guidance of Mr. H. G. Gotch, who for nine years has acted as honorary Conductor. The members of the Society presented him with a handsome gold watch as a mark of their appreciation of his long continued and highly valued services.

KIDDERMINSTER.—The Instrumental Society gave a Concert at the Town Hall, on Tuesday, the 7th ult., under the conductorship of Mr. Wadely. The vocalists were Mrs. Mason and Mr. G. H. Gregory; solo flute, Mr. C. S. Graves. Mackenzie's *Benedictus* was among the pieces given by the orchestra.

LEAMINGTON SPA.—The Amateur Orchestral Society gave its second Concert on Friday, the 17th ult. The programme included the Overture to *Figaro*, Selection from the *Bohemian Girl*, March "Rakoczy," and Haydn's "Farewell" Symphony, which was performed with the usual amusing effect in the Finale. The vocalists were Miss Dews and the Rev. A. P. le Maistre. Mr. Walter Warren was the Conductor.

LUTON.—The annual Musical Festival of the Chapel Street Schools took place on the 12th and 13th ult. The chorus numbered about 1,000 voices. Selections from oratorios and other music of like character were given. The Organist was Mr. A. D. Farmer, and the Conductor was Mr. Sidney Bennett.

MADELEY, SALOP.—The Choral Society gave its second Concert of this season (fourteenth year) in the Anstice Memorial Institute, on Tuesday evening, the 7th ult., Romberg's *Lay of the Bell* being the chief work. The principals for the occasion, Miss Letti Wade, the Rev. J. H. Lambert, and Mr. C. W. Fredericks, did their work well; and each of them contributed solos in the second part, nearly all of which were encored. Gaul's Part-song "Daybreak" and two other pieces were nicely rendered by the Society. Mr. Frank Watkiss presided at the pianoforte, and Mr. Smart (Newport) conducted.

NEWPORT, SHROPSHIRE.—On Thursday, the 2nd ult., the Choral Society gave a popular Concert in the Town Hall. The first part of the programme comprised Van Bree's *St. Cecilia's Day*, solos by Mrs. W. W. Derington and Miss Trubshaw. The second part opened with Auber's Overture "Le Dieu et le Bayadere," capitolly played by a small and efficient band led by Mr. F. Hood. They also played an Intermezzo, "Enchantress," effectively. A three-part song for ladies "The nightingale," by Gaul, was encored; the choral song (with band accompaniment) "The gallant Troubadour," by Watson, was spiritedly given. Two new songs were sung by members of the Society. Mr. J. B. Smart accompanied at the harmonium, Miss Baddeley at the pianoforte, and Mr. Smart (Organist of the Parish Church) conducted.

NEWTOWN.—On the 1st ult., the Glee and Madrigal Union, under the direction of Mr. J. C. Gittins, gave an interesting Concert in the Victoria Hall, Macfarren's *May Day* forming an appropriate first part of the programme. The Cantata was very effectively performed, the recitative and song, "Beautiful May," being artistically sung by Mrs. T. J. Hicks. A tall Maypole, with floral decorations, adorned the platform and orchestra. Part II. comprised several madrigals and other vocal part music, with songs admirably sung by Mr. Maldwyn Humphreys and members of the Society, a special feature being Lachner's song, "When in the dark midnight," sung by Mrs. Hicks, with clarinet obligato played by Mr. H. Taylor. Miss S. J. Jones and Mr. A. V. Williams were the accompanists, and the latter gave, as pianoforte solo, a very creditable performance of Meyerbeer's "Coronation" March.

NORTH BERWICK, N.B.—The Scotch Cantata *Bonny Kilmeny*, by Hamish MacCunn, was given here on the 7th ult. by the Musical Society. The chorus singing was excellent, particularly the unaccompanied numbers. A glee and song, composed by the Conductor, Mr. W. Prendergast, were very favourably received.

NORWICH.—A capital programme was provided at the second of the series of three Subscription Concerts, which took place on the 16th ult., in St. Andrew's Hall. These Concerts are given by the Norfolk and Norwich Festival Society, partly with the object of enabling amateurs to hear some good choral music, and partly with a view to maintaining the efficiency of the chorus by giving them practice in public performances during the three years' interval between two festivals. The first part consisted of an organ solo by Dr. Bunnett, Handel's well-known "Occasional" Overture, the quartet and chorus "God is our hope" (from Benedict's *St. Cecilia*), and Handel's *Ode on St. Cecilia's Day*. The solo vocalists were Miss Alice Whitacre and Mr. Hirwen Jones, who both did full justice to their parts. The choruses were creditably sung. In the second part of the Concert, a Part-song by Dr. Hill, entitled "At the daybreak," Eaton Faning's choral Ballad, "The Miller's Wooing," and Festa's "Down in a flower vale" were all sung extremely well by the chorus. Miss Alice Whitacre was also heard to advantage. The instrumental music included two clarinet solos by Mr. Lazarus. Dr. Hill conducted.

ODIHAM.—The Odiham branch of the Basingstoke Choral Society gave a Concert in the Assembly Room, on Monday, April 29, when Macfarren's *May Day*, Jensen's *Feast of Adonis*, and a miscellaneous selection were performed. Miss Blanche Powell was the solo vocalist, Mr. Clement Hann solo violoncellist, Miss Powell accompanist, and Mr. H. E. Powell, Conductor.

OXFORD.—A selection from *The Messiah* was sung in St. Peter-le-Bailey Church, on the 9th ult., in aid of the fund for the improvement of the organ. The chorus consisted of the Parish Musical Society, which has now increased to ninety voices. The solo singers were Mrs. W. Sherwood, Miss Lavinia Talbot, Mr. J. Wright, and Mr. A. Hill. Mr. Edgar Mills conducted, and Mr. W. L. Biggs accompanied.

PEEBLES, N.B.—On Friday evening, the 10th ult., Gaul's Oratorio *The Holy City* was sung in the Parish Church. The soloists were Masters Henry W. Jackson, J. Smith, R. Weatherston, Messrs. Bonsor and Thripland, of the church choir; and the chorus consisted of thirty-eight men and boys. Mr. J. J. Finlay, the Church Organist, presided at the organ.

READING.—The second Subscription Concert of the Philharmonic Society was given in the Town Hall, on Tuesday, the 7th ult., and was notable for the production of Dr. Bridge's dramatic Cantata *Callirhoe*, under the conductorship of the composer. A fine performance was given, the principals engaged being Miss Kate Norman, Miss Alice Lamb, Mr. Harper Kearton, Mr. Alfred Burnett (leader of the band), and Mr. J. C. B. Tirbutt (Organist). The second part of the Concert was miscellaneous, and included Haydn's "Oxford" Symphony and solos for the principal vocalists, concluding with Hamish MacCunn's Choral Ballad "Lord Ullin's Daughter," under the conductorship of Mr. W. H. Strickland. The Berkshire Amateur Musical Society gave a grand Morning Concert in the Town Hall, on Wednesday, the 15th ult., the principal works in the programme being Haydn's Mass in C (No. 2) and Lloyd's dramatic Cantata, *Hero and Leander*. The soloists were Miss Kate Flinn, Mrs. Bell, Mr. Walter Clinch, and Mr. Henry Sunman. The Amateur Orchestral Society formed the band, with Mr. Charles Griffiths as leader and Mr. Deacon as Organist, the whole being under the conductorship of Mr. J. C. B. Tirbutt.

ROCHESTER.—The fifty-first Concert was given on Monday evening, April 29, by the members of the Rochester and Chatham Choral Society. The works chosen were Dr. Bridge's Cantata *Callirhoe*, and a selection from Handel's *Alexander's Feast*. The soloists were Miss Marriott, Miss Lamb, and Mr. Kenningham. Dr. Bridge conducted his own work. *Alexander's Feast* was conducted by Mr. Kappey. "Revenge, Timotheus cries," was beautifully sung by Mr. Musgrove Tufnail. The air, "Softly sweet," accompanied most artistically on the violoncello by Mr. J. Norman, was well given by Mr. Kenningham, as was also "Thais led the way," by Miss Marriott.

ST. GEORGE'S, SALOP.—On Monday evening, the 13th ult., Romberg's *Lay of the Bell* was performed by the Choral Union in the National Schools. There was a large audience. Miss Bartlam and Miss Siderfin, with three members of the Society, took the chief parts in the work. The band, led by Mr. C. Watkins, played Hermann's "Golden Lyre" Overture in the second part, which was made up principally of songs. Mr. Allen, Miss Bowler, and Miss Bartlam were the chief performers. Miss Hawkins accompanied, and Mr. Smart conducted.

SANDHURST, BERKS.—The Concert of the Royal Military College Choral Society was given in the Gymnasium Hall—by permission of the Governor, General Clive—on Friday evening, the 17th ult. The first part of the Concert consisted of A. R. Gaul's Cantata *Joan of Arc*, the principal parts being sustained by Miss Kate Norman, the Earl of Shaftesbury, Mr. W. K. Peake, and Mr. F. G. Waterer. The choruses were well rendered by the members of the Society. The orchestral accompaniments were provided by the full band of the Royal Military College, the harp parts being played upon the pianoforte by Mrs. Farrant. A miscellaneous selection followed the Cantata, including songs by Major S. Jopp and Miss Kate Norman; a Part-song "Hymn to the Night" (J. C. B. Tirbutt), and Schumann's "Gipsy Life" for the chorus. The Conductor was Mr. J. C. B. Tirbutt.

SOUTHWELL.—The concluding Concert of the season was given by the Choral Society, on the 3rd ult. The first part consisted of Haydn's *Spring*, which was admirably rendered. Miss Patchett (Southwell), Mr. Longmore (of the Cathedral choir), and Mr. Lightowler were the soloists. The second part comprised solos by members of the Society, and Miss A. Wilkins, Mr. Bishop, and Mr. Stokes. Miss Calvert's pianoforte accompaniments were excellently played. The Rev. R. F. Smith's services at the harmonium also deserve acknowledgment. The second part contained four pieces for the choir, which were rendered in a manner reflecting the highest credit on Mr. Liddle, the Conductor.

UCKFIELD.—A Concert was given by the Musical Society on the 7th ult. The vocalists engaged were Miss Mary Osmond, Mrs. Seymour Kelly, Mr. Charles E. Pillow, and Mr. Seymour Kelly. Mrs. H. R. Revely presided at the pianoforte and Miss Cardale at the harmonium. The chief feature in the programme consisted of a Cantata, *The Rose Maiden*, composed by F. H. Cowen. The solos were well sustained, and great credit is due to Mr. H. R. Revely for the careful training of his choir.

UTTOXETER.—Handel's *Judas Maccabeus* was given at Denstone College, on the 24th ult., by the College Glee Club. The soloists were K. F. Ritchie, H. Smith, Mr. J. M. S. Hunter, and Mr. J. Ware. The accompaniments were played by a band composed of members of the College. Mr. H. Drury (of Derby) was at the pianoforte, and Mr. R. E. Parker (Organist of the College) conducted.

WATFORD.—A large audience assembled in Oxhey Parish Church on Thursday, the 9th ult., to hear a performance by the members of the Church Oratorio Society of the first part of Mendelssohn's *Elijah*. The soloists were Miss Ryding, Miss Ethel Green, Miss Barker, Mr. Bloxham Brown, and Mr. Wilson. Mr. W. G. Wood accompanied on the organ, and Mr. Charles Marshall was the Conductor.

WHITBY.—The Choral Society gave a Concert on the 7th ult. The programme contained madrigals and part-songs of the times of Queen Elizabeth and Queen Victoria. The contrast was very instructive and was highly appreciated. Messrs. Hoggett, Hallgate, and Greenwell played some instrumental items, and Mr. Rickards sang some songs. Mr. H. Hallgate conducted.

WINCANTON.—The Choral Society finished up its meetings for the season in the Town Hall, on the 8th ult., with an open night. On this occasion the members presented a very handsome clock to their accompanist, Mrs. Knight. Mr. Hayter, Organist of St. Mary's Church and Musicmaster of the King's School, Bruton, was the Conductor, and a performance of Cowen's Cantata *The Rose Maiden* was given in a way that was creditable both to the Conductor and to the members of the Society. It is hoped that the Society may become a permanent institution in the town.

WINCHESTER.—The Choral Society gave a performance of Mendelssohn's *Elijah* at the Guildhall, on Thursday, the 9th ult. The principal vocalists were Madame Eva Scorey, Miss Mary Hickley,

Mrs. F. Brown, Mr. Walter Clinch, and Mr. Musgrove Tufnail. The band and chorus consisted of ninety performers. The choruses were sung with vigour. The orchestra was adequate to the performance. Mr. C. Gamblin was the Conductor.

YORK.—On April 28 Alan Gray's *The Widow of Zarephath* was sung in the Church of St. Mary, Castlegate, by the church choir, who achieved a very satisfactory rendering; the Choirmaster, Mr. A. McColl (of the Minster Choir), delivered the recitation in admirable style.

ORGAN APPOINTMENTS.—Mr. Arthur E. Kipps, to Holy Trinity, Greenwich.—Mr. Clarence Thompson, to Clare College Mission Church, Rotherhithe.—Mr. J. Albert Mallinson, Organist and Choirmaster to St. Chad's, Far Headingley, Leeds.—Mr. J. E. W. Lord, Organist and Choirmaster to the Parish Church, Rawtenstall.—Mr. Henry G. Morey, to St. Katherine's Church, Rotherhithe.—Mr. Herbert Townsend, to St. Luke's, Deptford, S.E.—Mr. Harold B. Osmond, Organist and Choirmaster to St. Peter's, Thanet.—Mr. G. E. Bateman, Organist and Choirmaster to St. Mary's Church, Guarford, Malvern.—Mr. John W. Potter, Organist and Choirmaster to Parish Church, Wigan.—Mr. T. Johnson, Mus. Bac., Cantab., Organist and Choirmaster to Christ Church, Summerfield, Birmingham.—Mr. Joseph H. Clough, Organist and Choirmaster to St. John's Wesleyan Chapel, Manningham, Bradford.

CHOIR APPOINTMENTS.—Mr. Arthur Edwards (Principal Bass), to St. Luke's, The Avenue, Kew.—Mr. Frederic Habbijam (Bass), to Holy Trinity, Upper Chelsea, S.W.

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No. 1.—7 pages, key A flat. Trio is Dr. Stainer's tune (230 A. & M.) as solo for right hand, while left hand plays a running 12-8 accompaniment against it. Last movement resumes first subject, with theme as tenor solo underneath it; then second subject, with theme simultaneously as pedal solo, and finally the theme harmonised in the right hand, while the first subject is played as a tenor solo under it. Not difficult to play, yet most effective. No. 2.—7 pages, key E minor and major. Trio is Dr. Dykes' tune (160 A. & M.) with a quaver accompaniment underneath it. Reprise of first subject (now in major) as tenor solo, while theme appears above it; then second subject, with theme as tenor solo below it; then, lastly, first subject on the manuals, while pedals announce the theme. Makes a dignified and deliberate Voluntary, getting utmost effect by very little exertion. Contains very explicit directions for pedaling, to enable a large use of the swell pedal to be made. 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The second tune with independent accompaniment, which is afterwards inverted, forms the trio. A Voluntary which may be almost read at sight. No. 6.—6 pages, key E flat. Professor W. H. Monk's tune "Eventide" (27 A. & M.) is here given as tenor solo against the reprise of the first subject; then on the pedals against the second. Not difficult, but will require knowing. Character, slow and majestic, and would be spoiled by too fast a time. No. 7.—6 pages, key F. No. 28 A. & M. (2nd tune) first appears in the trio in the subdominant key, just a little concealed, and is kept up from this point to the end in various ways. This can be made an attractive Postlude without giving much trouble, and plays with the tune more than most of the others, so that it sounds more like an extemporaneous performance upon the theme. No. 8.—6 pages, key E flat. No. 193 A. & M. appears in this as second subject in the mediant key; again in the reprise in the submediant; and finally in the tonic, while pedals play the first subject. Not at all taxing to play. No. 9.—6 pages, key E flat. While the first subject is being given out the first time, the theme (260 A. & M.) appears at once upon the pedals. The second subject is 207 A. & M., and both subjects re-appear with different treatment in the reprise, after which they appear simultaneously together, the one on the pedals and the other on the manuals. Moderately easy. No. 10.—6 pages, key D minor and major. A. & M. 234, first tune, forms the second subject and at reprise of first subject, the theme transposed to a minor key appears on the pedals; then the second subject (the theme) re-appears in the tonic major, while the first subject forms the pedal part. Should not be taken too fast. No. 11.—7 pages, key E. A. & M. 223, first appears as trio, then as tenor solo at reprise of first subject, and secondly on the pedals in conjunction with second subject. Pedal work in this is very simple. No. 12.—6 pages, key G minor and major. A. & M. 287 is given out twice to make up the trio, first in harmony, then as solo. At the reprise of first subject, now turned to major, theme is started upon the pedals, but continued upon the manuals, while pedals keep to first subject. Pedals then give the theme out complete, while manuals play second subject. No. 13.—6 pages, key D. A. & M. 184, after a brief introduction, is at once harmonised for right hand, while left hand plays a flowing counterpoint against it. Theme is then taken as tenor solo, with a 12-8 accompanimental melody in the right hand, and thus forms the trio, or episodical portion. Reprise, theme on the pedals with the flowing counterpoint, which was before in the left, now assigned to the right hand; then finally the 12-8 accompanimental melody is again put against the theme, but this time as a tenor solo. Nothing intricate to play in this. No. 14.—6 pages, key C. Redhead's tune (399 A. & M.) is at once given out in detached strains upon the swell, while broad unisonal passages are played alternately with it on the great. Theme then appears straight ahead on the pedals, while manuals play a harmonised version of the unison passages, which may be called first subject. A second subject, in dominant key, allows theme to drop till the pedals take up the first subject in conjunction with it, and after the enunciation of a third and fourth subject, the theme is kept up unflinchingly till the end. Pedals are largely used in this Voluntary. No. 15.—6 pages, key E flat. On very similar lines to No. 1, but with a different disposition of the theme (A. & M. 21, second tune). No. 16.—4 pages, key B flat. Theme (A. & M. 290) is the second subject, afterwards appearing as tenor solo in conjunction with first subject, and then repeated in a slightly varied form. No. 17.—4 pages, key E flat. A diapason movement giving out two subjects, the second being then repeated as a bass to old "Rockingham," and followed by the first with the pedals playing the tune. A rather simple little piece. No. 18.—4 pages, key F minor. Theme (A. & M. 205) is here treated as a ground bass, after the style of a Passacaglia, and continues throughout on the pedals, against eight different accompaniments, while for a final time it is at last given to the manuals. This Voluntary can be made productive of excellent effect with but little trouble. No. 19.—6 pages, key F. A. & M. 17 forms the second subject, and is then transposed to the minor, and in addition to this it appears in the reprise, in conjunction with one subject or another, four times, in as many different ways. Makes an attractive Voluntary. No. 20.—5 pages, key B flat. A. & M. 299. The opening subject is the tune by contrary motion, repeated in the minor key in a varied form, then again in the major in a still further varied form, and with it the theme itself as a tenor solo. The trio in 9-8 is quite distinct, and has no connection whatever with the theme; but the theme occurs three times during the course of the reprise. Not difficult. No. 21.—6 pages, key G. Theme (A. & M. 79) first appears in the trio as a treble solo, with an accompanimental 12-8 melody against it, and then inverted into a tenor solo. In the reprise it appears on the pedals against both subjects, then on the manuals with the first subject below it. No. 22.—7 pages, key F. Theme ("French" or "Dundee") is second subject in the piece, as well as in the reprise, and in addition to this the theme is placed on the pedals, as a bass to the first subject. Has clear indications for the use of the swell pedal, the pedal work being arranged to make this practicable. No. 23.—5 pages, key A. "Old Hundredth," at the reprise, forms the pedal bass of the first subject, and is then raised above the second subject. One of the most effective pieces. No. 24.—5 pages, key E flat. "Franconia" is started as second subject close upon the ending of the first, the strains being divided by contrasted sentences on another manual. First subject then returns with theme as pedal bass; next the theme is given out as tenor solo, with moving accompaniment; and finally on full organ, with first subject telling out clearly as pedal bass. No. 25.—5 pages, key F minor and major. The first part is built upon rhythmical imitations of the theme (Haydn's "Austrian Hymn"), chiefly by contrary movement. A new melody is then given as second subject. Later, the theme is given out by the bass, chiefly on the pedals and in the minor form, then in the major form upon the manuals, while pedals play second subject. Should be taken in a decidedly slow time, or the effect intended will not be attained. No. 26.—5 pages, key C. This piece, constructed upon A. & M. 98, is a martial movement in rondo form, like the tune itself. After the short introduction of detached scale chords, the theme is started while the pedals and manuals simultaneously continue the detached scales, and from this point to the end the tune is continued in some form or other, so that the hymn could be sung to it as an independent accompaniment. Very effective at little cost. No. 27.—5 pages, key G minor. "St. Bride's" first appearance is as second subject; then in the major key, accompanied with the former attendant counterpoint, but with the addition of a new melody. Next, it appears on the pedals in the reprise, by way of bass to the first subject; then on the manuals with both hands, while pedals play the contrapuntal melody of the second subject. It, no means difficult to play. No. 28.—6 pages, key C. "St. Matthew," attended with some accompanimental activity, forms the trio, after which the theme forms the pedal bass of the reprise of the matter of the first part. Not so hard to play as it looks. No. 29.—5 pages, key A. A martial movement, relieved by a change of time to 6-4 at the change of key, when the theme is introduced; reprise on the pedals, which before were on the manuals, and which in this latter case will need practice. No. 30.—5 pages, key E flat. "Bedford" is introduced as second subject, and then in the trio it appears as an alto part, in a piece of harmony in which it can have no prominence as it is not intended to stand out, and similarly is repeated as an unimportant bass. Final part places theme on pedals underneath the first subject, and then gives it to the right hand on a loud organ, while the left hand plays an independent melodic accompaniment of ascending and descending scale passages. Pedal work very simple. No. 31.—5 pages, key C. "Winchester New" or "Crassellus" here appears as bass to the trio, and on the pedals under reprise of the first subject. Rather brilliant in effect. No. 32.—5 pages, key C minor and major. A. & M. 302 forms the theme

piece, which is similar in plan to Nos. 1 and 12. The tune is heard five times, once being in the minor key. Capable of much effect. 33.—6 pages, key D. "Christians, awake," is given on the pedals in a varied form, as a bass to the opening subject. Theme now appears more recognisable form as second subject. Reprise of the first part gives the activity to the manual work, which before distinguished the ed theme on the pedals. This enables the theme to come out with unmistakable clearness through four of the strains, when it is transferred to manuals. Moderately easy. No. 34.—5 pages, key A. "St. Michael" is first introduced by florid manual work at a change of time. Afterwards it appears as tenor solo, and then upon the pedals. No. 35.—5 pages, key D minor. "St. Mary" forms the pedal part of the first subject. In the reprise this is inverted, and the theme is also worked up with both second and third subjects. Makes a religious voluntary. 36.—5 pages, key G. Dr. Gilbert's popular tune "Maidstone" (A. & M., 240) is first introduced as a quick counterpoint in a different form, attended with imitation, and will not attract notice, being in an under part. It then appears as pedal bass for the reprise of first subject, after which the quick counterpoint idea is repeated in tonic key. Would require but little work. No. 37.—6 pages, key D. Ewing's "Jerusalem the golden" tune is here treated, the different strains coming in (as tenor solo) in different keys, after the various episodes come in between. After the strains of the theme have been thus rendered a second time, accompanied in a different way, the theme is intact in its own key, and accompanied by the opening strains. Contains very clear instructions as to the detail of construction. No. 38.—5 pages, key D. "St. Peter" at once announced in broad unison, soft interpolations being played between the different strains. It then reappears intact as pedal bass to the first subject. The reprise reverses the order, giving theme to manuals and first subject to pedals, and brings the theme also into contact with the second subject. Repetition in a different way, of the detached strain treatment, concludes the voluntary. 39.—5 pages, key D minor. A. & M. 92 is treated in this piece as a ground bass, after the style of a Passacaglia, and similar to No. 18. Somewhat easy to play. No. 40.—5 pages, key E. A. & M. 51 appears twice in this piece, firstly as pedal bass of first subject at the reprise, and secondly as an accompaniment above the melody of the second subject. Must be taken in slowly. No. 41.—5 pages, key E flat. "Abridge" forms the tenor solo of the second subject, and is afterwards used as pedal bass to the first subject in the reprise, and finally appears as upper part at the close. Decidedly easy. No. 42.—7 pages, key D minor and major. Trio first imitates the old tune to "Jesus Christ is risen to-day" as pedal solo, accompanied in the "Alleluia"; and, at the close, the theme appears imitated by the first subject. No. 43.—5 pages, key E. "Innocents" is here set somewhat after the plan of No. 4, the theme being always in tenor. No. 44.—5 pages, key G minor. "Windsor" first appears as second subject, and in the major key, then as pedal bass to first subject, and lastly as second subject in tonic, in the reprise. Rather easy. No. 45.—6 pages, key D. "London New" only appears once in the first part, the middle movement being like that of No. 20, quite independent. Not difficult. No. 46.—6 pages, key C minor. "Burford" form is akin to several, like No. 12, which starts the theme in the trio, and afterwards works it with the two subjects. Will require but little variation. No. 47.—6 pages, key G. Like Nos. 18, 39, and 47 is a ground bass treatment of the theme, which in this case is "Carey." Moderately easy. No. 48.—5 pages, key D minor and major. In this piece "St. Flavian" is introduced five times in a major and twice in a minor in conjunction with the various subjects. Not at all difficult to play. No. 49.—3 pages, key F. A very simple piece, and the one nearest to variations, though it is a continuous piece. "Winchester Old," A. & M. 62, is first given to the upper part, and then to alto solo, tenor, and bass solo; next to the pedals, and finally over a pedal. Could be almost read at sight by any organist. No. 50.—5 pages, key A minor and major. "St. Magnus" is treated similarly to No. 46. Theme comes out effectively at the end against the moving pedals. No. 51.—5 pages, key B flat. "Wareham" introduced as an alto part to the trio, and afterwards on the pedals in detached, then attached strains. Moderately easy to play. No. 52.—6 pages, key F. A. & M. 107 is treated upon a ground bass after the plan of Nos. 18, 39, and 47. It is worked up to a brilliant conclusion. No. 53.—6 pages, key G. A. & M. 76 only appears twice, as the pedal bass of the first and second subjects in the reprise. Somewhat pompous and martial in character. No. 54.—4 pages, key A. "Martyrdom" is here treated after similar plan to No. 17. A canonical imitation of the varied theme will be observed at the close. No. 55.—5 pages, key A. "St. Stephen" is placed as pedal bass to the first subject at the outset and at the reprise, and finally appears over imitations of the second subject.

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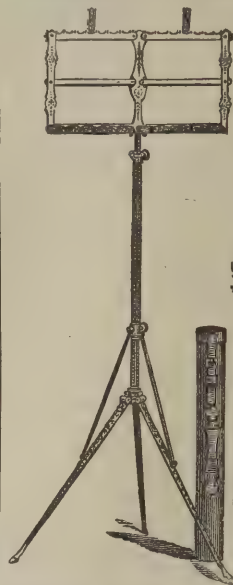
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No. 557.—Vol. 30.
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JULY 1, 1889.

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CHRIST CHURCH CATHEDRAL, Oxford.—There are **VACANCIES** in the Choir for Boys between 9 and 17 years of age. For further particulars apply to the Rev. the Master, Cathedral Choir House, Oxford.

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TENORS and BASSES WANTED, for Surpliced Choir. Travelling expenses allowed. Apply, Wednesdays, 8 p.m., or on Sundays, to Mr. George Cooper, Christ Church, Newgate St., E.C.

SOPRANO.—Lady (pupil of Mr. David Strong) desires **SUNDAY CHURCH APPOINTMENT.** First-class certificate Society of Arts and Medalist. Good reader and excellent middle voice. Miss Mary Ditchburn, 21, Albany Rd., Stroud Green, N.

TENOR, disengaged. First-class Reader and Soloist. Church of England. Albert Upstone, 4, Pyrmont Grove, West Norwood.

TENOR REQUIRES ENGAGEMENT in London Church Choir. Special experience in Roman Catholic Service. T. G., 94, Colvestone Crescent, Dalston.

ORGANIST.—WANTED, for the Parish Church of Dalry, Ayrshire, to enter upon duties in beginning of August. Salary, about £50. Residence in the parish essential. Further particulars may be obtained from Mr. Logan, Session Clerk, with whom applications to be lodged by July 1 next.

ORGANIST WANTED, for St. John's Church, Newport, Isle of Wight. Must be an Evangelical Churchman and able to direct Choir. Salary, £20 per annum; duties to commence early in July. Apply to Churchwardens.

ORGANIST and CHOIRMASTER WANTED, for Wilton Parish Church, Hawick, N.B. Salary, £50. Applications, with copies of testimonials, to be lodged with the Session Clerk not later than 20th July inst.

ORGANIST and CHOIRMASTER WANTED, for Lauriston Place U.P. Church, Edinburgh. Salary, £60 per annum. Candidates must be able to teach both notations, and prepared to begin duties by September 1. Testimonials and references to be lodged, not later than July 10, with Mr. G. Graham, 21, Forest Road, Edinburgh, from whom printed conditions of engagement may be had. The Organ is a Three-manual (37 stops), presently being built by P. Conacher and Co., Huddersfield.

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THE Organist of the Parish Church, Sevenoaks, desires to **EXCHANGE** his **CHURCH DUTIES** and house with an **ORGANIST** living at the seaside, for a month or six weeks from about the middle of July. Address, Arthur W. Marchant, Mus. Bac., Oxon., F.C.O., Sandrock, Sevenoaks.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1889.

"MUSIC OF THE WATERS."

MISS LAURA ALEXANDRINE SMITH, whose handsome volume with the above title has recently come into our hands, is to be congratulated upon the choice of her subject. A certain nameless charm has always attached itself to music when heard on the sea or on the water, a charm which did not escape Byron when he wrote—

There be none of Beauty's daughters
With a magic like thee;
And like music on the waters
Is thy sweet voice to me.

Music heard under certain conditions exerts a peculiar spell on the hearer, and if we were asked to particularise, we should say without hesitation, invisible music, and music on the waters. Some things linger long in the memory, and in our own individual experience we have never heard anything more impressive than the carols sung on the first of May on the top of Magdalen Tower at Oxford, or the sound of the Dorchester bells as one rows down the Thames. It may be imagination, but all sounds seem to be endowed with a different quality when heard above the "watery ways" of sea or stream. On the west coast of Ireland we have seen seals following a boat for quite a long distance, attracted by singing on the part of the occupants. Have any of our readers listened to good singing in a cave on the sea? If not, they are incapable of estimating the full beauty of the human voice when heard under these truly romantic conditions. It is not therefore to be wondered at that the sea, and the waves, and the waters should have acted as a powerful stimulant to the creative powers of many musicians. In the music of nature the voices of the great deep are the most impressive of all. Many instances occur at once without going far afield: Handel's "Water Music" for one; Wagner's "Flying Dutchman" for another—inspired, as his biographers generally agree, by his own individual experiences in early life on a stormy voyage. *Siegfried's* "Rheinfahrt," again, is another striking case in point, and if we turn from Wagner to Brahms, we shall find that he, too, has been inspired by the mystery and romance of the sea, as illustrated in the legend of Vineta, the buried city on the Baltic—inspired to write what is perhaps the most wonderful part-song that even Brahms has written. Even if we descend to the nethermost depths of composition, we shall generally find that the least detestable effusions have something to do with the sea. The least vile drawing-room ballads are the pseudo-nautical, as becomes a nation whose goings, in spite of steam and science, are still largely on the great waters.

The water music, however, with which Miss Smith has to deal is of a particular sort, and is primarily confined to those songs known as "chanties" (pronounced *shanties*, probably from the French *chanter*), which are sung by the sailors of the mercantile marine at their work, at the fo'c'sle head or during the dog watches. On vessels of war, as Miss Smith correctly reminds her readers, "the drum, fife, or boatswain's whistle furnish the necessary movement regulator," whereas in the merchant service "the heavier work is done by each man doing his utmost at the same moment. This is regulated by the 'chanty,' and here is the true singing of the deep sea—it is not recreation, it is an essential part of the work. It will masthead the topsail-yards on

making sail; it will start the anchor, ride down the main-tack with a will; it will break out and take on board cargo, and keep the pumps going. A good voice and a stirring chorus are worth an extra man." Or, as Mr. Dana puts it in "Two years before the mast," "A song is as necessary to sailors as the drum and fife to a soldier. They cannot pull in time, or pull with a will, without it. Many a time when a thing goes heavy with one fellow yo-ho-ing, a lively song, like 'Heave to the girls,' 'Nancy oh!' 'Jack Crosstree,' &c., has put life and strength into every arm. We often found a great difference in the effect of the different songs in driving in the hides. Two or three songs would be tried, one after the other, with no effect; not an inch could be got upon the tackles. When a new song struck up it seemed to hit the humour of the moment, and drove the tackles to blocks at once. 'Heave round hearty,' 'Captain gone ashore,' and the like, might do for common pulls; but on an emergency, when we wanted a heavy, raise-the-dead pull, which should start the beams of the ship, there was nothing like 'Time for us to go,' 'Round the corner,' or 'Hurrah! hurrah! my hearty bullies!' 'Cheerily, men,' when we came to masthead the topsail-yard, with all hands at the halyards, might have been heard miles away." Mr. Dana also gives a practical illustration to prove the truth of the line—

For the tired slave, song lifts the languid oar.

[which may supply a new commentary on that difficult phrase in Virgil, *rumore secundo*], when he says: "We pulled the long distances to and from the shore with our loaded boats without a word spoken, and with discontented looks, while they not only lightened the labours of rowing, but actually made it pleasant and cheerful by their music." The effect of a military band on *terra firma* is too well known to need our insisting upon it here. It not only helps the tired soldier to step out, but it forces the loafer and loungers to strut along in strict time. This invigorating and exhilarating effect of music suggests an allusion to its therapeutic properties. Mr. Finck, whose interesting volume of essays was noticed in the columns of our last issue, quotes in this connection the testimony of an eminent physician who states that while he knows of no case of insane people having been cured by music, he has often witnessed the soothing and tranquillising influence it has exerted on his patients. The case of King Saul occurs to one as the best known instance of the healing power of music. But, on the other hand, one must not lose sight of the disastrous and exasperating effect wrought on Babbage and John Leech by barrel organs.

The fact that a large number of sailors' songs are primarily employed to regulate their movements in the performance of some manual labour, may prepare us for the apparently meaningless and perfunctory nature of the words attached to them. No doubt there is a substratum of sense somewhere, but one has to dive very deep to discover any coherence in the literature of the capstan-bar. Take, for example, "Old Stormy," of which the following lines may serve as a sample:—

Solo. Old Stormy he is dead and gone:
Chorus. To me, way, hay, storm along, John!
Solo. Old Stormy he is dead and gone:
Chorus. Ah, ha! come along, get along, storm along, John.
Solo. Old Stormy he was a bully old man:
Chorus. To me, way, you storm along.
Solo. Old Stormy he was a bully old man:
Chorus. Fi-i-i, massa, storm along.

The foregoing lines are decidedly difficult to construe—almost as difficult as the astounding English versions set to Brahms's new Part-songs (Op. 104), by Mrs. John P. Morgan, of New York. There are, of course, some good songs—from the literary point

of view—in the repertory of the sailor, whether blue jacket or merchant mariner, but they are few and far between. "Home, dearie, home," given on page 25, is a touching and pathetic ballad; but Miss Smith has erred in imagining it to be an old established favourite, and beguiled some of her reviewers into the same error; the words being really an admirable imitation of the old style from the clever pen of Mr. W. E. Henley. Miss Smith has a superabundance of enthusiasm, but she is conspicuously bereft of all critical instinct. One instance of this want is too delicious to be passed over. In a hauling "chanty," the hero of which is Bonny—*i.e.*, Bonaparte—the line occurs "Bonny went to Elbow," obviously a marine variant for Elba. On this the author sagely comments as follows in a footnote: "Where is 'Elbow'? I think it is a sly hit at Bonny's want of elbow-room when immured." Again, what are we to say to the want of lucidity which induces this genial authoress to sandwich the Eton boating song between two classical songs of the sea—"True Blue" and the "Ballad of John Dory." It is as though one should see a gilded youth of to-day, in flannels and "blazer," walking arm in arm with Drake and Raleigh. This want of arrangement pervades the whole book and deprives it of all value as a work of reference. Furthermore, the musical illustrations are almost invariably characterised by blunders of the grossest order. For example, on page 255, the Russian National Anthem is given with no less than eight solecisms—an inexcusable proceeding when one reflects that Miss Smith could have found it correctly given in at least a dozen collections. But we can almost forgive Miss Smith anything in our gratitude for the delightful bull which she has perpetrated on the following page. We transcribe the paragraph *in extenso*: "The singular peculiarities of the double-bass voice (*sic*), which supports the chords of the chants of the national worship, together with the players of the horn-bands' automatons of one note in Russia, are attributed by many to the state of serfdom, of no more real value in regard to art than so many organ pipes, since the singers or players can be little more than machines, comprising each a few select notes, whose owners are fit for small other service. However this may be, the Russian voice, be it free or slave, is universally allowed to be most melodious, and, like most northern countries, it would be impossible to overrate the freshness and vigour of its song melody. The sadness of it is seldom tintured with languor; the sweetness has something in it that braces as well as charms the sense. This may even be remarked when the minor key predominates, as it does so largely in Russian music." "The singular peculiarities of the double-bass voice" is worthy of Boyle Roche, and recalls somehow Artemus Ward's famous remark about the Mormon apostle, "his religion is singular, but his wives are plural." And then the "horn-bands' automatons of one note"! This is as obscure as Sordello or Persius. The last two sentences, be it observed, have already figured on page 203 as a quotation from Chorley, but Miss Smith has here incorporated them in her text without quotation marks.

One whole chapter in Miss Smith's book is devoted to Gaelic boat songs and Scotch sea songs. One cannot help feeling struck—if we accept Miss Smith's airs as correctly given—at the peculiar *tessitura* of these Gaelic songs. That given on page 88 ranges from D below the line in the G clef to B second ledger space. Again, the song noted on page 90 never rises above the middle B. On the following page, however, we encounter a song, a "Skye boat song," the form of which sadly shakes our belief in Miss Smith's accuracy. It is transcribed by permission

from "Songs of the North," with five mistakes in two lines. The chapter winds up with a "Scotch Fisherman's song for attracting the seals." There is of course no accounting for the musical taste of a seal, but we hope that it has been misrepresented, for the air is singularly devoid of all alluring properties. As to the French sailors' and boatmen's songs given on pp. 139-169, no one with a rudimentary knowledge of the Gallic tongue can fail to be struck at the license which the author has allowed herself in her translations. For example, she renders *parents* as parents; *pilote des étoiles qui naviguent aux cieux* becomes "Thou pilot of the stars who steers in the heavens." The nautical terms, too, are frequently mistranslated. *Halle dessus!* means "pull away," whereas Miss Smith paraphrases it semi-phonetically "Hallo there, feather gently." On page 222 she uses the word "rig" as "rigging," whereas even a landsman knows the difference. Amid the German section we encounter our old friend the *Lorelei*, bedizened with strange grace notes and still stranger harmonies. The chapter on Greek water songs rather reminds us of a historic chapter on the manners and customs of the Caribbee islanders. Miss Smith wrote to Sir George Macfarren about "ancient Greek water songs," and received a reply to the effect that there were none extant. However, nothing daunted, she applied to other authorities, and succeeded in discovering in Miss Garnett's "Greek folk-songs" a lay of "The siren and the seamen," which ends up with the following delightfully enigmatical lines:—

But so sweet was the melody, so passing sweet her warbling,
The skipper turned him once again, and to the shore it drew him
And to the masts the mariners kept hanging in the rigging.

From Greece we proceed to Japan, where Miss Smith tells us something about the sacred mountain and "partially triangular-shaped boats" called sampans. Her lucubrations are summarised in the following lucid sentence. Incomplete and inaccurate her remarks may be, "but the distance that separates our world from theirs, the scanty communication that up till a few years ago existed between us, and the general ignorance shown in their country government and social life, may suffice to explain the difficulty of obtaining facts concerning so small a portion of the history of a people as their sailors' songs." We have spoken of Miss Smith's harmonies already, but the subject is recalled by the Indian boat song given on page 304—a truly naive setting. The chapter on sailors' superstitions contains one piece of perfectly novel information—to wit, that sailors consider whistling as very unlucky. We have always believed the contrary to be the case. The last words in the book are an appeal to the critics: "Gentle breath of yours my sails must fill, or else my project fails." Now there is a good deal to admire in this strange scrap-book of Miss Smith's—notably her enthusiasm in her subject. But it would be idle to pretend that she has fulfilled her aim. That aim, as we said at the outset, is an admirable one, but it has not been achieved by Miss Smith. Only a scholar and a musician could do justice to such a subject, and she unfortunately is neither.

THE OXFORD PROFESSOR OF MUSIC.

THE University of Oxford has made a wise choice in selecting Sir John Stainer from among the many applicants to fill the Professorial chair of music. His appointment will give the greatest satisfaction to all who are interested in the progress of musical art in this country. For reasons which are needless to specify, the position is one which hitherto has not been so completely commanding as all would wish to

see. It is therefore to be hoped that the University, in making its choice of a musical representative whose views of art are liberal and comprehensive, has been guided by sentiments fully in accordance with the spirit of the age. If it be impossible at present to institute a course of musical teaching in the University, so that candidates for degrees may find within its boundaries all that is necessary for proper preparation, something may certainly be done by the moral influence which the new Professor may be able to exercise over the art as practised in the various centres within his cognisance.

Sir John Stainer is eminently fitted to direct the plan of study, should such a plan be decided upon, inasmuch as he has passed through every stage of a complete musical career. He comes of a family within whose circle music was studied as a labour of love. In his eighth year, in 1847, he was admitted a chorister in St. Paul's Cathedral, and at the early age of fourteen was appointed organist at St. Benet's, Paul's Wharf, a church now used by a Welsh congregation. Stainer was chosen organist at St. Michael's, Tenbury, in his sixteenth year, by Sir Frederick Ouseley, his predecessor in the Chair of Music at Oxford, and in 1861 he removed to Oxford, where he held the post of organist at Magdalen College, and, on the death of Dr. Stephen Elvey he was appointed organist to the University. He became a Commoner at St. Edmund Hall, and in due course took his degree as Bachelor of Arts in 1863, proceeding shortly after to that of Master—the unusually brief interval between the two degrees in Arts being accounted for by the fact that the proper number of terms had been passed since his matriculation for his degree in Music, which he took as a member of Christ Church in 1859, while he was yet organist at Tenbury. Stainer became Doctor of Music in 1865, his exercise for that degree being an oratorio. Upon the resignation of Sir John Goss, in 1872, Stainer became organist of St. Paul's, and in 1882 succeeded Dr. John Hullah as Inspector of Music. Stainer was one of the Commissioners at the last Exhibition at Paris, where he received the cross of the Legion of Honour, and having resigned the post of organist of St. Paul's last year, he was knighted by the Queen. Stainer's compositions are known throughout the world; and as the author of several theoretical works on music, and as joint compiler with Dr. W. A. Barrett of a most valuable standard work of reference in music, "The Dictionary of Musical Terms," he has done much not only to foster a love for the art of music, but to spread its knowledge. These are the qualities which undoubtedly helped the judgment of the electors in their choice of a Professor, and they are also those which, being recognised by the world of music at large, will strengthen the applause which follows the delivering of the verdict.

It has been long felt that the University was scarcely fulfilling its mission in the matter of music. The powers of the Professor were extremely limited; and it is possible also that the fact that he has hitherto been non-resident has, in a great measure, weakened what influence he may have possessed. The new Professor is resident in Oxford, and is bound by many ties of affection for and sympathy with the place. He is a member of Congregation, and would command attention for himself and for his office whenever he thought proper to express his views in Convocation. Since the Chair of Music was founded, in 1627, by Dr. William Heyther, it has been occupied by many worthy and eminent musicians, all of whom are credited with the honour of having done the best within their power to lend dignity to the art of music. It is scarcely necessary to recapitulate their services, but it is known that Sir Frederick Ouseley did much

to elevate the Degrees in Music to a height more honoured than that in which he found them.

The continuance of this work and the further elevation of the art under the rule of the present Professor may be confidently looked for. Sir John Stainer has already accomplished much; and, although he has earned his retirement from active work of another character, the duties he will be called upon to exercise are likely to be more moral than manual. In this moral force will probably be found his greatest strength. The present actual labours of his office will not, perhaps, make great demands upon his time and talents, but those who know him need not to be told that he will be thorough in all that he undertakes. The musical world, which rejoices most heartily at his appointment, will also watch with curiosity, if not with anxiety, the effect of his sway. Sir John Stainer has, by his geniality of character, the power of attracting men to him; it may therefore be confidently expected that whatever changes he may think fit to suggest in the matter of music at Oxford will be dictated by good sense and propriety, so as to induce, if not to command, the support of those upon whom he may count to assist him in the endeavour to elevate the position of Music in the University as well as in the city of Oxford, and in due course throughout the world.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (continued from page 332).

"FARAMONDO," with which Handel entered upon the last phase of his career as a composer of opera, was produced at the King's Theatre, under Heidegger's management, in January, 1738. It failed; for the master's unlucky star was still in the ascendant, five performances exhausting its interest for the public—a fact of which, Burney pretty broadly hints, the public should have been ashamed. Handel's friends, however, determined that he should make some profit out of the work, and caused it to be published by subscription. A *pasticcio*, entitled "Alexander Severus," followed, on February 25. This in turn giving way, on April 15, to a new opera, "Xerxes," in which there is a good deal of somewhat low comedy. But it mattered not what Handel at this time produced. Tragedy or comedy, an original work or a *pasticcio*, the town would have none of it, and "Xerxes" was withdrawn after the fifth representation. In the midst of so much misfortune, pursued by failure after failure, weighed down by debt, and even threatened with imprisonment by Del Po, the husband of Signora Strada, one of his creditors, Handel happily experienced the value of true friendship. Those of his once multitudinous admirers who remained faithful exerted themselves to secure the success of a benefit concert, which the *London Daily Post* thus announced: "On Tuesday, March 28, 1738, for the benefit of Mr. Handel, will be performed an Oratorio, with a Concerto on the Organ. Tickets, half-a-guinea; gallery, five shillings. N.B.—For the better convenience, there will be benches on the stage." The response to this appeal showed that the great master's unmerited misfortunes had excited sympathy among the public, though they would not go to hear his operas. There was a full house; and the receipts are given by Burney as £800, by Mainwaring as £1,500. The money, whatever it was, enabled Handel to get rid of his tormentor, Del Po, and thus to relieve himself of a distressing apprehension.

With regard to the sympathy just mentioned, Mainwaring would have us believe that, had Handel

chosen to unbend a little, he might have been restored to his former favour with "society." The biographer says: "Had he been disposed to make any concessions his friends might easily have effected a reconciliation between him and his opponents. All parties would, in that case, have been glad to have seen him again at the Haymarket, for at this time all the sources of Opera music seem to have been drained to the very dregs. The sense of his abilities, the present exigency in which they were so much wanted; the recollection of his losses and sufferings; time itself, which, as it consumes many valuable things, so it often happily wears out resentments—in short, everything seemed to concur, and nothing was wanting, to ensure his future prosperity excepting a spirit which knew how to yield on proper occasions. . . . No prospect of advantage could tempt him to court those by whom he thought he had been injured and oppressed." Of course not. This great musician was no sycophant and time-server. With such a nature as his, accumulating misfortunes only intensified self-respect; and, vehemently believing himself to have been in the right, it was not for Handel to go, cap in hand, beseeching reconciliation with men who had prostituted high position and influence to his ruin. How completely after events justified the composer's attitude we shall have to show. Enough now that the composer remembered his dignity as a man and made no concessions.

By way of further consolation and encouragement, the successful benefit concert was followed by the erection of a Handel statue in Vauxhall Gardens. The *Daily Post* of April 18, 1738, thus anticipated this conspicuous homage: "We are informed, from very good authority, that there is now near finished a statue of the justly celebrated Mr. Handel, exquisitely done by the ingenious Mr. Raubillac [Roubilliac], of St. Martin's Lane statuary, out of one entire block of white marble, which is to be placed in a grand *nich*, erected on purpose in the great grove at Vauxhall Gardens, at the sole expense of Mr. Tyars, undertaker of the entertainment there, who, in consideration of the real merit of that inimitable master, thought it proper that his effigies should preside there, where his harmony has so often charmed even the greatest crowds into the profoundest calm, and most decent behaviour. It is believed that the expense of the statue and *nich* cannot cost less than three hundred pounds." The same paper, on May 2, informed its readers: "Last night, Vauxhall was opened, and there was a considerable appearance of persons of both sexes. The several pieces of music played on that occasion had never been heard before in the gardens. The company expressed great satisfaction at the marble statue of Mr. Handel." Bartolozzi's engraving of Roubilliac's work—published as a frontispiece to Arnold's edition of the master's compositions—has been reproduced in many forms, and we need not describe the statue, concerning the after history of which Mr. Rockstro says: "It remained at Vauxhall until the property was sold, in 1818, when it was removed to the house of the Rev. John Tyers Barrett. In 1830 it was offered for sale, but bought in for £210. In 1833 Mr. Brown, a distinguished connoisseur, obtained possession of it for £215 5s., and, wishing to obtain for it a permanent and honourable resting-place, generously sold it to the Sacred Harmonic Society for a nominal fee of one hundred guineas, in June, 1854. The dissolution of that admirable association has once more (1882) thrown it into private hands." The private hands, we may add, were those of the late Mr. Henry Littleton (Novello, Ewer and Co.), of whose establishment in Berners Street the statue was for some time a con-

spicuous ornament. It is now among the treasures of Westwood House, Sydenham, the residence of Mr. Alfred H. Littleton. "In all the history of the fine arts," writes Schœlcher, "this is, I believe, the only instance known of a statue being erected in honour of an artist during his lifetime. Human folly reserves exclusively that kind of glory for generals and kings; but it must be confessed, to the praise of Great Britain and to the honour of its intelligence, that the finest minds of the age—Pope, Fielding, Hogarth, Smollett, Gay, Arbuthnot, Hughes, Colley Cibber, &c., never for a moment misunderstood the great man, but all loudly manifested their admiration for him, and were not afraid to range themselves upon his side. His partisans were not to be daunted by anything; they recoiled neither before the blind hatred of the nobility, nor from the failure of his theatre, nor the fall of his later operas. They had protested against the judgment of the public by causing 'Faramondo,' 'Arminio,' and 'Atalanta' to be engraved by subscription, in spite of their failure. And it also deserves to be remarked that how strong soever was the party which opposed him, his operas were all of them published, and frequently by three publishers at once, whilst the greater part of those of his rivals remained in manuscript, or were only published in the form of selected airs." After all, the dark cloud that overhung Handel at this trying period of his career had a silver lining.

Returning to the unfortunate King's Theatre, we find Heidegger prematurely closing its doors on June 6, 1738, and returning a part of their subscription to his patrons. Italian opera was now very far gone indeed; so that when Heidegger invited subscriptions for another season the response was of a nature which led him to put forth the following notice: "Whereas the operas for the ensuing season at the King's Theatre in the Haymarket cannot be carried on as intended, by reason of the subscription not being full, and that I could not agree with the singers, though I offered one thousand guineas to one of them, I therefore think myself obliged to declare that I give up the undertaking for the next year." Handel was now, as far as concerned Italian opera, out of work, and produced nothing during the remainder of the year 1738. The position was one to which Providence had been leading him for some time. It made him reflect; and out of his reflections came the movement which, though it took him away from the theatre, raised him to prosperity and secured for him by far the largest part of his present glory.

Notwithstanding bad health, our master did not idle away the latter half of 1738. Between July 3 and September 27 he composed "Saul," following on with "Israel in Egypt," which occupied the first twenty-seven days of September. With these great works at command, he rented of Heidegger the unoccupied King's Theatre, and appealed once more to public appreciation of his merits. "Saul" was produced on January 16, 1739, "with several new concertos on the organ," and "Israel in Egypt" on April 4. No information has come down to us with respect to the reception of the first, but history has a good deal to say about the vicissitudes of the second—that master-work which must have been written, as Nelson fought at Copenhagen, with a blind eye to signals of recall. What sort of an impression it made at the first performance may be gathered from the announcement of the second, which said that "Israel" would be given "with alterations and additions, and the two last new concertos on the organ, being the last time of performing it." The process of dilution thus begun was carried on to a pitch for which we find it difficult to make excuse. The "songs," by the way, were

Italian airs; yet, even with their aid, only three representations of the work were given during the year of its production. Revivals of "Alexander's Feast," and "Il Trionfo del Tempo e della Verità," helped to carry on the season, for which Handel, still clinging fondly to the lyric stage, provided a *pasticcio* opera, "Jupiter in Argos." Burney says of this work that, "this production, whatever it was, seems to have died in its birth, as I can find no other memorial of it" than a newspaper advertisement. Schœlcher was more fortunate, and tells us: "I have found, in the Fitzwilliam Museum, a great part of the MS. comprising the last pages dated—'fine dell' opera *Jupiter in Argos*, April 24, 1739. G. F. Handel,' which coincides with its conjectured performance on May 1. . . . I am inclined to believe it was never performed, because it is only to be found in the MSS. of scattered pieces, and there is no copy of it either in Buckingham Palace, or in Mr. Lennard's collection, or in Smith's collection."

We see no cause to believe that Handel's first season of oratorio was a brilliant pecuniary success; but the master felt encouraged to go on, and in November, 1739, we find him the tenant of the theatre in Lincoln's Inn Fields, where he brought out his music to Dryden's "Ode on St. Cecilia's Day," coupling it with "Alexander's Feast"; "Saul" and "Israel" followed—these works, with the Ode, keeping the enterprise going until "L'Allegro, Il Penseroso, e Il Moderato" was ready on February 27, 1740, having been written in the space of fourteen days. This work caused an admirer of Handel's to "drop into poetry" and sing or say:—

If e'er Arion's music calm'd the floods,
And Orpheus ever drew the dancing woods,
Why do not British trees and forests throng
To hear the sweeter notes of Handel's song?
This does the falsehood of the fable prove,
Or seas and woods, when Handel harps, would move?

Schœlcher, who quotes the feeble but well-meant effusion, grimly adds: "But 'L'Allegro' could no more move the people of those times than it could the 'seas and woods.' The season of 1739-40 was as unfruitful as its predecessors." Here let us quote Burney's tribute to the indomitable musician whom the storms of fate could no more move from his purpose than they could uproot the everlasting hills:

"Handel's activity and spirit of enterprise, at this time in his fifty-sixth year were truly wonderful. Opposed and oppressed by the most powerful nobles and gentry of the kingdom; suffering with bodily and mental disease; with rivals innumerable; when a Spanish war was just broke out, which occupied the minds and absorbed the thoughts of the whole nation—amidst all these accumulated misfortunes and impediments, he composed his twelve grand Concertos and Dryden's Second Ode, brought out 'Saul,' 'Israel in Egypt,' 'Jupiter in Argos'; published seven sonatas, and revived 'Il Trionfo del Tempo,' 'Acis and Galatea,' and 'Alexander's Feast.' And yet this seems to have been one of the most idle years of his public life."

In November, 1740, Handel was again the tenant of Rich's theatre in Lincoln's Inn Fields. He began the new season with revivals, and on the 22nd produced the opera of "Imenes" (Hymen), which he had composed in the intervals of his labour upon "Saul." It was performed only twice, and followed, first, by a revival of "L'Allegro," and, next, by another opera, "Deidamia," which ran for three nights only. These disasters, for such they were, brought Handel to see, at last, that he should give up Italian opera altogether. Having discovered this—with how much reluctance and pain we can imagine—he acted manfully upon the knowledge. "Deidamia" was his last opera; and when the curtain descended upon its final

performance, he turned his back upon the lyric for which he had done and suffered so much. Now, at the age when many men think of resting upon their laurels, Handel began a new and greater life. To this point, as we have again and again insisted, circumstances had long been steadily urging him. He arrived at it late, but not too late for the most brilliant achievements of his career.

The season 1740-41 closed in April with a performance, which Handel announced in these terms: "This being the last time of performing, many persons of quality and others are pleased to make great demands for box tickets, which encourages me (and I hope it will not give offence) to put the pit and boxes together at half-a-guinea each." It was with reference to the closing night that a letter, signed J. B., appeared in the *Daily Post*—a letter not in the best taste, perhaps, as regards Handel himself, but well-meant, and now valuable for its evidence as to the master's environment at the period. Schœlcher quotes it, and from his pages we make the following extract:—

"If we are not careful for him (Handel) let us be, for our own credit, with the polite world, and if old age or infirmity—if even a pride so inseparable from great men have offended, let us take it as the natural foible of the great genius, and let us overlook them like spots upon the sun. . . . I wish I could urge this apology to its full efficacy, and persuade the gentlemen of figure and weight who have taken offence at any part of this great man's conduct (for a great man he must be in the musical world, whatever misfortunes, now too late, may say to the contrary)—I wish I could persuade them, I say, to take him back into favour and relieve him from the cruel persecution of those little vermin who, taking advantage of their displeasure, pull down even his bills as fast as he has them put up, and use a thousand other little acts to injure and distress him. But, in the meantime, let the public take care that he wants not—that would be an unpardonable ingratitude; and as this Oratorio of Wednesday next is his last for the season, and, if report be true, probably his last for ever in this country, let them, with a generous and friendly benevolence, fill this his last house, and show him, on his departure, that London, the greatest and richest city in the world, is rich and great in virtue as well as in money, and can pardon and forget the failings, or even the faults, of a great genius."

Two points in the foregoing are of great interest. We see the extent of the petty malignancy to which the "little vermin," whom we should now call "swells," degraded themselves in their hatred of Handel. Imagine the fine gentlemen of 1741 pulling down the bills of the gallant musician who was trying to get a living in spite of them! Lower than this he could not go. And all for what? Simply because Handel recognised the dignity of himself and his calling, and would not stoop to curry favour with men, most of whom were infinitely inferior to himself in all that constitutes true greatness. But the "classes" were then, as now, jealous for their privileges—one of which was to be fawned upon and flattered by literary men and artists, whom they kept waiting in their ante-rooms as trophies, as Napoleon kept the Kings at Erfurt. The second point is a report that Handel had resolved to leave the country. We honestly wonder why he did not. Germany would have killed the fatted calf in his honour; Italy would again have opened her arms to the "divine Saxon." It was, however, like Handel to hold on. He had the grim determination of General Grant, who, amid the slaughter of The Wilderness, telegraphed that he should "fight it out on this line, if it takes all summer." If it took all his life, Handel would "fight it out" in London. He did, and, like Grant, came off conqueror. Handel left London on

November 4 or 5, and made his way to Chester, where he remained awhile, on account of contrary winds. Here, for the sake of completeness, we must quote a well-known passage from Dr. Burney, who in it has handed down to us one of the most often repeated Handelian jokes. Burney, then a mere boy, was living in Chester when the great master halted there, and he tells us: "I was at the public school in Chester, and very well remember seeing him smoke a pipe over a dish of coffee, at the Exchange Coffee House, and, being extremely curious to see so extraordinary a man, I watched him narrowly as long as he remained in Chester, where he stayed on account of the wind being unfavourable for his embarking at Parkgate. During this time he applied to Mr. Baker, the organist, my first music master, to know whether there were any choirmen in the Cathedral who could sing at sight, as he wished to prove some books that had been hastily transcribed, by trying the choruses which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and, among the rest, a printer of the name of Janson, who had a good bass voice, and was one of the best musicians in the choir. At this time, Harry Alcock, a good player, was the first violin at Chester, which was then a very musical place, for, besides public performances, Mr. Prebendary Prescott had a weekly concert, at which he was able to muster eighteen or twenty performers, gentlemen and professors. A time was fixed for a private rehearsal at the Golden Falcon, where Handel was quartered; but, alas! on trial of the chorus in the 'Messiah,' 'And with His stripes we are healed,' poor Janson, after repeated attempts, failed so egregiously that Handel let loose his great bear upon him, and, after swearing in four or five different languages, cried out, in broken English, 'You scoundrel, did you not tell me that you could sing at sight?' 'Yes, sir,' says the printer, 'and so I can, but not at first sight.'"

Handel reached Dublin on November 18, and *Faulkner's Journal* told its readers: "Last Wednesday, the celebrated Dr. Handel arrived here on the packet boat from Holyhead; a gentleman universally known by his excellent compositions in all kinds of music, and particularly for his *Te Deum*, *Jubilate*, anthems, and other compositions in church music (of which, for some years past, have principally consisted the entertainments in the Round Church, which have so greatly contributed to support the charity of Mercer's Hospital) to perform his oratorios, for which purpose he hath engaged Mr. MacLaine, his wife, and several others of the best performers in the musical way." Handel was now among warm-hearted friends, and in that pleasant condition we will, for the present, leave him.

(To be continued.)

PURCELL'S DEATH.

By WILLIAM H. CUMMINGS.

THE *Gentleman's Magazine* of January contains an article, under the title "Wine and Music," full of mis-statements and libels on the art of music and its professors; indeed, it is not asserting too much to declare that the essay is untrue from beginning to end. I am not at present concerned to expose all the fallacies contained in the author's harsh and uncharitable romance; but, having made a deep study of Henry Purcell's life and work, I am desirous of showing how grossly his memory has been defamed. Here are some quotations from the article referred to:—"Purcell's Head,' Westminster, savours un-

mistakably of some close proximity to the Abbey, where one of music's brightest sons was organist and master of the choristers some decades gone. That the tavern was named after, and of course patronised by, England's greatest musician, folks would conclude, despite what every antiquarian and old collector could endorse about the signboard outside, whereon was painted a half-length portrait of Henry Purcell—in a nightgown and wig—such *part-undress uniform doubtless having reference to the late hours which the organist of the neighbouring Abbey kept, and the untidy way in which he went to bed when at length he could be got there.* Who was the Dean in those days need not transpire, but there is little doubt that the house was the rendezvous of the vicars-choral of the Abbey, and that night after night it resounded with the convivial strains of glees and catches which flavoured very strongly of the genius who figured at the front of the house. Harmless enough in themselves, perhaps, were those festive meetings, though possibly less wine would have been better for the Abbey choir, and less music for the repose of the neighbours. How many similar institutions to the 'Purcell's Head' abound might shock deans and incumbents to know; but they are plentiful enough, though not often as barefaced in their signboards as that which graced the public house in St. Anne's Lane, Westminster, two hundred years ago."

Let us examine the above statement. It is true that there was a tavern in Westminster called the "Purcell's Head"; Sir John Hawkins mentions it in his "History of Music" as "a house in Wych Street, behind the new church in the Strand, within time of memory known by a sign of Purcell's head, a half-length; the dress, a brown full-bottomed wig, and a green nightgown, very finely executed; the name of the person who last kept it as a tavern was Kennedy, a good performer on the bassoon, and formerly in the opera band." Sir John Hawkins purchased the signboard, and from it was engraved the print which adorns his history. This tavern was very far removed from Westminster Abbey. It was probably a theatre house, and the adoption of the sign may be regarded as an honour to and recognition of the public fame of "England's greatest musician." Handel's Head was a common tavern sign in the last century. At the present day "Jenny Lind" figures in a similar way. Is it possible that some future writer will therefore come to the conclusion that this noble woman was in the habit of exhibiting her vocal skill at that particular house?

The writer in the *Gentleman's Magazine* goes on to say: "Mrs. Purcell objected to the late hours which the presidency of the Purcell's Head festivities necessitated, and, as pleading was vain, she put her foot down, and, acting upon the principle of *facta non verba*, strictly enjoined the servants to lock the door at twelve, and not to let their master in after that hour—toleration enough, in all conscience! Unfortunately, bachelor habits were too strong for Mr. Purcell, and he returned one winter's night only to find the door barred and bolted against him. He knocked, but in vain; and although it was a bitter night, he had to pass the time in the streets, which incident accelerated a too early death, and stands, I hope, a warning to all modern wives to allow a latch-key." This wonderful story is all built upon a passage in Sir John Hawkins's history, where he says: "There is a tradition that his (Purcell's) death was occasioned by a cold which he caught in the night waiting for admittance to his own house. It is said that he used to keep late hours, and that his wife had given orders to his servants not to let him in after midnight; unfortunately, he came home heated with wine from the tavern at an hour later

than that prescribed him, and through the inclemency of the air contracted a disorder of which he died. *If this be true*, it reflects but little honour on Madam Purcell, and but ill agrees with those expressions of grief for her dear lamented husband which she makes use of to Lady Howard in the dedication of the 'Orpheus Britannicus.' *It seems probable that the disease of which he died was rather a lingering than an acute one, perhaps a consumption.*" We see that Hawkins doubted the truth of the so-called tradition; and his daughter some years after, in her "Biographical Sketches," referring to this slander and a similar one on her mother, says: "Mrs. Purcell, I should conjecture, had other modes of attracting Mr. Purcell; yet perhaps *the whole may have been as gross a falsification* as that by which Lady Hawkins is vilified."

The testimony of Purcell's son as to the lingering nature of his illness may be worth something here. He remarked that an oil portrait of his father was very like him, as he appeared a few years before his death, but that for some long time he had been getting gradually thinner and thinner.

Hawkins, in his history, gave publicity to another tradition that Purcell was intimate with Tom Brown, the author, "who spent his life in taverns and ale-houses"; but in that case also the tradition was false, as we know by certain verses published by Brown, in 1693, addressed "to his *unknown* friend, Mr. H. Purcell."

When we consider the immense amount and the varied kind of labour Purcell accomplished during his short life of thirty-seven years, we must conclude that, although of a bright and joyous nature, he was of temperate habits. He had not only his duties at Westminster Abbey and the Chapel Royal, but also constant occupation in composing for the Church, the Court, and the theatre; he had numerous professional pupils, and gave lessons in the families of some of the most distinguished gentry and aristocracy; he was in frequent attendance on Queen Mary, and was often engaged to preside over and direct the concerts given in private assemblies, amongst others at the Lord Keeper North's, in Queen Street. This nobleman was the author of the "Memoires of Musick," and, knowing Purcell well, often speaks of him, but never to his disparagement. The Rev. Arthur Bedford, chaplain to the Duke of Bedford, author of a book published in 1711 on "The Great Abuse of Musick," bears eloquent testimony to the genius and personal worth of Purcell. Similar evidence can be deduced from the writings of Dr. Tudway, Purcell's contemporary. In 1702, a few years after Purcell's death, a long eulogy of him was printed. Here are some of the lines:—

Make room, ye happy natures of the sky,
Room for a soul all love and harmony;
A soul that rose to such perfection here
It scarce will be advanced by being there.

Ah, most unworthy! should we leave unsung
Such wondrous goodness in a life so young?
In sight of Practice, he this truth hath shewn
That Harmony and Virtue should be one.

So justly were his Soul and Body join'd,
You'd think his Form the product of his Mind;
A cong'ring sweetness in his Visage dwelt;
His eyes would warm, his Wit like light ning melt.
Pride was the sole aversion of his eye,
Himself as humble as his Art was high.
Oh! let him, Heaven (in life so much ador'd)
Be now as universally deplor'd!

Dr. Burney, the music historian, who wrote at the same period as Sir John Hawkins, and had similar opportunities of converse with persons who had known Purcell, never refers to the slanderous story, but in a biographical notice of the great composer says: "As an amiable and pleasing man he has been as

much celebrated as for his professional abilities. The writer of this article is old enough to remember the affectionate rapture with which he was mentioned by those who knew him personally."

I have omitted to refer to the fact, well known to antiquaries, that immediately before, and in Queen Anne's reign, it was the fashion for grand folk to promenade the streets, and to have their portraits taken, in night-robes—the ladies called them night-rails. Purcell's portrait was, therefore, taken *à la mode*, and had no reference to untidiness or other fancied bad habit. Dr. Burney possessed an original drawing of Purcell by Sir Godfrey Kneller, described as follows: "In which there is a glow of beauty, expression, and genius above humanity; it might with propriety pass for the head of Apollo." From that sketch Kneller painted the portrait of the composer, which is now one of the many artistic treasures possessed by Mr. Alfred Littleton. Purcell died of consumption, and his end was accelerated by daily attendance at Westminster Abbey during the severe winter of 1694-5. Visitors to the Abbey at the present time find the atmosphere comfortably warmed; but I can testify to the fact that, before the introduction of artificial heating, it was no uncommon thing for the breath to freeze on the veils worn by ladies attending the services. In the accounts given of the funeral of Queen Mary, which took place in March, 1695, we read of the heavy snow, and of the robin which, having taken refuge within the walls of the Abbey, flew down and perched on the coffin. For this ceremonial Purcell composed his magnificent funeral music, and of course assisted in its performance. In conclusion, I would protest against the too common practice of concocting highly spiced articles for popular journals, in which the desire for "smart writing" is permitted to thrust aside all regard for truth and fact, and all reverence for the memories of the "great and dear departed."

It has already been observed in these columns that the general tendency of modern songs is to exalt the accompaniments to a position beyond their merits and requirements. The true test of the value of a song is to be found in the independence of the melody, which should possess sufficient interest to secure its own reception as an artistic creation. Its form should be suggested by the requirements of the words with which it is associated, and the accompaniment should be an adornment rather than a necessity of construction. The reason of the success which attended the older songs was found in the fact that there was some degree of natural sequence in the phrases, which being once suggested, supplied, as it were, the chain of succession which was required to impress it upon the mind. Words and music were in apt fellowship, and the one recalled the other. In the vast number of songs continually poured forth from the press every day at the present time, only those become popular which have some melodic attraction. The observance of principles which have served as a guide to song-writers of all nations in every generation, still stands as a basis for construction. It is useless dwelling upon the assertion that the older composers were compelled to make their melodies complete in themselves, inasmuch as in the days that are past, the pianoforte, the household orchestra as it has been called, was not so common an article of furniture as it is now. One or two clever writers make harmony serve the place of melody. They find work for the hands rather than for the voice, and construct songs upon a plan which gives the singer little to do beyond reiterating one note, or ringing the changes upon the several notes of which a chord is composed. This sort of thing is

forced into popularity by a principle which is in-artistic and mercenary, and Art is forgotten. Composers are, in their way, as gregarious as the audiences to whom they appeal, and the community of treatment which distinguishes all songs produced during certain periods indicates a desire to profit by the dictates of a fashion not always founded in good taste. That these things do not pass unobserved, except by those who blindly follow the fashion, may be proved by the many caricatures and burlesques of the style which are made in the humorous prints and on the stage. All artistic efforts that are new are subject to burlesque. None that are good are crushed by it. If all the sarcasm which has been levelled against the songs of modern times has an ultimate effect in improving their quality and character, it will not have been called into exercise in vain. Art will survive and artfulness be found to be unremunerative.

HAD Hogarth's "Enraged Musician" lived in the days of the Salvation Army there can be little doubt that he would have taken some decisively active measures to silence the horrible din under his window, instead of relieving his mind by those distortions of countenance with which the artist has endeavoured to represent the intensity of his agony. That it is not necessary, however, to be a "musician" in order to feel the full force of the annoyance to which all quiet citizens are now subjected, is fully proved by the fact of a large number of Islington tradesmen recently waiting upon a police magistrate, requesting him "to put a stop to the nuisance caused by the beating of drums, blowing of noisy horns, and general disturbance of the peace of the neighbourhood by a noisy band of people perambulating the roadway, ruining the business, and depreciating the property every evening, desecrating the Sabbath at three different times on Sunday, and robbing us at our homes of our day of rest, and disturbing us at our places of worship." As, upon being remonstrated with, one of their body said that "when the Spirit of the Lord seized the big drummer he was bound to beat," it is evident that the definition of music as "organised noise" would not apply to the band of the Salvation Army, especially if all the other instrumentalists are moved by the same influence. The Police Act tells us that "any person blowing a horn, and thereby attracting a crowd to gather together may be proceeded against"; but these instrumentalists appear to have laws peculiar to themselves, and we can imagine, therefore, that they may blow a horn, as they beat a drum, in so eccentric a manner as to disperse, rather than to attract, a crowd, and thus effectually to evade the law. At all events, we think that if they desire to evangelise the world by their preaching, they should not commence by repelling us with their music.

It is announced that the Leeds and Huddersfield School Boards are encouraging the teaching of the Staff, in preference to the Tonic Sol-fa, notation in its advanced classes; and we are glad to find that a correspondent has, in the pages of a contemporary, called attention to this fact as likely to lead to the establishment of village orchestras; for it is obvious that, excellent as is the spread of music in schools, so long as it is mainly confined to the formation of choirs by the aid of the Sol-fa notation, there can be little hope of any extensive development of instrumental music. It gives us much pleasure to lend our assistance in ventilating this important subject, for there can be no doubt that, whilst we are debating on the relative value of the two notations for vocal music, the study of orchestral instruments can be

but partially carried on, and indeed, without more active State encouragement, it is likely to die out altogether as a national movement. A portion of the sum annually spent by our Government for the promotion of music in elementary schools should be devoted to the teaching of instruments, with a view to the organisation of orchestras, so that not only open-air music may be more often heard, but that bands may be trained for performance in village concert-rooms. We know that the well-drilled band of the Boys' Home, in the Regent's Park Road, is often hired for fêtes and garden-parties; why therefore should not other large institutions of this kind form a class for the practice of orchestral instruments which will in time be equally available for similar engagements? Surely such an undertaking would bring not only pleasure but profit to its promoters.

THE gifted word-artist who occasionally adorns the columns of various newspapers with glowing records of things musical, does not appear to hold a special local habitation. His kaleidoscopic descriptions appear in various journals in places far apart. His influence would therefore seem to be less endemic than epidemic. Now he shines in a suburban print, now in a provincial sheet, and now the columns of the London dailies are in his hands. Here he tells of the higher flights of operatic endeavour, there of a village penny reading. His language is equally vivid in all cases. Mark how he speaks of the *prima donna* at a Concert given in connection with a local flower show:—"The magnificent singing of Miss Gomes was an event which Llanelleyvites will only regret they have not heard before. Her nightingale tones shadowed the non-appearance of Signor Foli, and the large audience dispersed, not filled with heart-burnings at the fickleness of the great basso, but suffused with a glow of admiration for the unrivalled singing of Miss Gomes. Holding as she does so prominent a place among the leading sopranos of the world, it would seem almost presumptuous to add to the flood of praise under which her name is already buried. Quivering with native excellence in the slurs, she was as firm as a rock in the sustained notes, no matter how high they went to, while the 'timber' of her voice was something which left those who heard it richer than before. After a brief silence, the audience broke out in rapturous applause and insisted on her return. She graciously responded with 'Caller herrin'."

It is often asserted that poets as a rule make mistakes when employing technical musical expressions. The only exception hitherto admitted being Shakespeare, who always uses a musical term appositely. A "Concordance to the Poems and Songs of Robert Burns," recently published by Kerr and Richardson, of Glasgow, proves that the Ayrshire bard, though included in the general list of wrong-doers, is not so much at fault in the matter as his accusers suppose. A casual examination of the references made to music and musical expressions in this most comprehensive and valuable book, brings to light an astonishing evidence of the accuracy of his judgment if not of his knowledge. If therefore the work, which is a monument of patient and skilful industry, shows that Burns knew how to employ his musical knowledge with correctness, many musicians and writers on music may take heart of grace and enter into a new field, for the words of Burns—most quotable of poets—may be as safely repeated in reference to the divine art as they have been in expressing the varieties of thought and character in human nature.

"BUFFEREE" is another new word just added to the vocabulary of terms to be employed in music. This time it is of positive application. Many of the words lately imported into our speech are of negative significance. The "indisposition" of a performer may be interpreted variously. The word "rendition," as applied to a performance, has an application which is the reverse of complimentary, for if it means anything at all, it signifies "tearing to pieces." There are other words which, though of questionable English, we need not now stay to mention or to discuss; we will only say that as they are based upon slang terms they will pass away as the fashion changes. It is only when a term like "bufferee," applied to the new musical piece by Mr. Edward Solomon, is brought prominently forward, that the reader may pause and ask—What is a "bufferee"? Has it any affinity with a "bummaree," who is what Shakespeare calls "a snapper up of unconsidered trifles"? or with a "kedgerie," which is a compound of warmed-up scraps highly seasoned to suit the jaded palate.

FACTS, RUMOURS, AND REMARKS.

OUR contemporary, the *Musical World*, has given the benefit of its circulation to copious extracts from what we take to be a silly novel called "Ardath." In the course of fulsome eulogy of Sarasate, the writer of this book makes an attack upon musical critics, from some part of which our readers may derive amusement. She says: "You might as well shake a dry clothes-prop and expect it to blossom into fruit and flower as argue with a musical critic, and expect him to be enthusiastic. The worst of it is, these men are not *really* musical—they perhaps know a little of the grammar and *technique* of the thing, but they cannot understand its full eloquence. In the presence of a genius like Pablo de Sarasate they are more or less perplexed—it is as though you asked them to describe in set cold terms the counterpoint and thorough bass of the wind's symphony to the trees, the great ocean's sonata to the shore, or the delicate madrigals sung almost inaudibly by little bell-blossoms to the tinkling fall of April rain. (Oh, beautiful exceedingly!) The man is too great for them—he is a blazing star that dazzles and confounds their sight—and, after the manner of their craft, they abuse what they can't understand. Music is distinctly the language of the emotions, and they have no emotion. They therefore generally prefer Joachim—the good, stolid Joachim who so delights all the dreary old spinsters and dowagers who nod over their knitting needles (!) at the Monday Popular Concerts, and fancy themselves lovers of the 'classical' in music." This extraordinary tirade becomes the more interesting when we recall the fact that its writer once tried her hand at musical criticism in a monthly journal, the "Theatre."

OUR contemporary, the *Musical Standard*, has upon its staff a contributor who is of exceeding value in that he contrives to diversify reports of Concerts in a most engaging and sometimes surprising manner. It is not given to many so to arrest the attention of readers when dealing, as often musical critics needs must, with the commonplace. Our readers, accustomed to less spicy fare, will thank us for a few examples. The contributor in question advises Miss Nettie Carpenter to practise violin playing "before a looking-glass, and watch herself attentively." He informs the world that Mr. Thorne's Concert "collided with Señor Sarasate's over the way," but that "Mr. Osborne, of the Philharmonic Society, was present."

We are told also, with reference to Mr. Pachmann's Recital, that the artist was highly complimented by a "veteran Philharmonic director," probably Mr. Osborne, and, *à propos* to a Concert of the Guildhall School, that Mr. Richard Dressel "has also done good work at the West End, and his two sons bid fair to be good instrumental performers." Then there is a tendency on the contributor's part to quote the sayings of a lady connoisseur, "which, perhaps, her name is Harris." This person, "who can play Beethoven's Sonatas to admiration, went so far as to denounce a portion of the work (Cherubini's Quartet in A minor) as exceedingly stupid." All this gives unwanted life to routine reports and should make our contemporary's opening pages exceedingly welcome to their readers.

THE old battle between clergyman and organist was fought over again at the Norwich Police Court, on the 4th ult., the Rev. E. R. Ward, of St. Lawrence Church, and his organist, Mr. E. G. Scott, having taken out cross-summonses, in the one case for "indecent behaviour" under the sacred roof, in the other for an assault. A more trumpety affair cannot be imagined. The rector wanted the practice day changed, and the organist objected. The rector said he was master, whereupon, according to his own account, the organist rushed at him in a threatening manner, following him from the vestry into the church, and calling him a pig and a cad. The organist's statement charged the clergyman with accusing him of drunkenness, and with pushing him "with what looked like an umbrella." Having heard evidence on both sides, the bench decided that the two men were equally guilty of a technical offence, and dismissed the cases, regretting that the matter had been brought before them at all. Are Christian charity and forbearance so scarce in Norwich that even officials of the church have none? In the organist's case, it may certainly be pleaded that possession of those rare virtues is not considered in a salary of twelve pounds.

WE congratulate the *South Hampstead Advertiser* on possession of a musical critic who has a just claim to the credit of individuality. Nobody writes like him, and among the best of his recent efforts is the following, having reference to an Organ Recital by Mr. Pettmann: "Perhaps the selection which afforded him most scope for his powers was an improvisation, which was played by desire, to show the solo stops of the organ. To give a work 'with no settled idea or plan' is a test of any musician's skill, and Mr. Pettmann proved that his abilities are not only of the manipulatory order, but that he has considerable powers of imagination, an acquirement of almost vital necessity to a successful player. The stops were shown, and we were glad to notice how very sweet and full their tones are. A little more graduated work in the terminations would perhaps have improved Mr. Pettmann's contributions, but with this small exception they were successfully rendered in every detail." It is to be hoped that, in future, Mr. Pettmann's contributions will have their terminations a little more graduated, whatever that may mean.

WE take from the *Somerset and Wilts Journal* a conspicuous case of "piling up the agony":—"But what shall we say of Dr. J. F. Bridge? It would be presumptuous on our part to criticise, even if there were room for criticism; but with such a master of the instrument, whose enthusiasm and soul for music seem to be infused into the organ, and from thence to

the listener, nothing short of profound admiration and delighted wonder can adequately express one's feelings. There seemed to be every variety of manipulation, from the gentle tripping of a maiden to the tramp of a battalion; from the whisper of a summer zephyr to the crash of thunder; from the merry tinkling of silver bells to the roar of a storm-tossed ocean; from the dulcet strains of a shepherd's pipe or an Æolian lyre to the blare of a thousand trumpets; from the staccato touch of a little child to the dance of an army of giants; from the sweetest of airs playing at hide and seek to the chase of exquisite melodies in the mazes of the grandest and most majestic of fugues." The author of this effusion would make his fortune in the West of America.

OUR readers may have been interested in the singing competition of Working Girls' Clubs, at which Mr. W. Henry Thomas recently presided. The whole matter will be worthy of attention when next it comes up for notice in the same form; meanwhile we give publicity to part of a letter received from a lady connected with the Club which carried off the prize. Our correspondent observes:—"They (the girls) are engaged in factories and places of business in the day-time, and come home often very weary, but never too tired to practise their glees, as the one strong attraction of an elevating kind to this class of girls is music and singing. We have tried in vain to rouse their interest in study of any kind involving brain exercise. They are incapable of fixing their attention after the day's drudgery, while to music or singing they respond at once." Here then we have a well-defined course marked out for benevolent action. Music sweetens the lives of those poor hard-working girls. Give them plenty of it, and make their enjoyment both abundant and easy.

THAT the late Ilma di Murska died in poverty and distress is now denied by Mr. Joseph Eder, of Vienna, who describes himself as the father of her daughter. Mr. Eder says:—"The above-mentioned daughter is a child of her marriage with me, and during the summer of last year she had in vain sought for her mother's address by letters, and even with the assistance of the German Consulate she could not ascertain her New York address until Di Murska had landed in Europe. To pacify admirers of the eminent and talented Di Murska, I can inform them that she was placed by her daughter in one of the best boarding houses in the beautiful Maximilian street in Munich, and as the inhabitants of the boarding house will readily bear witness, she was cared for and tended like a princess, for the space of eight weeks, down to the end of her life, for which purpose my daughter had sufficient resources in hand." If this be truth we are glad to know it.

WE give our readers, as something to think about, an extract from the *San Francisco Examiner*:—"The enjoyment of music is a purely sensual enjoyment. It 'tickles the ear' and it does nothing else. The ear being skilfully tickled after a fashion which the composer and the executant understand, emotion ensues; but no thought, save by association—memory. Music does not touch the springs of the intellect. It never generated a process of reasoning, nor expressed a truth, artistic or other, which could be formulated in a definite proposition. It has no intellectual character whatever. I have heard this disputed scores of times, but never by one who had himself an intellectual character. And, in truth, musicians—if I must say it—are not commonly distinguished above their fellows by mental capacity.

The greater their gift the less they know; and when you find a tremendously skilful and enthusiastic executant you will have as nearly sensual an animal as you cared to catch."

THE *Globe* has fallen foul of "a person called G. W. L. Marshall-Hall" on account of certain views about music contributed by him to "one of the Radical halfpennies." Mr. Marshall-Hall—who is known to us by some obstreperous music performed at a Henschel Concert—holds that "the masses alone are musical, while the classes are stumbling-blocks in the way of musical art." He further considers that "the patrons of music among the classes are guilty of wearing collars of huge dimensions, smooth, oily hats, and clean gloves; they are mouth-educated, heart-ignorant, dilettanti; they write long programme descriptions about the way in which they suppose the work was manufactured, lounge late into their cushioned stalls, and generally are the musician's bugbear." Mr. Marshall-Hall has even a worse opinion of the professional critics; but what does it matter?

AMERICA has taken to producing comic operas, and this is how the *American Musician* handles an example named "Ardrielle": "The book is tiresome, and there is not one scene in the entire opera which is interesting in the least; it has no amusing situations, though there are at least two comic personages who might have been used to advantage to enliven the monotony of the dialogue, and give variety and colour to the music; as it is, the librettist seems to have laboured under the impression that to render his work acceptable as a comic opera nothing more was needed than a lot of ridiculous horseplay of the rough-and-tumble order. The music has no particular character of its own." If this be the way in which Americans treat their native muse, European librettists and composers need not tremble for the transatlantic market.

THE Parisians have been listening to "The Messiah" (first time since 1875), and we should be glad to know of their agreement with the *Ménestrel*, which speaks of the "charming freshness" of some among its numbers, and the "irresistible power" of others. We seldom meet with a criticism of the "Hallelujah Chorus," but our French colleague (to whom the subject may be novel) ventures upon one, and says: "The chorus, 'Hallelujah,' remains a masterpiece of grandeur, but it wants the special character that should distinguish a religious hymn from a war song. Handel's piece would have done better to receive, at the Capitol, a victorious general of ancient Rome, than to welcome the peaceful coming of the Messiah." Our friend is all abroad as to the purport of the chorus in Handel's great work.

No stronger proof can be adduced of the excellent results now effected by the spread of music amongst the poor than the fact of 500 children recently assembling in St. James's Hall at the Annual Meeting of the Reformatory and Refuge Union, and singing, under the direction of Mr. Proudman, a selection of music to some well-chosen words. Considering that all the young performers were taken from London "Homes" affiliated to the Union, the pleasurable excitement consequent upon appearing before a number of ladies and gentlemen, and joining in songs of joy and thanksgiving may be readily imagined, the beaming face of every member of the choir lending a brightness to the scene which will not be easily forgotten by the large audience attracted on this interesting occasion.

A CURIOSITY of criticism lately appeared in a Croydon journal, *à propos* of a performance of Stainer's "St. Mary Magdalen." Our suburban contemporary remarked: "The tenor recitative 'See'st thou this woman,' introduced the audience to a most pleasing and effective voice and rendering, which at once made Mr. Gawthrop (H.M. Chapel Royal) a favourite. Then we had the first effort of the Society (Croydon Choral) in the chorus 'Come, ye sin-defiled and weary.' In the subdued harmonies which enrich this item even numbers can breathe expressive strains, beyond the mere noting of *piano* and *forte*, which may be automatically adjusted with the result of a change and nothing more." The writer should be called upon for an explanation.

A CONTEMPORARY regales its readers with a delightful *non sequitur* which we cannot refrain from borrowing: "It may not be generally known that Mr. T. E. Gatehouse, the popular violinist, and master at the South London Institute and the Birkbeck Institute, was a pupil of Mr. E. Polonaski. We are pleased to be able to state that these gentlemen continue on terms of intimate friendship, and that they speak of each other, as master and pupil, in the highest terms." Why it should be a pleasure to state that these gentlemen, having been master and pupil, are now on good terms is, we take it, the special knowledge of our contemporary's paragraphist, who churlishly keeps the secret to himself.

WE recently drew attention to the numerous and remarkable errors in a little book, entitled "Catechism of History of Musicians," by M. J. Bell. Since then a second and revised edition has reached us, but, we are sorry to say, there is need of a third to revise the reviser, who passed such mistakes as these: Weissinfals, peace *with* Utrecht, Gemeniani, Sabastian, Glück, Düssek, Wörte, Biset, Tannhäuser, Liedertafal, and Les Huguenot. Unfortunately the book contains graver errors than those of orthography, as when the author tells us that Beethoven wrote the nine symphonies "after he became deaf." For all this there can be no excuse.

LAST month we nailed a lie to the counter, and concerning it Madame Minnie Hauk writes to us: "Your notice in the esteemed MUSICAL TIMES was sent me a few days ago, and great indeed was my surprise to read of my being 'hissed off the stage at Posen.' Such a thing has never been done to me, and never will be, I trust, and, as you rightly say, it is a gross slander. The notice appeared in America, where, unfortunately, the penny-a-liner is at home, and *à tout prix* must get up something striking so as to attract attention, be it personal or artistic slander. I can bear it. Fortunately my English friends know me, and I am grateful to them for defending me."

It is a healthy sign that the Americans know how to get fun out of their own big notions. We read in the *American Musician*:—"A project is under way to have 60,000,000 people of the United States join in singing the 'Star Spangled Banner' at a fixed hour on the 4th of July next. Should such a scheme be finally determined upon, about 20,000,000 of our people will sail for Europe in June, and the other 40,000,000 would explode cannon crackers during the 'fixed hour' on the 4th. But this, come to think of it, would leave no one to do the singing—and it would be just as well."

THOSE who desire to appear musical without studying music have now, it seems, every facility offered to them for effecting their object. Should they wish to pass an examination, they may be "coached" instead of taught; ambitious composers can have their crude works corrected, revised, and prepared for publication; and aspiring young pianists, with the aid of a book just issued, called "How to Vamp to Songs, Chords, &c.," can create an effect in drawing-rooms as ready accompanists. Let us hope that the time may speedily arrive when all sham teachers and their pupils will be estimated at their true value.

WE have often directed attention to the extraordinary want of knowledge upon musical matters displayed in the writings of some of our best authors; but should scarcely have expected that Mr. Frederick J. Crowest—who evidently wishes to be regarded as an authority upon subjects connected with the art—would, in an article called "Music, Love, and Marriage," in the *Gentleman's Magazine* for June, have spoken of the "field of life and work which indulges in fugues and quavers," and afterwards have alluded to musicians as "a class of people who dabble in quavers and harmonics."

THE following advertisement appeared lately in a morning contemporary: "Floating Safety Bathing Machines, usable at all hours of tide, and convertible at night into theatres, music-halls, &c." Remembering Max Adeler's story of the step-ladder which, by a set of springs, was instantaneously turned into an ironing-table, there is a reasonable fear that this structure in its music-hall form might, without any warning, become a bathing-machine, and perhaps even float out into the water ready for use. The "trick" would prove excessively inconvenient, and the danger suggests precaution.

It is well for some of us that we do not live under the wings of the German eagle. The *Frankfort Gazette* informs the world: "A contributor to a Wiesbaden journal has been expelled for having published criticisms against the Court Theatre. This journalist had paid for his seat. The decree has been confirmed by the Court of Appeal." Should any Philistine of the pen think of going to Bayreuth when the Wagner theatre is transformed into a Court theatre by the presence of the Emperor William, we trust he will take warning by the fate of his Wiesbaden brother, and "mind his p's and q's."

AN American contemporary, speaking of Hans von Bülow, tells us: "Only once was the real Adam revealed in his conduct. At the first orchestral rehearsal held upon the Broadway theatre here, the harpist had come unequipped and, later on, some carpenter kept hammering while the band was at work. Dr. von Bülow was furious, and his wrath took the shape of cries and capers that reminded the beholder of the crimson-faced passion of a three-year-old infant." In the matter of self-restraint, it would appear that three is the figure of Von Bülow's age.

MISS MINNIE EVERETT and Miss Blanche Owen are American young ladies, and, therefore, eager for information. Moreover, they are Chicago young ladies, and jealous for the honour of the lake city. So they write jointly to an editor: "We, pianoforte students in Chicago, would like to know why Dr.

Hans von Bülow snubbed our city by not giving us at least *one* Concert, when he gave five in Boston. We do not claim that Chicago is as musical a city as Boston, nor even one half as musical, but we do think it is one-fifth as musical." Admirable young ladies, decided and yet modest!

A CORRESPONDENT writes from San Francisco to the *American Musician*:—"At a recent wedding, in an Episcopal church here, some innovations were made in the musical part of the ceremonies. After a preliminary performance on the violin, accompanied on the organ, the approaching victims, both of whom had 'been there before,' being a widow and widower about to re-marry, were welcomed by the singing of the 'Bridal chorus' from 'Lohengrin,' the words of which are addressed to a 'Star of renown' and a 'Maiden all glorious.'"

THE *Echo*, discoursing upon Mr. Santley, observes: "If Mr. Santley's singing voice were to fail him, he might earn his own living by his elocutionary abilities, or by the use of the brush and mahlstick, for he can paint well in either water or oil. . . . Then he can translate a play admirably, and as to wielding the *bâton*, he is an ideal Conductor, with just enough of the *fortiter in re* to give his leadership decisiveness." We feel sure that Mr. Santley does not wish to pose as that doubtful person, an Admirable Crichton. Enough for him that he is a great singer.

MR. SPURGEON has some curious notions about psalmody. He thinks that new tunes are introduced not only to please public taste—which we are disposed to look upon as natural and right—but, also, "to pay profits to publishers, who of course must live, and thirdly for the sake of the organ and not the people." On these grounds, the pastor of the Tabernacle would go back to the rattling old "repeat" and "imitation" tunes, with all their risk of irreverence, and their musical inanity. Mr. Spurgeon had better stick to his sermons.

SOME of our contemporaries have fallen into error by supposing that the three principal characters in Verdi's "Otello" will be played at the Lyceum Theatre, on the 5th inst., by the artists who "created" them at Milan. When the opera was first produced, Madame Pantaleoni appeared as *Desdemona*, whereas here the hapless heroine will be impersonated by Madame Cataneo. Mr. Tamagno and Mr. Maurel resume their original rôles. The change of *prima donna* will most likely be for the better, seeing that Madame Pantaleoni was quite unsatisfactory.

Is it at all possible that the "Recensenten-Börse," or Critics' Exchange, which we find has just been formed at Elberfeld, will give rise to a similar institution in England? If so, as the avowed object of the members is to persuade one another into something like unanimity of opinion before writing of art and artists, there can be no question that the power which has been accumulating in the critical musical journals of this country for many years will very soon dwindle into a feeble echo of the strongest voice.

THE *Press Register* of Newark, N.J., has made a contribution to the curiosities of criticism by speaking of Dudley Buck's "Light of Asia" thus: "It is soft, mellifluous, and dreamy. It swells and pulses in great surge of harmony so indescribably soft and delicate, and then crashes into magnificent *crescendoes*,

through all of which the minor chords are exquisitely blended." Evidently the young gentleman who looks after the fires and coroner's inquests was "on hand" at the writing of this.

WE read in an American paper:—"From the pulpits of two of our city churches last Sunday were delivered addresses upon Richard Wagner's theological struggles as evidenced in his musical compositions. Rev. Heber Newton, the Unitarian-Episcopalian clergyman, found Christianity rampant, as it were, in Wagner's latest works, and Mr. Albert Ross Parsons' discourse on 'The Finding of Christ through Art, or Richard Wagner as Theologian,' was interesting." What next?

IN the notice of a Concert given by Mr. C. J. Bishenden at All Saints', Stepney, in aid of a new peal of bells for that church, we are told that every piece in the programme had a "bell title." This at least is a novel feature; but it would be difficult, we fancy, to carry out the idea to any extent. For example, at a musical performance for the benefit of the "Home for Lost Dogs" it would be a hard task to make a selection of compositions all of which should have a "dog title."

A "PUZZLED" reader informs us that the same artist who, in a testimonial to one pianoforte maker, says that he "has attained the utmost degree of perfection in the art of instrument making," tells another that his pianofortes are "unrivalled," and that during an extended tour he has used them "exclusively." We confess to sharing our correspondent's surprise; for although it is well known that doctors disagree with one another, it is not usual for a doctor to disagree with himself.

THE "indignant old gentleman" to whom we referred last month as having protested against Smoking Concerts, has since been told by the *Globe* that "he does not know how pleasant a smoking concert song can be, and, on occasion, how refined and sympathetic." This ignorance is highly probable, and shared, we venture to say, by many who have not yet discovered the affinity connecting tobacco smoke, whisky and soda, and music.

AN advertisement lately issued: "A Giant wanted to deliver handbills," although somewhat startling, is perfectly intelligible, the size of the bill-distributor being, no doubt, intended to indicate to passers by the character of the show to which he is attached; but we cannot understand why, when a "lady pianist is required," the announcement should be coupled with a stipulation that she "must be tall."

THE *prima donna*, having had her jewels stolen in various ways, and gone through much tribulation of sensational kinds, now gives the rein to imagination and takes higher flights. Nevada is at present an easy first at this game. She has given out that in Spezia there was a plot to assassinate her by blowing up the opera house with dynamite. Her rivals will find this hard to beat.

VON BÜLOW's sayings in America are coming over to us by instalments. Here is one of the latest: "I detest the Cæsar-Mark-Antony crowning business. In Wiesbaden, after a performance, I was offered a crown of flowers, but I declined such salad glory, saying that I was no vegetarian. I am fond of beef-steak, and would have accepted an honorarium of that kind much quicker than flowers."

MR. ROBERT MACHARDY, of Edinburgh, has composed some versés in honour of Mr. Sims Reeves. Here is one of them :—

Every Briton loves thy name,
Is proud to speak of thy great fame,
Paradise would welcome thee
If thy great voice on high could be.
Rapture comes in every note
From thy wondrous, heaven-born throat.

Shades of Burns and Tannahill, tremble !

A GOOD story passes through many forms. Here is one. Unwelcome Suitor: "That's a lovely song. It always carries me away"! She: "If I had known that I should have sung it earlier." Here is the original. Scene—the European coffee-house, Haymarket. Man (who has been to the opera opposite): "That air, 'Casta diva,' always carries me away." Douglas Jerrold: "Can anybody here whistle it?"

THE Bristol Orpheus Glee Society had but a poor audience in St. James's Hall a while ago, but a good thing never misses its mark in the long run, and now we learn that Mr. Riseley and his capital singers are coming to London next spring, at the instance of the Duke of Abercorn, and under the patronage of the Prince of Wales.

CHARITY never faileth. The sum of £750 has been gathered by a Plymouth Committee for the benefit of the children of the late Mr. Frederic N. Löhr. Out of this amount £50 will be set apart for placing a memorial brass in Plymouth Guildhall. All this is very graceful, and most creditable to the denizens of our "far West."

PASSING a shop a short time ago where some musical instruments were placed in the window for sale, we were amused at seeing a violin ticketed at a low price, and announced (we presume to account for its cheapness) as "second-hand." It was difficult to resist the temptation of enquiring what would be the cost of a new one.

IN consequence of the great success achieved in this country and throughout the Continent by Señor Sarasate, in the performance of Dr. Mackenzie's fine Concerto for Violin, the gifted Spanish artist has induced Dr. Mackenzie to write another important work, which will be played for the first time at the coming Leeds Festival.

THE Handel and Haydn Society of Boston gave three Concerts last season, and sustained a loss of 402 dollars. Happily this admirable institution has a reserve fund of 27,000 dollars, soon to be increased to 31,000 dollars by a bequest from the late Mr. Oliver Ditson. No fear but that the "Hub" will look after its own.

VOCAL "artists" announced at the music-halls of the metropolis have, as a rule, such strange descriptions that we rarely attempt to divine their meaning; but we *should* like to know what are the characteristic peculiarities of a "Sprightly Serio" and a "Burlesque Serio."

"MANY deadheads," says a contemporary, "are now agitating the question whether or not they have a right to hiss at the opera. We think not. If a deadhead does not like a performance, he always has a means of redress: he can go to the box-office and get his money back."

MISS AUGUSTA HOLMES has written and composed a Cantata, "Lutèce," in which there are lines for a reciter with orchestral accompaniment. That there is a future for such works we do not doubt, and it may have unexpected developments.

WE need hardly assure our readers that the statements, referring to THE MUSICAL TIMES, made in a Society Journal, and copied in other papers, do not contain one word of *truth*.

A SMART contributor to the *Chicago News* writes:—"Now that the Wagner opera has adjourned *sine die*, our most distinguished local musical circles are getting their hair cut."

NOTICE to benevolent amateurs.—Should a man introduce himself as an eligible candidate for charity on the ground that he is a son of the late Mr. William Winn, send for the police.

THE critic of a local paper who, in a concert notice, says that Mr. W. S. Hoyte "contributed an organ soli, and also played piano soli," has got mixed in his "numbers."

AMERICAN audiences never hiss. "There is no hissing at a funeral," says an American journalist, "no matter how bad a person the corpse may have been."

A PROVINCIAL journal, commenting upon an Organ Recital, calls attention to "the splendid effect of the tubular pneumatic action."

ROYAL ITALIAN OPERA.

SINCE our last notice Mr. Harris has kept his great establishment in active work, but we have not to speak of novelties, since none have been forthcoming. "Mefistofele" was produced on May 28, and was followed by "Lohengrin" on May 30, and "La Traviata" on the 1st ult. In connection with the first of these Miss Macintyre (*Marguerite* and *Helen*) considerably heightened the esteem in which she is held, but Mr. Massini (*Faust*) was less successful. In the second work Mr. Barton McGuckin, who was to have played the title-role was, owing to an accident, replaced by Mr. A. d'Andrade. Madame Nordica was the *Elsa*, Madame Fursch-Madi, an excellent *Ortrud*, and Mr. F. d'Andrade, *Telramund*. "La Traviata" served for the return of Madame Albani, who had a sort of gala night—personal consideration being first, and art, by comparison, nowhere. But the opera has again become a fashionable resort, and those who pay have a right to call the game. For the *début* of Miss Van Zandt (3rd ult.) "La Sonnambula" was put up, its somewhat faded prettiness being tolerated for the sake of an engaging artist whom the character and music of *Amina* suit perfectly. Miss Van Zandt made a decided success by acting naturally and intelligently, while singing with great fluency, neatness, and expression. For various reasons the repertory of this young lady must be a limited one, but there can be no question that the parts which she can play at all are safe in her hands. A new tenor, Mr. Montariol, appeared as *Elvino* and met with acceptance. He is, however, a useful rather than a brilliant artist. The return of Mr. Edward de Reszke (*Count*) was hailed with pleasure on very sufficient grounds. Mr. Harris is rich in baritones, but De Reszke stands before all others. His brother, Mr. Jean de Reszke, appeared on the following evening as *Radames* ("Aida") and he also, with equally good reason, met with a warm reception. Among his associates in the Egyptian opera were

Madame Nordica, Madame Scalchi, and Mr. Cotogni. "Le Nozze di Figaro," with Albani, Ella Russell, Van Zandt, F. d'Andrade, and Cotogni in the cast, drew a full house, not entirely, we hope, because of a remarkable combination of artists. Mozart deserves a hearing on his own account, even by "society." "Rigoletto" (6th ult.) gave Madame Melba, the Australian soprano, a chance of making her re-appearance as *Gilda*, and of establishing herself as a favourite for the season. Her acting and singing were an improvement upon the "form" of last year, and often made a striking impression. The title character served for the re-entry of Mr. Lassalle, who, of course, sang the music splendidly; but the part calls for the highest qualities of a tragic actor, and the French baritone did not seem able to supply them in required measure. As *Rigoletto* goes, he is, no doubt, entitled to high rank; but that is not saying very much. We want Ronconi back again. "Faust" was given on the 7th ult., with Nordica, Talazac, and E. de Reszke, and "Lohengrin" on the 8th ult. The cast of Wagner's opera, being an exceptionally fine one, helped the popularity of the work to secure an overflowing house, and the result was much satisfaction all round. We need not discuss Albani (*Elsa*), Fursch-Madi (*Ortrud*), Jean de Reszke (*Lohengrin*), and E. de Reszke in this familiar opera. Mr. Seguin, a new baritone, appeared with moderate success. He was seen to much more advantage later, as the hero of "Guillaume Tell."

A repetition of "Aida" (the 10th ult.) introduced Madame Valda in the title-part, Jean de Reszke playing *Radames*. The splendid tenor made the principal figure, the soprano having little better than a "success of esteem." The 11th ult. brought the revival of "Guillaume Tell," to which reference has already been made. There was a new and very nervous *Mathilde* in Miss Lita, about whom a definite opinion should be reserved. There was also a new *Arnold* in Mr. Lestellier, of whom we are scarcely likely to hear much more, unless he can play other parts better. On the 13th ult. "Don Giovanni" was given, with Miss Van Zandt, Madame Fursch-Madi (who replaced Miss Toni Schläger), Madame Giulia Valda, Messrs. d'Andrade, Lestellier, and Ciampi. "Le Nozze di Figaro" was repeated on the 14th. On the 15th ult. Mr. Harris produced Gounod's "Roméo et Juliette" in the original French, and the house was crowded to hear an opera that of late has been put aside. With Madame Melba, E. de Reszke, Seguin, Montariol Winogradow and Jean de Reszke in the cast, the more important parts were assured of adequate representation. As far as regards the performance a success must be recorded, but the work no more recommended itself than on former occasions. We fear that Gounod will remain a single-opera composer. "Lohengrin" was repeated on the 17th for the *début* on the Italian stage of Mr. Barton McGuckin. The Irish tenor achieved a good result under anxious and trying conditions. "Les Huguenots" (18th ult.) completed Mr. Harris's revivals up to the time of writing. In it appeared, with no special effect, a soprano, Miss Toni Schläger, who is much thought of in Vienna. London is a terrible place for these Continental favourites. Up to the 26th ult. only repetitions have to be recorded.

Messrs. Mancinelli, Arditi, and Randegger have throughout shared the Conductor's work, and the performances generally have given satisfaction. At the same time, it is right to say that a considerable improvement might easily be made in the stage management.

HER MAJESTY'S THEATRE.

MR. MAPLESON, having taken and refurnished Her Majesty's Theatre, opened it for Italian Opera on the 4th ult., and is still continuing a season conducted upon principles which hardly become so shrewd and experienced a manager. The works performed, for example, have been the most hackneyed in the Italian repertory—"La Sonnambula," "Lucia," "Il Barbiere," "L'Elisir d'Amore," "Il Trovatore," and, by way of a change to French opera, "Faust." Mr. Mapleson is mistaken if he supposes that anybody particularly wishes to be regaled again and again upon these works, but the manager, perhaps, is obliged to play operas in which his new artists believe they

can make the best effect. All the same, nothing of a brilliant character has been done, and we must excuse ourselves from entering upon details, hoping that Mr. Mapleson may do better as the season proceeds, and supply us with matter worth discussing. He is provided with an adequate chorus, and a fair orchestra, conducted by Mr. Bevnignani.

PHILHARMONIC SOCIETY.

SINCE our June issue this Society has given the last two Concerts of its seventy-seventh season, so far emulating previous success that the guarantors, we believe, are in no danger of being called upon for more than a nominal contribution to the fund. In the case of an institution not carried on for profit, and purely artistic in its character and aims, the condition just described does not necessarily represent the highest good. It may be well for the directors to act, with circumspection of course, upon knowledge of the fact that the guarantors are prepared to be useful as well as ornamental, and that the guarantee fund enables them to consider what may be advantageous to the progress of art rather than what the public will most readily pay to hear.

The programme of the 6th ult. contained no absolute novelty, the nearest approach to which was Mr. Frederic Cliffe's Symphony, not long before produced at the Crystal Palace. A rehearing of this remarkable *opus 1* confirmed the opinions formed on its first acquaintance, and so much is all that need now be said. Let us hope that Mr. Cliffe recognises the seriously-changed position in which he stands. "To whom much is given, of him much shall be required," and having made great gifts evident, the young composer comes under the rule "Noblesse oblige." But we do not ask him to be in a hurry. There are too many serious interests at stake for that. Nevertheless, the public will, after a decent interval, look for his *opus 2*, and expect a good deal from it. The Concerto at the Concert under notice was Beethoven's in E flat, for pianoforte and orchestra, the solo being taken by the Norwegian pianist, Madame Backer-Grøndahl, whose English reputation as a classical performer of the highest rank was thoroughly established. This artist exemplifies the true school of pianoforte playing as do few others who come amongst us. She deals with the great masters as their interpreter, not as one to whose opportunities of personal glorification they have ministered. Perfectly modest, doing as little as possible to attract attention, and with every faculty consecrated to the art of the moment, Madame Backer-Grøndahl is an example which artists and amateurs alike might study with advantage. Her playing on this occasion was marked by all the breadth, finish, and power which attracted instant regard on her first appearance. Other pieces in the programme simply require to be placed on record. They were the "Anacreon" Overture, the Introduction and Closing Scene from "Tristan und Isolde," and the Overture to "Die Zauberflöte." Miss Fillunger was the vocalist, and missed the mark in attempting "Ocean, thou mighty monster."

The last Concert of the season took place on Saturday afternoon, the 22nd ult., when three remarkable artists made their appearance. Miss Teresina Tua led the procession, and so played Bruch's Violin Concerto in G minor as to leave a more decided feeling in her favour than ever before. Besides elegance of style and finish of detail, the young lady showed power and emotion—qualities which, it is to be hoped, she will ultimately possess in full measure. Miss Hermine Spies followed with a performance of the air "Return, O God of Hosts," such as proved her to be an accomplished Handelian singer. Foreign interpreters of Handel's oratorio music rarely satisfy English ears, but this German artist did so most completely—exciting, no doubt, a wish that she would make the composer's adopted country her residence. Mr. Pachmann followed with a rendering of Chopin's Andante spianato and Polonaise (Op. 22) which simply enchanted the audience. It was unapproachable for delicacy and exquisite refinement. The orchestral selections—Overture to "The Flying Dutchman," the "Eroica" Symphony, and Sullivan's "Overture di Ballo"—were admirably executed under the direction of Mr. Cowen.

The Society's Annual Dinner took place at the Criterion on the 24th ult., and was attended by a large company. Lord Coleridge presided in his happiest manner. The speakers were, besides the Chairman, Mr. C. E. Stephens, Mr. W. H. Cummings, Mr. Hersee, Mr. Francesco Berger, Mr. Joseph Bennett, Mr. Southgate, Mr. Cowen, and Dr. A. C. Mackenzie.

THE RICHTER CONCERTS.

THE first appearance in England of the celebrated German Lieder singer, Miss Hermine Spies, was by far the most important feature of the fifth Concert, on the 3rd ult. When the lady stepped on the platform to sing Gluck's "Che farò," she was unknown to the majority of the audience; but when she finally left it she had made a reputation which is likely to prove enduring. To say the exact truth, the initial impression as to her gifts was not wholly favourable. It was apparent, of course, that she had a fine voice, and that she managed it well, but her pronunciation of Italian was so imperfect that her good qualities were to some extent overlooked. It was otherwise when she sang a series of four songs in her own language, by Schubert, Schumann, and Brahms. Then every one perceived that an artist of the first rank had come among us, and Miss Spies retired amid enthusiastic applause. The rest of the Concert was made up of familiar works. Wagner was represented by his Overture to "Tannhäuser" and a selection from "The Nibelung's Ring," the remaining pieces being the Overture to "Euryanthe" and Brahms's Symphony in F (No. 3).

There was no Concert on Whit-Monday, and the sixth performance took place on the 17th ult., when one of the promised new Wagnerian selections was brought forward. This was the entire closing scene from "Die Walküre," the last portion of which, generally known as "Wotan's Farewell" and the "Fire Charm," is already very popular. The long duet between *Wotan* and *Brünhilde* which precedes it can only be fully appreciated by those who are familiar with the entire work and able to recognise the significance of the various motives as they appear and disappear. The vocalists were Miss Fillunger and Mr. Carl Mayer. Very fine performances were given of Schubert's great Symphony in C, and Dvorák's remarkably clever and original Symphonic Variations in C. Schumann's "Manfred" Overture, and *Hans Sachs's* beautiful monologue from the second act of "Die Meistersinger," expressively sung by Mr. Carl Mayer, completed the programme.

The London branch of the Richard Wagner Society, a small but energetic body, was connected with the Concert of the 24th ult., though in what way was not precisely stated. However, the programme was composed entirely of Wagnerian excerpts, among them being two for the first time. These were *Hans Sachs's* address and the concluding chorus from "Die Meistersinger," and the *Graal* scene from "Parsifal." This last loses immeasurably in effect by transplantation to the concert-room. At Bayreuth it is mystic and awe-inspiring, every means being at hand to heighten the impression. Those who heard the music for the first time at St. James's Hall could have formed but little idea of its real solemnity and power. The orchestra was loud and strident, and the choir paid very little attention to such matters as light and shade. Far more enjoyable was Mr. Lloyd's magnificent singing of *Lohengrin's* "Farewell" and the Schmielieder from the first act of "Siegfried." Excellent also was Mr. Max Heinrich's rendering of *Hans Sachs's* monologue "Wahn, Wahn!" from the last act of "Die Meistersinger." The Overture to "Rienzi" and the Kaiser March completed the programme.

LINCOLN MUSICAL FESTIVAL.

THE Cathedral Churches of Peterborough and Lincoln having combined to establish an "Oratorio Festival," the first celebration took place last year at the city first named. This year it was the turn of Lincoln, and, due preparation having been made, two performances—called "services" because very properly combined with a religious observance—were given, on the 19th ult., in the magnificent edifice which towers above the ancient north-eastern town. The event,

being unique, we believe, in the annals of the district, attracted a good deal of attention, there were large congregations, and the promoters, we trust, reaped the reward of enterprise—at all events, to the extent of being able to dispense with a call upon the guarantors.

Rightly enough those who had charge of the musical arrangements took care to utilise the resources of the immediate district. They drew their chorus of five hundred voices from Lincoln, Peterborough, Nottingham, Grimsby, Grantham, Gainsborough, Louth, and Boston, their orchestra, of about fifty instruments was obtained from Birmingham, Leicester, Nottingham, &c., with Mr. Val Nicholson (leader) and four other players from London. The force as a whole, therefore, represented the capacity of the country around the place of gathering, and this was as it should be always and everywhere to the utmost extent possible. It is scarcely necessary to add that the principal vocalists went down from the metropolis. They were Miss Anna Williams, Miss Agnes Wilson, Miss Hilda Wilson, Mr. Barton McGuckin, and Mr. Watkin Mills. An organ, specially erected by Messrs. Nicholson and Co., of Worcester, to some extent secured the proper balance between instruments and voices. This was important under the circumstances, and, viewed with due regard to the fact that the occasion was a first attempt, the executive force got together under the *bâton* of the Cathedral Organist, Mr. J. M. W. Young, must be pronounced satisfactory.

"Elijah" was performed at the afternoon service, and attracted an audience which, as far as could be seen, filled nave, aisles, and transepts. To this service came, in full municipal array, with maces, swords, halberds, and other paraphernalia, the Mayors of Grimsby, Peterborough, Louth, Grantham, Boston, Nottingham, Retford, Stamford, and Newark; joining their brother of Lincoln and some twenty clergy, including the Bishop and Dean, in a procession from the choir to reserved places in the nave. Something of state and dignity marked therefore, the opening of the first Lincoln Festival. After a few collects and the singing of a hymn, the performance of "Elijah" began, continuing to the end without a break, and being followed by a short prayer and the blessing. We are not called upon to notice the work done by the solo artists, whose qualities, as displayed in "Elijah," are familiar. Enough that they were worthy of their reputation. It is much more important to observe that both orchestra and chorus, brought together from many places for the first time, justified the confidence reposed in them. The chorus was particularly good, singing with excellent quality of voice, great confidence, and almost unflinching correctness. If we must speak of the orchestra in terms slightly more qualified, it is only because the conditions were more exacting. But there was very little of which to complain, and the audience certainly heard "Elijah" to considerable advantage.

The evening service, carried on under precisely similar conditions, presented Handel's "Dettingen" and Mendelssohn's "Hymn of Praise" to a smaller gathering than that of the morning. Being, as we may assume, less familiar with these works than with "Elijah," the performers did not reach the standard of the previous occasion. Nevertheless, there was much to praise in their rendering of both works, and especially did the orchestra win good opinions by playing the symphonic movements of the "Lobgesang" with greater effect than, looking at its "scratch" character, could reasonably have been expected. The *ensemble* was fine, also, in the great chorus "The night is departing," and in Handel's "To Thee, Cherubin." With the soloists ably doing their part, the one-day Festival was thus carried through with encouraging musical success, and we trust that the result has strengthened the infant enterprise.

"ELIJAH" AT THE CRYSTAL PALACE.

THE grand performance of "Elijah" at Sydenham, on Saturday, the 22nd ult., resulted in a well-earned triumph. The last time that a selection from Mendelssohn's favourite Oratorio was tried on the Handel orchestra was as far back as 1867, and it was then generally agreed that the work was unsuitable for performance on such a large scale. But

it is evident that the fault was in the executants and not in the music. To the amateur choralist, "Elijah" is now as familiar as "The Messiah" itself, and when Mr. Manns called his 2,900 singers together, his work consisted chiefly in securing unanimity of attack, and a due observance of light and shade. His efforts were crowned with complete success. The huge force moved with machine-like accuracy, and the volume of tone and unflinching precision in the Baal choruses, "Thanks be to God," &c., were not more remarkable than the beauty of the phrasing and delicate gradations of tone in "He watching over Israel," "He that shall endure," and "After the fire there came a still, small voice." It would need far more space than is at command to describe all the beautiful and startling effects gained in this memorable performance. Suffice it to say that Mendelssohn's music has never before been heard to such advantage, and the "ovation" which Mr. Manns received at the close of the afternoon was but a slight tribute to the artistic skill and energy which had brought about such excellent results. Regarding the soloists, there is but little to say. Madame Albani's clear and penetrating voice told well in the vast arena, Madame Patey and Mr. Lloyd repeated familiar successes, and Signor Foli threw all his energies into the rôle of the *Prophet*, winning unqualified success save where the music proved a little too high for his voice. Good service was rendered in the concerted music by Miss Emily Squire, Miss Jessie King, Mr. Maldwyn Humphreys, Mr. Ffrangcon Davies, and Mr. Plunket Greene. The attendance at the Palace reached 24,133, the largest on record at these gatherings, so that the undertaking was a popular as well as an artistic success.

NONCONFORMIST FESTIVAL.

ON the 1st ult. about 3,000 singers mustered, at the Crystal Palace, under the banner of the Nonconformist Choir Union, whose purpose is "the development and improvement of the music of our services, the mutual co-operation of our choirs, the holding of festival services on a large scale, and annual choral festivals." Manchester, Margate, Kettering, High Wycombe, Bedford, Tunbridge Wells, Bournemouth, St. Albans, Ipswich, Northampton, Poole, Wellingborough, Burton-on-Trent, and many other centres supplied contingents to the festival. As a preliminary to the programme, the choir sang the hymn "O worship the King," then followed Handel's "And the glory of the Lord," Mendelssohn's "How lovely are the messengers" (from "St. Paul"), the part-song called "Morning Prayer," Macfarren's Anthem, "A day in Thy courts," Sterndale Bennett's Anthem for St. Thomas's Day, "O that I knew where I might find Him," Dr. Bunnett's Magnificat in F, Goss's "I will magnify Thee," Stainer's "Ye shall dwell in the land," Elvey's Anthem, "Praise the Lord and call upon His Name," William Rea's "My soul truly waiteth," Purcell's "Thou knowest, Lord," Gaul's "The Children's Hour," Leslie's "The Pilgrims," and Reay's "The Dawn of Day," with the National Anthem as a *Finale*. Mr. E. Minshall conducted the first part, and Mr. T. R. Croger the second part. The organ accompaniments were played by Messrs. J. R. Griffiths and Ernest W. E. Blandford. Mr. F. G. Edwards played an organ solo between the parts.

MR. SARASATE'S CONCERTS.

THE orchestra was again in its place at the fourth Concert, on the 1st ult., and the Spanish violinist played two lengthy Concertos—Beethoven's and Saint-Saëns's in F (No. 3). His rendering of the former, which by common consent is regarded as the greatest of all works written for violin and orchestra, is open to controversy. We miss the masculine breadth and dignity of style which characterise Herr Joachim's interpretation of Beethoven's lofty ideas, but it cannot be denied that Mr. Sarasate's exquisite finish atones to a considerable extent for the absence of these higher qualities, and the *cadenza* introduced in the first movement is simply unsurpassable as a display of technical skill, if it is not altogether in harmony with the spirit of the work. The Concerto of Mr. Saint-Saëns exhibits the French composer in a decidedly favourable light, and it is surprising that it is not more frequently heard, considering the paucity of really good violin concertos. Tchaikowsky's Overture to "Romeo and Juliet," which commenced the

Concert, might with fitness be termed a symphonic poem. It is very lengthy, and to a large extent vague, pretentious, and extravagant; but it contains some fine ideas, which the Russian composer might have used to great advantage had he paid more regard to the laws of symmetry and proportion.

The fifth Concert, on the following Saturday, consisted entirely of works for violin and pianoforte, Madame Berthe Marx being again the pianist. Our remarks concerning Beethoven's Concerto, as played by Mr. Sarasate, will apply with equal force to his rendering of the "Kreutzer" Sonata. The faultless accuracy of the execution and the beauty and purity of tone were again conspicuous, and the audience became so excited that they broke into applause after the second variation in the middle movement, and insisted upon its repetition. Schubert's Fantasia in C (Op. 159) was the only other concerted piece in the programme. Madame Berthe Marx played two of Schumann's Studies for pedal pianoforte (Op. 56) and Liszt's Rhapsodie (No. 12) with perfect neatness, and showed the possession of a sympathetic touch, if she was somewhat deficient in warmth of expression.

At the final performance, on the 15th ult., there was an enormous attendance, and so loth were the listeners to part from their favourite artist that they demanded encore upon encore, Mr. Sarasate complying with their wishes in the most obliging manner. The principal works in the programme were Dr. A. C. Mackenzie's Concerto, which the Spanish violinist has played all over Europe, and Lalo's so-called *Symphonie Espagnole*, which suits him to a nicety; after the first-named work Mr. Sarasate was three times recalled, being on his last return to the platform accompanied by the composer. A piece for two violins from his own pen, entitled "Navarra," in which he was assisted in excellent fashion by Miss Nettie Carpenter, proved to be very showy and characteristic if nothing else. The Concert opened with Beethoven's Symphony in F (No. 8) and closed with Lalo's Overture to "Le Roy d'Ys," which we noticed on its performance at the Crystal Palace last season.

THE HERKOMER PLAY.

PROFESSOR HERKOMER followed up his tentative effort of last year by the preparation and production (on the 4th ult.) of a "pictorial music play," entitled "An Idyl." Several invitation performances were given in the little theatre at Bushey, and the series ended with two or three representations, for admission to which payment was asked in the cause of charity.

The story of "An Idyl" is exceedingly slight, and in no sense original. It was not invented, we may assume, so much for its own sake, as for reasons connected with pictorial and musical effect, which, we hasten to add, it very admirably serves. The "argument" is sufficiently told when we say that the heroine, *Edith*, the daughter of a village smith, has a lowly lover in one of her father's apprentices. She also has a noble admirer in the *Lord Fitz-Hugh*, whose attentions are observed and his purpose divined both by the lover and the father. The apprentice makes a strong appeal to his dangerous rival, and succeeds so well that among the first to congratulate the rustic pair on their marriage morning is the *Lord Fitz-Hugh*. Around this central position are grouped many incidents, humorous and pathetic, the whole having a simple and natural interest, which is enhanced by mediæval English surroundings. The play, in fact as well as in name, is just what the title declares it to be. Save that the lyrics, through which alone the characters speak, were written by Mr. Joseph Bennett, and that the orchestral score was submitted to the inspection of a professional musician, the entire work is the product of the versatile, accomplished, and indefatigable Professor. The story, the music, the scenery, the dresses, the stage business, and everything else contributing to the *ensemble*—they are all Mr. Herkomer's. Never, we should say, was such singleness of authorship; and never, perhaps, did such an author play one of his own parts (the *Smith*) and sing his own music.

The principal features in the representation received all the notice they deserved from admiring audiences. No doubt to many of the Professor's artistic brethren, the scenery stood first. Nothing could be more beautiful than the picture of the mediæval village, with its quaint, timbered

houses, backed by rising ground, covered with corn-fields, trees, and outlying cottages, all modelled, and not painted on a drop scene. With this the groups of actors were cunningly blended in a manner becoming the art of a great painter. The only other scene was a cottage interior, rudely realistic, and, in its way, as interesting as the first-named. With regard to the Professor's music, although we are unable to say that the stamp of the amateur was not upon it, it can truthfully be urged that every number, and the orchestral accompaniments to the dumb show, exhibited remarkable tunefulness, sense of effect, natural expression, and, indeed, most of those qualities necessary to a dramatic composer. Sufficient technical knowledge only was wanting to a score which, nevertheless, musicians looked on with satisfaction and no little surprise. The performance, musically superintended by Hans Richter, went off, even at the first, with much smoothness, and only one opinion prevailed as to the beauty and general merit of the production. Save that the leading female parts were played by Miss Dorothy Dene and Miss Florence Wilton, and that the young lord was represented by Mr. Howden Tingey, all the characters were sustained by the professors and students of the Bushey School of Painting, who deserve the utmost credit for their devotion to the task and the success they achieved.

MR. DE PACHMANN'S CHOPIN RECITALS.

THE aspect of St. James's Hall, on the 13th ult., when the second of these unique performances was given, afforded sufficient refutation of the idea, entertained in some quarters, that Mr. de Pachmann is losing his hold on the public. So encouraging was the attendance, that arrangements have been made for a third Recital, which will take place on the 8th inst. It would be idle to enter again into the description of those qualities which render the Russian pianist an ideal interpreter of Chopin's music. Enough that when he is at the keyboard the listener feels that the Polish composer is being presented in the best possible light, and does not pause to enquire whether the result is due to special study or the artistic temperament of the player. A work, such as the Sonata in B minor (Op. 58), which, as ordinarily played, is to a considerable extent dry and tedious, becomes invested with a significance unlooked for with Mr. Pachmann as the executant. This was the most important work in the programme of the Recital under notice, others being the Ballade in A flat, the Scherzo in B flat minor, the Polonaise in E flat minor, which is rarely heard in the Concert-room, and the Barcarolle in F sharp.

SIR CHARLES HALLÉ'S CONCERTS.

At the fourth of these performances, on May 31, the second of the three newly published String Quartets of Cherubini was introduced to the notice of English musicians. The first movement is somewhat dry, but the rest of the work is full of interesting features of which the expressiveness of the slow movement and the novel effects in the *Scherzo* and *Finale* are perhaps the most striking. The Quartet is not a very valuable addition to the repertory of chamber music, but it is well worthy of the attention of amateurs if only on account of the distinguished name of its composer. The only other concerted piece in this programme was Dvorák's genial and characteristic Pianoforte Quartet in D (Op. 23). Sir Charles Hallé played Schubert's beautiful Sonata in B flat, a work which is unfortunately too lengthy to be generally popular.

On the following Friday the novelty was Raff's Pianoforte Quartet in C minor (Op. 202); on the whole, a showy and effective work. There are some excellent thoughts in the C minor Quartet, but it cannot be regarded as a valuable contribution to modern chamber music. Bach's Chromatic Fantasia and Fugue, Brahms's Sonata in F, for pianoforte and violoncello (Op. 99), and Schumann's Quartet in E flat (Op. 47) completed the programme.

The third of the three recently published String Quartets by Cherubini was introduced at the Concert on the 14th ult., and proved to be, like the others, an elegantly

written work, but not remarkable for freshness of style. It is in A minor, and is Cherubini's last effort in quartet writing. It cannot be said with certainty why he did not publish these works, but it is possible that he did not feel quite at home in this branch of musical art, and that he imagined that his reputation would not gain by further challenging comparisons with the great German masters. At the same time, if it cannot be said that the present Quartets are on the whole equal to those which Cherubini gave to the world in his lifetime, they are scholarly and effective works, and Sir Charles Hallé should be thanked for introducing them. Beethoven's Sonata in F (Op. 54), Rheinberger's Pianoforte Quartet in E flat (Op. 38), and Brahms's new Sonata in D minor (Op. 108), for pianoforte and violin, were included in this programme.

Dvorák's recently published Quartet in E (Op. 80), first performed in London at Mr. Harvey Löhr's Concert in April last, headed the scheme on the following Friday. There is nothing remarkable in the first movement, but the next, *Andante con moto* in A minor, is very characteristic of the composer, being founded, in the Slavonic manner, upon a theme which is subjected to all sorts of modifications but never abandoned save for a few bars at a time. The *Allegro scherzando*, which follows, and the spirited and contrapuntal *Finale* are also capital movements. The rest of the programme does not call for criticism. It included Grieg's Sonata in C minor, for pianoforte and violin (Op. 45), Brahms's Trio in E flat, for pianoforte, violin, and horn (Op. 40), and some pianoforte solos by Chopin.

ROYAL ACADEMY OF MUSIC.

At the Royal Academy Chamber Concert, given at St. James's Hall, on the 17th ult., some interesting work was done. A Sonata in G, for violoncello and pianoforte, by Miss Amy E. Horrocks (played by the composer and Mr. B. P. Parker), elicited very favourable opinions. Mr. A. L. Spittle gave a capital rendering of Max Bruch's Violin Romance. Miss Beatrice Copland, Miss Llewela Davies, Miss Plaistowe, and Miss Helen Ogilvie distinguished themselves in their pianoforte solos. Miss Lizzie Neal, one of our rising young contraltos, did full justice to a couple of charming songs by Miss Ada Brown, a pupil of Mr. Prout's, and other vocal pieces were creditably rendered by Miss Mary Rough, Miss Mary Hooton, Miss Nettie Wood, and Mr. Dicksee, the work of accompaniment being divided by Messrs. Stanley Hawley, Arthur E. Godfrey, and Frank Idle. The Academy choir also took a prominent part in the Concert, which opened with Wesley's Anthem, "The Wilderness," the solos being sung by Miss Broadbent, Miss Kirton, Mr. P. Edmunds, Mr. F. Pearce, and Mr. Broadbent; this, and the part-songs by Byrd and Purcell, sung later on, were among the most satisfactory portions of the afternoon's proceedings. Dr. A. C. Mackenzie, the Principal, conducted with his usual tact and judgment.

GUILDHALL SCHOOL OF MUSIC.

THE fine orchestra of 110 performers associated with this institution was heard to signal advantage at the Concert directed by Mr. Weist Hill on Saturday afternoon, the 15th ult., in the hall of the City of London School. The programme opened with a Marche Joyeuse by Fanny Archbutt, a pupil of Mr. Henry Gadsby at the Guildhall School. As the title indicated, it proved a bright animated piece, being, furthermore, finely orchestrated and altogether a very creditable exercise. The opening Allegro of Beethoven's "Choral" Symphony, played more than once before by the Guildhall orchestra, was now given with increased finish and refinement, while the Overtures to "Dinorah" and "Les Diamants de la Couronne" were excellently rendered under Mr. Hill's steady guidance. The chief individual success of the afternoon was Miss Amy Porter's performance of the Allegro from Popper's dry but difficult Violoncello Concerto (Op. 24). This was in all respects an admirable piece of playing. The vocal efforts of Miss Magdalena A'Bear, Miss Isabelle Ikin, Mr. John G. Hooker, and Mr. Arthur Bonner met with hearty approval.

LONDON ACADEMY OF MUSIC.

THE Annual Summer Concert, in connection with the above institution, took place at St. James's Hall, on the afternoon of the 5th ult. There was, as usual, a crowded attendance. A notable feature was the excellence with which the orchestral portion of the day's selection was executed. The Overtures to "Le Nozze di Figaro" and Gluck's "Iphigenia" were capitally played, as were also the accompaniments to the various Concertos, all being ably conducted, as usual, by the principal, Dr. Wylde. Among the individual efforts, Miss Clara Fisher's performance of the Adagio and Finale from Max Bruch's Violin Concerto in G minor, and Miss Ethel Fisher's rendering of the first movement from Chopin's E minor Concerto may be mentioned as deserving of especial praise. Also to be noted was a very creditable interpretation, by eight young ladies, of the first movement of Mendelssohn's Octet for strings. The vocal concerted pieces included Lassen's cantata for female voices "The Holy Night," and an excerpt from "Euryanthe," in both of which Miss Teresa Blamy distinguished herself.

MUSICAL GUILD.

THE youthful band of artists styling themselves the Musical Guild have met with sufficient encouragement to warrant them in contemplating a second series of Concerts, to take place in the autumn, when they will necessarily engage more attention than it is possible to bestow at the height of the London season. The programme of the second Concert, on May 29, included Mozart's String Quintet in G minor, Bach's Concerto in D minor for two violins (played by Messrs. Haydn Inwards and Arthur Bent), and Mendelssohn's Octet in E flat (Op. 20). At the third Concert, on the 12th ult., another excellent programme was carried out; while at the fourth and last, on the 19th ult., were performed such interesting works as Beethoven's String Quintet in C, Brahms's Pianoforte Quartet in G minor, Beethoven's rarely heard Sonata in F (Op. 17) for pianoforte and horn (well executed by Miss Macdonald and Mr. J. Smith), and the Romanza from Joachim's Hungarian Concerto, played by that talented young violinist, Mr. Jasper Sutcliffe. So far, in an artistic sense, the Musical Guild has done remarkably well.

BRISTOL ORPHEUS SOCIETY.

THE Concert given by the Bristol Orpheus Glee Society in St. James's Hall on May 28 was one which deserves special mention, because of the excellent manner in which the eighty voices composing the choir performed the several pieces in the programme. The voices were admirably balanced, so that the quality of tone produced in certain of the glees, written for and intended to be sung by a single voice to a part, did not suffer to the extent expected. In such a work as the "Hohenlinden" of Tom Cooke, written as a glee, the augmentation of the parts gave it an effect which could scarcely be realised under any other conditions. In the part-songs, notably those written by Mr. George Riseley, the accomplished Conductor of the Society, the capacities of the vocal body were measured to a nicety. Without entering into further details of the works presented, it will be enough to say that the Society deserves the hearty congratulations of all lovers of vocal part-writing for the worthy example it has shown. The claims of vocal harmony have been brought well before the public by this admirable performance. The pattern thus set will do much towards extending a love for the forms of composition which the Society has studied with so much intelligence and to such good purpose. Mr. George Riseley conducted the Concert in a manner which clearly showed a deep appreciation of the several works, and Mr. Harper Kearton and Mr. Watkin Mills gave valuable help in those pieces which were written for chorus with tenor or bass solos. The artistic success made by the Society in London has so impressed some of the distinguished company then present that the members are invited to pay a return visit. The Duke of Abercorn and other noblemen have

had an interview with the officers of the Bristol Society, when the matter was discussed, and it is understood that upon the occasion of this visit of the Society to London the Prince of Wales will be present.

MISS HERMINE SPIES' RECITAL.

IT was not surprising to find the Princes' Hall more than usually well attended on the afternoon of the 13th ult., when Miss Hermine Spies gave her first Vocal Recital, for the gifted German singer had made an extraordinary impression at the Richter Concert a few days previously. The favour accorded to Mr. and Mrs. Henschel shows that song recitals of the highest class command a large amount of patronage, and there is no reason to doubt that Miss Spies will receive a hearty welcome whenever she comes among us. The only fault to be found in her present programme was its brevity. It contained in all only eleven pieces, of which two were pianoforte solos. Still, it enabled the vocalist to display her remarkable versatility, and to show that in every style she is equally at home. Her voice is mezzo-soprano rather than contralto, and is not remarkable for power, though it is pure and sympathetic in quality. The method of production is absolutely irreproachable, the blending of the different registers being singularly perfect. It is not, however, in the excellence of her vocal mechanism that the charm of Miss Spies' singing consists. There is an indescribable amount of intelligence in the manner in which she renders every song, whether cheerful or pathetic. Thus she passed with complete success from the lofty style necessary for the interpretation of Schumann's "Mit Myrthen und Rosen" to the prettiness of D'Albert's "Das Mädchen und der Schmetterling," and from thence to the delicate piquancy of Bizet's "Pastorale." It was probably not the fault of Miss Spies that Schubert's "Wer nie sein Brot mit Thränen ass" was attributed to Schumann, and Giovanini's "Willst du dein Herz mir schenken" to J. S. Bach. The pianoforte solos, contributed by Miss Ethel Bauer, afforded agreeable relief to the vocal music.

WORCESTER CHURCH CHORAL ASSOCIATION
TRIENNIAL FESTIVAL.

THE sixth triennial general Festival of the associated choirs of the archdeaconry of Worcester was held in the Cathedral, on the 6th ult. There were in all sixty-six choirs (of which fifty-nine were surplised) which took part in the service, numbering 1,800 voices. A large gathering of clergy was present.

The choirs having robed in the cloisters, entered the Cathedral by the west door and marched up the central aisle in two divisions, bearing their respective banners. The procession lasted for nearly half-an-hour, and was very imposing. A voluntary was played on the organ during the entrance of the first division, and as the second division entered the church, the hymn, "Salve! festa dies!" by the Rev. J. Baden Powell, was sung as a processional, the verses being given by ten cantors, comprising several members of the Cathedral choir and a few picked voices, stationed on the choir steps.

The service was chanted by the Revs. E. Vine Hall and H. Clifford. The responses were arranged to be sung in unison by the choirs and the congregation. The harmonies were sung by the Cathedral choir only, the united choirs sustaining the plain song. Both organs were used, Mr. Hugh Blair playing the great organ and Mr. L. A. Brookes the choir organ. Mr. O. Milward, the chief Conductor, was stationed on the choir steps. He was assisted by the Rev. H. H. Woodward, Mr. W. M. Dyson, and Mr. E. J. Spark. For the purpose of keeping the voices together there were five cornets played by Mr. A. W. Gilmer, of Birmingham, and assistants, who were stationed at different points. The Magnificat and Nunc dimittis were by Wood. The Anthem was Henry Gadsby's "O Lord, our Governor." The hymns "O God, our help in ages past" (St. Anne's tune), and "The splendour of Thy glory," composed by the Rev. H. H. Woodward for this Festival, were given. The blessing having been pronounced, the service terminated with the hymn "Saviour, blessed Saviour."

THE CHICAGO AUDITORIUM ORGAN.

MR. CLARENCE EDDY furnishes an elaborate description of a new organ to be built for the Chicago Auditorium or Concert Hall by Mr. Frank Roosevelt, of New York, of which the following abbreviated account will be interesting to many of our readers.

Many novel features of remarkable interest and usefulness will be found in the scheme, and although a few organs, perhaps three or four, in the world are a trifle larger in the mere number of speaking stops, yet the advanced methods upon which this instrument will be built, including its many mechanical attributes, will certainly place it at the head of the list in resources and practical completeness.

The key-box will be placed in the orchestra on the side nearest the organ, about seventeen feet below the floor of the organ-chamber, in such a manner that the player can observe the conductor in choral or other *ensemble* performances, and can yet be seen by the entire audience. This position will also enable him to judge accurately of all the various effects produced.

The Echo organ will be located in the attic over the hall, more than 100 feet away from the player. The pipes being enclosed in a swell-box, most marvellous effects of distance and echo can be produced. Another great novelty will be found in the Stage organ, which will be placed on the stage, or against the stage wall, sufficiently high to allow head room beneath. The design of this adjunct is to assist the chorus in operatic and choral performances, and at times it will be of inestimable value. The pipes will be enclosed in a swell-box, with a special view to protecting them from dust. This organ, like the Echo organ, will be played from one of the keyboards in the orchestra, by means of electric action. Perhaps the most strikingly novel feature of the entire organ will be the cathedral chimes, suspended in an elevated position above the stage, or on one of the "fly galleries." They will consist of twenty-five pieces of heavy, seamless, drawn-brass tubing of proper length and size. Their tone is mellow and resonant, exceedingly rich in harmonics, and, if anything, superior to that of real bells. The tubes will be struck by hammers actuated by pneumatics, which in turn will be controlled by electric action from the solo organ key-board. The compass of the cathedral chimes will be two complete octaves, from tenor F up, in chromatic scale, which will enable the player to make innumerable changes. A set of carillons, composed of forty-four steel bars, furnishes still another feature of special interest, which in orchestral transcriptions and other brilliant concert pieces will prove particularly pleasing to the ear.

The stops of the different departments are symmetrically grouped, beginning always with those of the lowest pitch, and arranged in such a manner that the reeds all come nearest the keys, thereby being most accessible to the player. The couplers are all placed over the fourth manual, and arranged with equal care in their order. The pedal movements are in accordance with the same system, and the combination pistons are situated over instead of under the manual they are intended to affect, a plan which will doubtless meet with approbation.

There are four Manuals, compass CC to 94, 61 notes; and pedals, compass CCC to F, 30 notes.

An idea of the magnitude of the organ may be gained from the following summary of its contents:—

	Stops.	Pipes.
Great Organ	20	1,611
Swell Organ	23	1,733
Choir Organ (Carillons)	17	1,210
Solo Organ (Chimes)	15	851
Echo Organ	11	842
Stage Organ	4	244
Pedal Organ	19	630
Total Speaking Stops.....	109	
Couplers	10	
Mechanical Accessories.....	13	
Adjustable Combination Pistons	25	
Pedal Movements	20	
Total	177	7,124
Total Bells		69
Total Pipes and Bells		7,193

The seven different departments of the organ—namely, Great, Swell, Choir, Solo, Pedal, Echo, and Stage organs—are all controlled from the key-boards in the orchestra by means of the Roosevelt Patent Electric Action. The key-box, which is a marvel of compactness, will extend downward into the basement beneath; and in this extension the great labyrinth of combination action and electric contacts will be contained. Every particle of this action, however, is easily accessible, and, notwithstanding the magnitude of the organ and its wealth of mechanical resources, the system of construction is a paragon of simplicity and perfection.

A most valuable and ingenious contrivance is the Full Organ pedal, which brings on instantly every speaking stop of the entire organ by simply locking the pedal down. The registers are not disturbed in the least; therefore when the pedal is unhooked the condition of the organ remains precisely as it was before using the pedal, unless the combinations have meanwhile been altered. A startling *sforzando* is thus obtained with the least possible effort, and no derangement of the stops is occasioned. The Pedal Ventil silences any adjustable selection of pedal stops, without, however, throwing in the knobs. By this clever device the player need never be caught with a loud pedal organ on when he needs instantly a soft stop; and in many other ways this pedal will be found exceedingly useful.

The Crescendo and Diminuendo pedals are of a novel character, and furnish complete control over the entire instrument. By a single stroke on the former pedal a gradual crescendo or increase of tone, from the softest stop to the full organ, is obtained, without disturbing the existing arrangement of knobs, the rapidity of the crescendo being regulated by the degree of speed used in pressing down the pedal. A diminuendo or reverse effect is accomplished by using the other pedal. Directly above the uppermost manual will be placed a dial to indicate the exact amount of organ being used.

Particular attention is called to the unusual number of swell-boxes in this organ. Every stop in the entire instrument, excepting the pedal organ and seven great organ foundation stops of 16, 8, and 4 feet pitch, is enclosed. Separate swell-boxes are used for the Great, Swell, Choir, Solo and Echo organs, the shutters of which are controlled by three balanced pedals centrally situated at the back of the pedal keys in such a manner that they can be operated with either foot, or simultaneously with both feet. The middle pedal controls Great and Choir shutters, while that to the right is for Swell organ, and that to the left for Solo and Echo departments. At the extreme right of these balanced pedals will be found an ordinary pedal to close all the boxes, and another to open them all together.

The Roosevelt Patent Windchests, which will be used exclusively in the Auditorium organ, are admitted by experts to be the most perfect yet constructed; and they are not only indorsed by leading authority in England, but have already been adopted by certain organ-builders in this country. These windchests may be briefly described as *tubular pneumatic* in principle and action, affording a separate pallet for each and every pipe.

One long side of the basement under the auditorium floor is to be devoted to the bellows. These bellows, of which there will be two or three large ones for the manual and pedal wind, and a somewhat smaller one for the high pressure solo organ and pneumatic work, will all be worked by belts from one main line shaft, which shaft will be driven by a large electric motor.

An arrangement, called an automatic belt shifter will be used, there being one for each bellows. By this device, the belt connecting the tight and loose pulleys of the bellows shaft to the tight pulley on the main shaft, is shifted and controlled by the rise and fall of the bellows; so that, though the line shaft maintains a uniform speed, the feeders will operate only as demanded by the actual consumption of wind.

The pitch of the instrument is to be what is known as the French Normal Diapason, which is the standard of all the leading orchestras of Europe and America, and which has long been adopted by Mr. Roosevelt.

The cost of the Auditorium organ will not be far from 45,000 dollars, and its completion is stipulated for December 1, 1889.

E. USIGLIO'S COMIC OPERA "LE DONNE CURIOSE."*

SIGNOR EMILIO USIGLIO, the composer of this charming work, may be said to have revived in Italy, during the last few years, comic opera or *melodramma giocoso*, in the best acceptance of the term. *Melodramma giocoso* is a form of comic opera peculiar to Italy, for, while it has nothing in common with *burlesque* even of the best type, such as Sullivan's "Mikado," it is quite distinct from French comic opera—of which Auber's "Fra Diavolo," and, among more recent works, Delibes's "Le Roi l'a dit," are luminous examples—as it is distinct from the German *Singspiel*, from the more advanced and highly polyphonic school to which Goetz's "Taming of the Shrew" belongs, and from serio-comic opera, such as Sullivan's "The Yeomen of the Guard." The nearest approach to it out of Italy is, perhaps, Nicolai's "The Merry Wives of Windsor," and this is probably the reason why this last-mentioned work is the only comic opera of Northern origin which has really taken root in Italy. The finest specimen of Italian *melodramma giocoso* ever written is, of course, Rossini's "Barbiere," and it is indeed necessary to hear it, and, I may add, see it on an Italian stage, performed by a good *ensemble*, in order to appreciate its true *vis comica*, which is almost entirely lost in the traditional and conventional, nay, at times, intolerably heavy, performances of this *chef d'œuvre* out of Italy. After Rossini, comic opera in Italy found distinguished exponents in L. Ricci, who, jointly with his brother, wrote the well-known Opera "Crispino la Comare"; in Petrella, whose most successful effort was "Le Precauzioni"; in Pedrotti, who produced "Tutti in Maschera," and in others, all of whom, in their own way and in their own style, maintained the best traditions of Rossini's school—viz., grace, elegance, and natural *entrain* in action and music alike.

But, as elsewhere, so also in Italy, comic opera had subsequently to yield its place to a perfect invasion of French "opéra bouffe," with all its vulgar and demoralising tendencies, and for some time *melodramma giocoso* disappeared almost entirely from the Italian stage. It was Signor Usiglio who, in his "Educazione di Sorrento," made the first determined, laudable, and highly successful effort to vindicate the claims of legitimate comic opera, and so to recover the lost ground. He was followed by Signor de Giosa, whose "Napoli di Carnevale" was performed some years ago in all the principal cities of Italy; and quite recently Signor Usiglio has taken a further step in the right direction by producing at the Costanzi, the leading theatre in Rome, his latest work, "Le Donne Curiose," which has now also been performed, and under the composer's direction, at the new Politeama of Pisa.

The libretto of "Le Donne Curiose" is adapted from Goldoni's well-known comedy of the same name, the scene being laid in Venice at the time of the Carnival, about the middle of the last century. The dramatic action, spread over three acts, may be briefly stated to consist in this—that a number of jealous Venetian ladies, suspicious of the true character of the Carnival festivities planned by their husbands and lovers at their club called "Amicizia," and indignant at being shut out from that "temple of ease and luxury," lay a plot to enter the club secretly, under cover of night, and to surprise the members at their Carnival banquet. They find a willing tool in Trivella, the club servant, a *factotum* in the style of Figaro. Led by him, and disguised by mask and domino, they suddenly burst into the banquet-hall. The assembled members are at first horrified at seeing their sacred precincts invaded by the other sex, but gallantly admit their defeat at the hands of the fair ladies, who, in their turn, having proved their husbands and lovers true, vow never to be jealous or inquisitive again.

The action, of which the above is a mere outline, is, of course, interspersed with various scenes in which the plot is worked out, and the leading characters are given scope to exhibit their sentiments of love and jealousy. The effect of the whole is heightened by the well known and characteristic surroundings of Venice, and the spirited

manner in which Signor Usiglio has treated his subject is admirably adapted to keep up the interest and excitement. The opera is preceded by an overture in due form, and throughout the opera itself recitative takes the place of spoken dialogue. The airs are light and graceful, and the vocal and instrumental parts are, on the whole, well balanced, the orchestration being full and effective without being heavy. The local colouring, though here and there somewhat too elaborate, is skilful and, in some scenes, decidedly original, especially in the Gondola scene when the masked ladies meet in the Piazza under the windows of the Club and induce Trivella to give up the keys and lead them to the banquet-hall. Signor Usiglio, moreover, infuses his own individuality into the performance, which he conducts with characteristic spirit and vivacity; and for the display of these he could certainly not have chosen a better subject than Goldoni's "Donne Curiose." There are many other plays by the same writer, which, replete with comic incidents and sparkling with wit and humour, as for instance "Il Ventaglio," lend themselves admirably to effective musical treatment; and English as well as Italian composers will find in Goldoni an inexhaustible store of precious material for reviving comic opera in its true and best sense.

OBITUARY.

ALOYS HENNES, whose sudden death on the 8th ult.—caused by a fall from a window at his residence—is reported from Berlin, was a conscientious and able worker in the practical sphere of our art. Born at Aix-la-Chapelle on September 8, 1827, he received a good general education, and eventually, less from inclination than in order to escape the alternative of joining the priesthood, he entered the Prussian postal service as one of its minor officials. Entirely self-taught, he had much to unlearn when, quitting an uncongenial atmosphere at the age of twenty-four, he entered the Cologne Conservatorium, where for two years he diligently pursued his studies under Reinecke, who took a special interest in the young man's progress. Hennes, after various changes of residence, finally established himself as a teacher at Wiesbaden, where he resided for a number of years. In 1863 he published his "Klavier Unterrichtsbrieft," which has run through twenty-five German editions, and has been translated, amongst other languages, into English under the title of "A New Method for the Piano." In 1872 the deceased musician, whose useful career has come to so sudden a termination, took up his abode at Berlin, where of late years he had been a professor at the Scharwenka'sche Conservatorium. He composed several pianoforte pieces and numerous songs. Some interesting details concerning his early career and professional struggles will be found in a small volume entitled "Therese Hennes and her musical education, a biographical sketch, written by her father," which has been translated by Mr. H. Mannheimer.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin University Choral Society gave its last Concert for the season on the evening of the 13th ult., in the Dining Hall of Trinity College, which was filled to its utmost capacity. The first part of the Concert consisted of Dr. Ferdinand Hiller's legendary Cantata "Lurline," a work that suited the Society's choir to perfection; and the performance was, on the whole, the best given by the University Choral Society during the present season. Miss Lucy Ashton Hackett, who undertook the songs of the malignant water fay, acquitted herself to admiration, and Mr. Drummond Hamilton was no less satisfactory in the tenor music of the fisher boy. On this occasion the services of a band were dispensed with, the accompaniments being performed on a pianoforte, American organ, and harp by Drs. Gater and José and Madame Priscilla Frost respectively.

Sir Robert Stewart's enjoyable "Committee" Cantata, for male voices, opened the second part, and discovered a breadth of tone and style in the male voices that was highly creditable to so comparatively small a body. Professor

* "Le Donne Curiose," *Melodramma Giocoso* in three Acts. (E. Sonzogno, Milan.)

Words by ELLIOT STOCK.

FOUR-PART SONG.

Composed by JOSIAH BOOTH.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Moderato con spirito.

SOPRANO. *f* O gai - ly sounds the shepherd's voice, Far up the mountain's rug-ged height, far *f*

ALTO. *f* O gai - ly sounds the shepherd's voice, Far *f*

TENOR. *f* O gai - ly sounds the shepherd's voice, Far up the mountain's rug-ged height, far *f*

BASS. *f* O gai - ly sounds the shepherd's voice, Far *f*

PIANO. *f* *Moderato con spirito.* *p* *f*

♩ - 96.

mf *p* *cres.*

up the mountain's rug-ged height; While wand - ring on, while wand'ring on from crag to

mf *p* *cres.*

up the mountain's rug-ged height; While wand - ring on, while wand'ring on from crag to

p *cres.*

up the mountain's rug-ged height; While wand'ring on from crag to

mf

up the mountain's rug-ged height; While wand - ring on from crag to

dim. *p*

crag, . . On paths and up - lands, on paths and up - lands out of

dim. *p*

crag, . . On paths and up - lands out of sight, on paths and up - lands out of

dim. *p*

crag, . . On paths and up - lands out of sight, on paths and up - lands out of

dim. *p*

crag, On paths and up - lands out of sight, on paths and up - lands out of

dim. *p*

sight. Oh! who . . would live a life of care?
 sight. Oh! who . . would live a life of care?
 sight. Oh! who would live a life of care?
 sight. Oh! who . . would live a life of care? Or dwell in val - leys down be -

While peace dwells on . . the moun - tain side, We'll
 While peace dwells on . . the moun - tain side,
 While peace dwells on . . the moun - tain side, We'll bask . . and
 low, . . down be - low? We'll bask and

sing . . Yer ho, yer ho, yer ho, yer ho, yer
 We'll sing . . yer ho, yer ho, . . yer ho, . . yer
 sing . . Yer ho, . . yer ho, yer ho, . . yer ho, . . yer
 sing Yer ho, yer ho, yer ho,

The musical score is written for voice and piano. It consists of three systems of staves. The first system has four vocal staves and one piano staff. The second system has four vocal staves and one piano staff. The third system has four vocal staves and one piano staff. The lyrics are written below the vocal staves. The piano part is written in the right and left hands of the piano staff. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *dim.*, *p*, *f*, and *mf*.

ho, . . yer ho, yer ho, yer ho, yer ho, . . yer ho!

ho, . . yer ho, yer ho, . . yer ho, . . yer ho, . . yer ho!

ho, yer ho, yer ho, . . yer ho, . . yer ho, yer ho!

yer ho, yer ho, yer ho!

pp

Con spirito.

Here high a - bove the haunts of men, . . Sweet herbs with frag-rance fill the air, sweet

Here high a - bove the haunts of men, . . Sweet

Here high a - bove the haunts of men, Sweet herbs with frag-rance fill the air, sweet

Here high a - bove the haunts of men, Sweet

Con spirito.

f *p* *f*

herbs with fragrance fill the air, . . And flow'rs, se-cure, and flow'rs, se-cure from greedy

herbs with fragrance fill the air, . . And flow'rs, se-cure, and flow'rs, se-cure from greedy

herbs with fragrance fill the air, . . And flow'rs, se-cure from greedy

herbs with fragrance fill the air, And flow'rs, se-cure from gree - - dy

mf *p* *cres.* *mf* *p* *mf* *p*

hands, Deck out them - selves, deck out them-selves in co-lours
 hands, Deck out them-selves in co-lours rare, deck out them-selves in co-lours
 hands, Deck out them-selves in co-lours rare, deck out them-selves in co-lours
 hands, Deck out them - selves . . in co-lours rare, deck out them - selves . . in co-lours

dim. *p* *dim.* *p* *dim.* *p* *dim.* *p*

rare. The dis - tant hum of bu - sy
 rare. The dis - tant hum . . of bu - sy toil . . . Comes
 rare. The dis - tant hum . . of bu - sy
 rare. The dis - tant hum . . of bu - sy

pp *pp* *pp* *pp*

toil Comes float - ing up from far-off vales,
 float - ing up . . from far - off vales,
 toil Comes float - ing up . . from far - off
 from far - off

cres. *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.*

But reach - es not the a - zure, where, With outstretch'd wing, the

But reach - es not the a - zure, where, . . With outstretch'd wing, the

vales, But reach - es not the a - zure, where, With out - stretch'd

vales, reach - es not the a - zure, where, With outstretch'd wing, the

f *cres.* *f* *cres.* *f* *cres.* *f* *cres.* *f* *cres.*

ff *rall. e dim.* *Poco più lento.*

fal - con sails. When ev' - ning spreads o'er all the

fal - con sails. When ev' - ning spreads o'er all the

wing the fal - con sails. When ev' - ning spreads o'er all . . the

fal - - - con sails. . . When ev' - ning spreads o'er all the

ff *rall. e dim.* *p* *Poco più lento.* *p* *Poco più lento.* *p* *Poco più lento.*

poco cres. *p*

land, And sha - dows climb the moun - tain side, . . Day lin - gers

land, And sha - dows climb the moun - tain side, . . Day lin - gers

land, And sha - dows climb the moun - tain side, Day lin - gers

land, And sha - dows climb . . the moun - tain side, Day lin - gers

poco cres. *p* *p*

cres.
 long - er round the height, And tries a - mong our crags . .
cres.
 long - er round the height, And tries a - mong our crags
cres.
 long - er round the height, And tries a - mong our crags
cres.
 long - er round the height, . . And tries a - mong our crags

Tempo lmo.
 . . . to hide. Oh! who . . would live a life of care?
 to hide. Oh! who . . would live a life of care?
 to hide. Oh! who would live a life of care?
 to hide. Oh! who . . would live a life of care? And
Tempo lmo.

mf While we can gai - ly wan - der on, . . while
mf While we can gai - ly wan - der on, while we can
 While we can gai - ly wan - der on, . . while
 toil in val - leys down be - low? While we can gai - ly wan - der on, can
mf

we can gai - ly wan - der on, . . And sing . . all day yer

gai - ly wan - der on, . . And sing . . yer

we can gai - ly wan - der on, And sing . . all day . . yer ho, . . yer

gai - ly wan - der on, And sing . . all day yer ho, yer

ho! and sing . . yer ho, yer ho, yer ho, yer

ho! and sing . . yer ho, yer ho, . . yer

ho! . . and sing . . all day . . yer ho, . . yer ho, . . yer ho, . .

ho! and sing . . all day yer ho, yer ho, yer

ho, yer ho, yer ho, . . yer ho, . . yer ho, yer ho!

ho, yer ho, . . yer ho, yer ho, . . yer ho, . . yer ho!

. . . yer ho, yer ho, . . yer ho, . . yer ho, yer ho!

ho, yer ho, yer ho, . . yer ho, yer ho, . . yer ho!

dim. pp cresc. ff

dim. pp cresc. ff

dim. pp cresc. ff

dim. pp cresc. ff

dim. pp cresc. ff

dim. pp cresc. ff

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

Mahaffy sang the opening recitative, "Nunc discipule adeste," and the incidental solos were effectively rendered by Messrs. R. H. Woods, H. Maxwell, and B. Mullen, jun. The choruses, the "Committee" Madrigal, and the concluding Fugue "Vivat Præpositus," are humorously scholastic, while the libretto of Dr. Waller may be described as scholastically humorous. This little work was evidently much relished both by the audience and by the performers. The Concert concluded with solos by Miss Hackett, Mr. Hamilton, and Madame Frost (harp), and with two part-songs excellently sung by the choir.

The annual pupils' Concert of the Royal Irish Academy of Music took place in the Royal University Concert Hall, on the 6th ult. Most of the performers were ladies, and the organ and pianoforte playing was more noteworthy than the vocal display. Mendelssohn's Capriccio (Op. 22) was creditably played by Miss Florence McClean with the orchestra. Mr. Joseph Robinson conducted.

The Festival of the Dublin Diocesan Choral Association was held in St. Patrick's Cathedral, on the 19th ult. The members of about forty city and suburban choirs assisted, mustering about 900 voices in all. Mr. Charles W. Marchant, Choirmaster of the Association and Organist of the Cathedral, conducted the choir, which sang several hymns, psalms, and anthems in splendid style, and Mr. G. Horan acted as Organist.

On the 6th ult. the last of the series of Vocal and Organ Recitals was given in St. Patrick's Cathedral. The several selections which were given were in every way worthy of attention from the large congregation assembled, and the Recital proved one of the best of the series. The chief attraction was the soprano solo, "Let the bright Seraphim," by Mrs. Alexander Williams, which was deserving of great praise. The trumpet obbligato to this solo was supplied by Mr. J. O'Donnell. The tenor recitative and air "Gracious is the Lord and righteous," and "Turn again, then," from Stevenson's Anthem "I am well pleased," were sung by Mr. D'Alton. The tenor solo, "No shadows yonder," and following chorus and quartet from Gaul's "Holy City" were also interesting, and the solo passages were given by Mr. W. S. North most tastefully. Mr. Marchant's contribution consisted of the following pieces:—*Andante* from Beethoven's Symphony "Hesse"; organ duet, "Fantasia in C," and the Overture to "Athalie."

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

OUR musical season is rapidly drawing to a close, the energy of Concert-givers is as exhausted as the patience of the public. Undaunted by such considerations, Mr. Waddell's choir challenged criticism and invited support on the 5th ult. The selection of Madrigals, which constituted the first part of the programme, received careful and in many cases very successful interpretation. Historical notes by Mr. Kunz were printed on the programme, and helped to interest the audience in such old-world names as De Wert, Orlando di Lasso, Wilbye, and others. Sad shipwreck was made in the second part of the programme alike in the choice and rendering of Macfarren's "Outward Bound." The Queen Street Hall was well filled by an audience who gave much of their applause to Mr. Ives and Mrs. Millar Craig, soloists. Mr. Millar Craig conducted.

At the last ordinary meeting of the Edinburgh Society of Musicians the programme consisted of compositions by members of the Society. A smoothly written "Non Nobis" for male voices by Mr. Montgomery Bell, Associate, was a good beginning, and the first movement of an Organ Sonata by Mr. Collinson, which followed, made a great impression by its clever construction and fresh, manly style. Mr. Otto Schweizer contributed some attractive arrangements of Scottish melodies; and among the other pieces were a "Sailor's Song" by Mr. Lingard (who has just passed the final examination for the degree of Mus. Bac., Trinity College, Toronto), a sacred solo by Mr. John Robertson, and two fine songs by Mr. Walter Hately.

At the annual business meeting of the same Society, the treasurer announced a substantial balance, the Benevolent Scheme was reported to be in an advanced state of prepara-

tion, and the foundation of a library was laid in about thirty standard works of reference. Mr. Otto Schweizer was unanimously re-elected President. The Committee entertains great hopes of providing the Society with a local habitation of its own next session.

Last year's Amateur Bach Club has blossomed into the Edinburgh Bach Society, and bids fair to extend its branches in many directions. At the last meeting of the session, held on the 13th ult. in Dowell's Rooms, George Street, which was fairly attended by the public as well as by the members, no fewer than three Concertos were given: the Triple Pianoforte Concerto in D minor, last played in Edinburgh nearly twenty years ago; the Double Pianoforte Concerto in C major, and the Double Violin Concerto in D minor. The first so charmed the audience that it had to be repeated at the close of the Concert. The performers were Messrs. Collinson, Dace, and Peterson; Misses Cameron and Lichtenstein; and Messrs. Waddell and Colin Mackenzie. A string quintet, led by Mr. Waddell, supplied the accompaniments, and two violoncello solos, beautifully played by Herr Gallrein, made a pleasant variety in the programme. Mr. Franklin Peterson, Hon. Sec., reported that sixty-five ladies and gentlemen, both professional and amateur, had become enrolled as members. The works studied this session include Sonatas, Concertos, Fugues and Suites, Organ compositions, Songs, one Cantata ("Wachet auf"), and the "Matthew Passion."

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE leading Glasgow concert-room is, unfortunately, in the market. At the present moment St. Andrew's Halls are, indeed, at the beck and call of the highest bidder, and speculation is rife as to whether the "General Provider" may not step in and appropriate the elegant pile to his terribly mundane vocation. Hopes are expressed that the Glasgow Corporation will come to the rescue, and so retain for its original purpose one of the finest concert-rooms in the country. Unfortunately, however, a somewhat serious financial consideration blocks the way. The buildings cost, in round figures, £100,000; the shareholders' capital—£70,000—is gone, and the interest on a large mortgage hangs, ghoul-like, on the poor rent-roll. How matters will eventually shape themselves cannot be said at present, but a crumb of comfort is found in the rumours concerning next winter's arrangements, and it may be taken, we understand, that *entrepreneurs* can have the large hall until, at any rate, the end of the coming concert season. The history of the Glasgow concert-rooms possesses no small measure of interest. The imposing edifice in Ingram Street—now in course of demolition for Post Office purposes—dates from 1796, and with its disappearance a landmark in the local annals of the harmonic art will be missed. There the Gentlemen's Subscription Concerts were in full swing during the first two or three decades of the present century, and the gentry journeyed thither in Sedan chairs, borne by stalwart "Hielanmen," to hear a Haydn Symphony. It is recorded that the Philharmonic Society occasionally submitted even a couple of Symphonies in the evening's programme. In the year of grace 1821 Glasgow concert-room facilities were limited for musical festival purposes. Hence the Theatre Royal was engaged for the Festival held in the year just named, at which, by the way, Catalani and John Braham sang. The next Festival took place in the City Hall, in January, 1860. Chorley was there, and it gives many folks satisfaction to remember his high regard for the abilities of Mr. Henry A. Lambeth, who conducted the Festival, saving on the occasion of the production of Mr. Charles E. Horsley's "Gideon." The meeting of 1873 was again held in the City Hall, and by this time the fragrant odours from the vegetable (&c., &c.) mart downstairs afforded many an article-writer abundant scope for a little joke. A well-known London critic, now at his rest, had a lively recollection of the leading Glasgow concert-room of those days, and more especially of the redolence of the air on the evening when Henry Smart's

"Jacob" was first produced. Since 1877 the Choral and Orchestral Concerts, and many other important gatherings, have had their habitation in the Halls now to be knocked down to the highest bidder.

The annual Tannahill Concert at The Glen, near Paisley, which took place on the 8th ult., drew an audience of from 8,000 to 10,000. The weather was, unfortunately, dull; and before the commencement of the Concert rain fell copiously and continued until the close of the entertainment. In favourable circumstances over 20,000 people have before now journeyed to Mr. Fulton's beautiful grounds on the occasion of the Tannahill Concert, and, in its way, no more enjoyable outing can be imagined than a few hours with the People's Poet. The day's programme comprised several of his best known songs, and although Mr. Roy Fraser's Choir has been considerably reduced in strength, the vocalists gave a very intelligent account of themselves. The band of the Queen's Own Cameron Highlanders, from Edinburgh Castle, was in attendance, and contributed greatly to the success of the Concert.

The Paisley Choral Union has arranged to take up Mr. Hamish MacCunn's "The Lay of the Last Minstrel," and in all probability Dr. Bridge's "Callirhoë" will again find place in next season's programme, in response, it should be said, to a general desire for a better knowledge of this engaging work.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

It is difficult to imagine a more troublesome task than the attempt to summarise the musical doings of Oxford in the summer term. So many Concerts have been given, and they have presented so many features of interest, that it is only possible in a reasonable space to note the more salient points of interest, abandoning as hopeless the task of detailed criticism.

Owing, perhaps, to the activity of the University town itself in matters musical, we have had this term comparatively few visits from well-known performers. The chief events of this kind have been a Pianoforte Recital by Miss Margaret Wild on May 27, and two Vocal Recitals, the first on May 30 by Mrs. Hutchinson and Mr. Plunket Greene, the second on the 22nd ult. by Misses Liza Lehmann and Lena Little.

The music at Balliol College during the summer term has of late years been of great merit, and this last term has been of special significance. On May 25 Mr. Farmer's fairy opera "Cinderella" was recited, with Miss José Sherrington in the principal part. On the following day a Pianoforte Concerto and a Haydn Symphony were performed in the College Hall, and on the 21st ult. the Nottingham Philharmonic Society gave a very fine programme, including Bach's "I wrestle and pray."

On the 24th ult. the Oxford Philharmonic Society gave a performance of Dr. Bridge's "Callirhoë," conducted by the composer, in the Sheldonian Theatre. Dr. Bridge, who is well known here, received a very warm welcome, and the bright and charming music of his Cantata made a great impression. The other pieces on the programme were Lloyd's "Song of Balder" and Mozart's familiar Symphony in G minor, which had to be substituted for Beethoven's Pianoforte Concerto in G major at the last moment, owing to an unfortunate accident to the solo pianist.

The College Concerts of the eighth week have been reserved for mention all together, as constituting by far the most important and characteristic exhibition of University music during the year. It is hardly too much to say that the series of College Concerts in this week approach very closely to the rank of a musical festival. There were seven of these performances in the past term. The first two days of this week of Concerts were filled by Balliol, whose performances have been already mentioned. Then on Monday, May 27, came a well-managed Concert at Trinity College, at which Miss Alice Gomes and Mr. Piercy sang. At Exeter College, on the 28th, the Rev. Wellesley Batson's music to "The Faithful Shepherdess" was brought to a hearing, under the composer's direction. Interest was found for the second part of the programme by the introduction of a Minuet and Trio by the Organist of the College, Mr. F. C. Wood. The composer conducted, and the welcome that he received

from orchestra and audience was equally deserved by his personal popularity and by the sterling merits of his composition. The next day, May 29, we were favoured with a performance of Brahms's "Rinaldo" and Lloyd's "Longbeard's Saga," by the Worcester College Musical Society. Mr. Harper Kearton sang the tenor solos, and the performance went well, but the feature of the Concert was undoubtedly the performance of Beethoven's "Kreutzer" Sonata by Miss Clench. This young lady, who is, we are informed, a Canadian by birth, bids fair to take a very prominent place in the ever increasing army of lady violinists. Merton College Concert, on May 30, was marked mainly by a capital performance of Mr. John Francis Barnett's "Building of the Ship," conducted by the composer. The soloists were Madame Catherine Penna, Miss Price, Mr. Holberry Hagyard, and Mr. Sunman. The last-named gentleman took the part at three hours' notice, according to an apology made on his behalf to the audience. The apology was not needed so far as the merits of his singing went, as he gave an excellent rendering of the part, an achievement that can be best estimated by those familiar with the difficulties of the music. Mozart's E flat major (Clarinet) Symphony, and a pleasing chorus by Eaton Fanning, "The Miller's Wooing," were the principal features of the second part. The week was closed by the Concert at Queen's College, on May 31, at which Grieg's "Landkenning" was given for the first time in England, and Mr. Prout's "Damon and Phintias" was produced under the composer's direction. The former work is at once eminently characteristic of the composer and beautiful in itself. It made a marked impression. Mr. Prout's new Cantata was written and composed for this Concert. The author of the libretto, Mr. R. H. U. Bloor, has arranged the old Greek legend in two scenes—in the first, *Phintias* endeavours to stab *Dionysius*, and is allowed to go home for three days, on condition of his friend *Damon* taking his place in prison; in the second, *Damon* is led out to execution, and saved by the arrival of *Phintias*, whereupon *Dionysius* pardons the latter and asks to be admitted into the philosophic brotherhood. To this dramatic story Mr. Prout has wedded most dramatic music. Each of the three solo parts is characterised in a thoroughly individual way, while the choruses are full of variety and charm. The delicate orchestration of *Damon's* air, "O'er lawn and lea," and the closing chorus were, perhaps, the most notable features in the first part. The second part opens with a Funeral March and grows in interest through a chain of choruses and solos, including a very elaborate *scena* for *Phintias*, up to a *Finale* of surpassing charm, "O love, thou breath of heaven." Societies looking out for novelties of interest will do well to turn their attention to "Damon and Phintias." The performance was excellent, the soloists (Messrs. Austin, Broadbent, and Ferguson), band, and chorus all doing their utmost. The quality and tone of the chorus were beyond all praise.

Though nothing else of much interest has taken place during the past year, three other Concerts deserve a word of mention. Jesus College Concert, on the 19th ult., was, as usual, mainly noteworthy for its Welsh music, and Pembroke College, on the 20th ult., gave a performance in the style with which Oxford has been familiar for many years. Keble College placed their Concert on the day that, by immemorial tradition, has been assigned to Pembroke, thus producing a most unfortunate and gratuitous clashing. The singing of Brahms's "Zigeuner Lieder" by two ladies and two members of Magdalen College was the chief feature of the Keble College Concert. A selection from Gluck's "Orpheus" and Rheinberger's "Clarice of Eberstein" appeared in the first part of the programme, but the orchestra proved hardly equal to the demands made on it by the music.

MUSIC IN SHEFFIELD, &c.

(FROM OUR OWN CORRESPONDENT.)

At the consecration of St. Marie's (Roman Catholic) Church on the 1st ult., the musical portions of the services were made specially attractive, and constituted an important feature in the ceremony. The imposing ritual was intensified in interest and dignity by beautiful music rendered by the excellent choir of the church. The Mass performed was

by Nixon in E flat. A continuation of the services was held on Sunday, the 2nd ult., when the music was selected from Haydn's "Imperial," No. 1, and Mozart's No. 1 Masses. Mr. J. H. Kirk was Organist, and Mr. Bernard Walker, Chordmaster.

On the 3rd ult. the Catholic Musical Society performed Mendelssohn's "Athalie" in the Music Hall, Surrey Street. The Duke of Norfolk, and many of the bishops and clergy who had taken part in the services already alluded to, were present, and heard an admirable rendering of the work. The Society has recently made great advances in choir singing. The choruses in "Athalie" were sung with spirit and accuracy, "How long, O Lord," and "Heaven and the earth display" being especially worthy of mention. The band was fairly good, the "War March" obtaining the usual encore. Miss Annie Rutter recited the text with dramatic force and finished elocution. The soloists were Miss Emily Moxon, Miss M. Clarke, and Miss Morton. Mr. Samuel Hadfield conducted.

On the 18th ult. the pupils at the School for the Blind gave a Concert, performing selections from Mendelssohn's "Elijah." The chorus-singing reflected credit on the Conductor, Mr. W. Wood.

Mr. E. H. Lemare, the Organist of the Parish Church, is now giving a series of Sunday evening Organ Recitals, which attract crowded congregations and are much appreciated. The new organ is now in complete working order; and Mr. Lemare's excellent programmes are always varied and interesting. During the month he has played pieces by Bach, Salomé (C minor Sonata), Widor, Guilmant, Dubois, and others.

It has been decided to restore the fine old organ in the Parish Church, Rotherham. The instrument, a rich-toned Snetzler, is in a very dilapidated condition. The tender of Messrs. Abbott and Smith, of Leeds (£912), has been accepted; and the restoration is to be carried on under the advice of Dr. Hopkins. Hydraulic power will be applied to the organ.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THE well-known Cardiff Blue Ribbon Choir gave an Evening Concert in the Wood Street Chapel, Cardiff, on Wednesday, the 5th ult. There has been some disagreement, ending in a split, in this celebrated choir; but, notwithstanding the withdrawal of many members, the performance was very commendable and some excellent singing was heard. The supporters of the choir gathered around them in strong force, resulting in a large and enthusiastic audience. Mr. J. F. Proudman conducted, Miss L. Hooper was at the organ, and Miss Morfydd Williams at the pianoforte, and both these ladies performed solos on their respective instruments. Miss Mabel Ferguson gave a recitation, which was well received.

At St. David's (R.C.) Church, Swansea, on Whit-Sunday, Haydn's 16th Mass was performed, with the addition of an efficient orchestra. The performance, thanks to a careful rehearsal, went better than usual.

On Thursday evening, the 13th ult., the Aberdare Choral Union gave a performance of Mozart's 12th Mass, preceded by a few miscellaneous selections, in the Temperance Hall. Miss Meta Scott was leader of the orchestra, and Mr. Rees Evans conducted. The audience was not so large as could have been wished, most probably owing to the inclement weather.

We have had the usual round of Eisteddfodau at Whitsuntide, the most important perhaps being those at Caerphilly, Cowbridge, and Aberdare; but nothing seems to have been done apparently towards the advancement of musical knowledge. A contemporary says: "It is an undeniable fact that in the industrial centres of South Wales singers do not attend choral rehearsals with any degree of enthusiasm unless there is placed before their eyes the prospect of an existing Eisteddfod contest. That it is for the contest rather than the love of music that Welsh singers are animated is unfortunately too evident. There has been but little improvement in Welsh choral singing for many years."

The Cardiff Musical Society gave their fifth Concert in the Queen Street Public Hall on Tuesday evening, the 18th ult. The programme was mainly made up of unac-

companied glees and madrigals—a branch of vocal music which Welsh choralists have, as a rule, hitherto much neglected. We hope to see the example set by the Cardiff Society speedily followed in other centres of choral singing. The knowledge and taste of the amateurs and their audiences generally would be much improved and increased thereby.

NEITHER the Recital nor the dramatic representation of a Shakespearian play would, in the ordinary way, call for notice in a musical paper, but when Mendelssohn's incidental music to the "Midsummer Night's Dream" is announced for performance these events may call for recognition. Mr. Kirwan gave a Recital of this play in the West Theatre at the Albert Hall, on the 1st ult., but such a mangled version of the music was played (as a pianoforte duet) that it could hardly claim to be of any artistic value to the Reciter, who, on his part, in no way satisfied the requirements of so arduous a task. The version of the text recited was neither judiciously cut nor correctly given, and there was a want of refinement in delivery which specially affected the rendering of the fairy part of the play. On the other hand, the adequate representation of the same comedy given by the Irving Dramatic Club, on May 28 and 30, was distinctly deserving of commendation. A small orchestra, under the able direction of Mr. Battison Haynes, gave so efficient a rendering of this delightful music that the value of its association with the play was fairly demonstrated. The vocal music was excellently rendered by some ladies and boys of Mr. Stedman's choir, the acting was very creditable throughout, and the staging of the play was, in all respects admirable, the whole representation giving evidence of high artistic aim.

The University of Durham, which has hitherto only conferred honorary degrees in music, now intends to confer the Mus. Bac. and Mus. Doc. after examination. As regards the exercises and examinations of candidates, the musical requirements are identical with those of Oxford, and the musical standard will be maintained at the Oxford level. But, with regard to the non-musical side of the examination, the University of Durham takes a forward step; all that it requires of its students in music is that they shall pass an examination in English (Grammar and Composition), Geography, and Arithmetic. The one other point in which the Durham scheme departs from that of Oxford is the matter of expense; whereas, at Oxford, the exercise for the degree of Doctor has to be performed with complete band and chorus, at Durham the performance is either to be dispensed with altogether or to be confined to pianoforte and harmonium. Fees also will be found to be less at Durham than at Oxford. The non-musical examination is entitled the Examination for a Certificate of Proficiency in General Education, and will be held twice a year in Durham, in March and September. Particulars as to this examination (which must be passed before the student can present himself for the First Examination in Music) may be had from the Warden's Secretary, the University, Durham.

Two Summer Concerts were given at the Hampstead Conservatoire of Music by its principal, Mr. Geaussen, on May 29 and the 19th ult. The programme of the first included, Overture, "Fingal's Cave," Mendelssohn; Cowen's Scandinavian Symphony, conducted by the composer; Mendelssohn's Capriccio in B minor (the solo part admirably played by Mr. Geaussen, and Mr. Cowen conducting); and Mendelssohn's "Walpurgis Night," the choruses in which were sung with great spirit by the choir, the solos receiving adequate interpretation by Miss Tombleson, Mr. Iver McKay, and Mr. J. T. Hutchinson. On the second occasion Wingham's Concert Overture in F, Prout's Symphony in the same key (conducted by their respective composers), Schumann's Pianoforte Concerto (the solo part by Miss Louisa Pyne), and the Overture "Oberon" were played. Songs by Miss Mildred Harwood and Part-songs by the Conservatoire Choir completed an interesting programme. An excellent orchestra, led by Mr. Carrodus, gave an admirable rendering of the works above-named. The enterprising spirit displayed by Mr. Geaussen in the conduct of this Institution demands high recognition, and the interest felt by the residents in the locality was evidenced by the crowded audience which attended on each occasion.

MRS. FRANCIS RALPH (better known as Miss Kate Roberts) gave the first of two Concerts of chamber music at 155, New Bond Street, on the 8th ult. Mrs. Ralph (whose late husband will be remembered as an esteemed professor at the Royal Academy) was assisted by Mr. Ellis Roberts (violin), Mr. Channel (viola), and Mr. Charles Ould (violoncello), and an excellent interpretation of Dvorák's Quartet in D was given by these artists; as also of Brahms's Sonata (Op. 38) by Mrs. Ralph and Mr. Ould; and of Grieg's Sonata (Op. 8) by Mrs. Ralph and Mr. Roberts. The pianist also displayed all her former delicacy of touch and facility of execution in Mendelssohn's Sketches. The programme was varied by some Gipsy Songs of Dvorák admirably sung by Mr. Shakespeare, who, being encored, sang another of the same series; and by songs by Miss Mary Willis, whose artistic singing alike in the air from Pacini's "Saffo" and in Macfarren's "Pack clouds away" received hearty recognition from the audience, a repetition of the latter effort being called for. Miss Edith Willis was an able accompanist.

An excellent Concert was given by the Handel Society at the Portman Rooms, on May 29. Since its last public performance the Association has grown considerably and now numbers nearly 200 in the choir and upwards of 100 in the orchestra. The programme was decidedly, though, as it proved, not unduly, ambitious. Bach's Magnificat is a work not to be lightly taken in hand; but it was very creditably rendered, particularly by the chorus. The band was heard to greater advantage in Mozart's Symphony in D (No. 35 of Breitkopf and Härtel's edition), of which a spirited performance was given. An interesting part was Handel's music to Smollett's drama "Alceste," which was never performed. The composer used up much of his portion of the work in his "Choice of Hercules," but it has probably never been presented in its original form until the present occasion. Though certainly not unworthy of the great composer it is not remarkable either for the airs or the choruses. The latter are extremely simple in structure. The Concert, which was on the whole a great success, was conducted with much ability by Mr. F. A. W. Docker.

A VERY interesting Organ and Violin Recital was given at St. George's Church, Campden Hill, on the 17th ult. The organist was Mr. G. F. Huntley (Organist of the Church), the violinist being Mr. H. W. Hunt (Organist of St. Jude's, South Kensington). The performance was in every respect excellent, and the combination of instruments very effective, the violin blending especially well with the diapasons. The programme included the following: Thema mit Veränderungen, Abendlied, and Overture (Rheinberger), Adagio in D, Op. 51 (Merkel), Prelude and Fugue in E (Stanford), Rhapsodie and Fantaisie (Saint-Saëns). Some of these pieces are comparative novelties in this country, and their undoubted merits entitle them to the consideration of English musicians. Madame C. Blackwell sang with great taste "The Lord is my Shepherd" ("Rose of Sharon"), Mackenzie, and "O Zion, how bright" ("Fall of Babylon"), Spohr. Owing to the interest excited by the performance, it has been decided to give a second Recital of a similar character on Monday, the 8th inst.

MR. J. M. CAPEL gave a Musical Matinée, on the 24th ult., at Steinway Hall, when he was supported by Miss Ethel K. Capel, Miss Grace Woodward (who in a song by Allitsen was admirably seconded by Miss Kate Chaplin's playing of the violin obligato part), Miss Rosina Brandram; Messrs. Avon Saxon, Lawrence Kellie, and others. The programme embraced a number of songs by the Concert-giver, which were deservedly well received; more especially that entitled "The Soldier Dolly," rendered with much tragic-comic pathos by Miss Brandram (encored), and an as yet unpublished one, "Won't you?" whereof Mr. Capel himself gave a refined interpretation. One of the features of the afternoon was also undoubtedly the exquisite *ensemble* singing of the Lotus Glee Club, who had to supplement the two four-part songs set down for them by a third; the musical portion of the programme was agreeably diversified by recitations, chiefly of the humorous order, wherein Miss Kingston, Messrs. Lewis Waller, E. J. Odell, and others took part.

THE London Gregorian Choral Association celebrated its 17th Annual Festival in St. Paul's Cathedral on Thurs-

day the 6th ult., fully a thousand members taking part in the service. The processional hymn was "To Zion, stately pile," in which, as in other parts of the service, brass and reed instruments were used with admirable effect in supporting the voices and helping to ensure, if not absolutely ensuring, precision in the rendering of the music. The Psalms were chanted to the 7th and 8th Tones, the Magnificat to the 8th, and the Nunc dimittis to the 2nd Tone from the Salisbury Manual, 1554. Contrasted with this antique music was Stainer's fine anthem "They that love the Lord." Other hymns were sung, fine effects being gained by the alternations of men's and boys' voices, and of broad unison and full harmony. From the point of view of musical efficiency the festival was by common consent the best yet given. Dr. Warwick Jordan presided in a very able manner at the organ.

MR. H. KILLICK MORLEY (a member of a well-known musical family and a professional pupil of the late Mr. George Cooper), Organist of the Parish Church of St. Alphege, Greenwich, has resigned his appointment after holding it for thirty-one years. The series of Concerts which he carried on for eighteen years, entirely at his own expense and risk, were perhaps the best of their class ever given in the suburbs. Madame Clara Novello, Madame Viardot-Garcia, Madame Minnie Hauk, Madame Arabella Goddard, Mr. F. Lablache, Dr. Hans von Bülow, Sir Charles Hallé, Messrs. Sims Reeves, Maas, Lloyd, and Santley, Joachim and Molique, with other artists, have appeared at his Concerts. In other ways Mr. Morley has benefited musical art in the district. His personal qualities and musical attainments will cause the news of his resignation to be received with regret by a large circle of friends.

THE new "first part" in German Reed's entertainment at St. George's Hall—buffaree or buffareta, as it is called—was produced on the 24th ult. with a large amount of success. It is called "Tuppins and Co." and the chief humour of the story turns upon the baseless jealousy of *Tuppins* (Mr. Alfred Reed). His wife (Miss Fanny Holland) is an ex-lady's maid, with a lingering love for "le bong tong." These artists have rarely appeared to greater advantage. There are other cleverly drawn characters in the piece, such as a dainty little hoyden (Miss Tully), an Irishman (Mr. Walter Browne), and a Tenor singer (Mr. Duncan Young), all represented most efficiently. The book, by Mr. Malcolm Watson, is well written, and the music, bright and melodious, is by Mr. Edward Solomon. Mr. Corney Grain's latest sketch, "My Aunt's in Town," completed a capital evening's entertainment.

THE fifteenth Session of the Musical Association was brought to a close on the 3rd ult. with a paper by Mr. D. J. Blaikley on "The Action of Musical Reeds," which was illustrated by several experiments. In the course of his lecture Mr. Blaikley explained the manner in which the air pressure affected the reed, it being necessary that there should be an application of force of the character of a series of pushes or pulls upon it, so timed with reference to its oscillations as to replace the energy dissipated by its own friction, &c. He also dealt with metal reeds having resonating tubes of fixed dimensions, and spoke of the influences which the reed and its associated tube exerted one upon the other. The paper was followed by an interesting discussion and a cordial vote of thanks was accorded to Mr. Blaikley.

MISS JEANNE DOUSTE gave, on May 30, a Pianoforte Recital, the programme of which consisted exclusively of works by Chopin. We could find no fault with the selection, except that it included the Mazurka in F sharp major, which, as Mr. Ernst Pauer clearly demonstrated some twelve years ago, was never written by Chopin at all, but by Karl Mayer. The Mazurka is, it is true, included in the Klindworth edition of Chopin's works, but it appears with a note frankly stating its authenticity to be doubtful. As a matter of fact, the publisher, Gotthard, was deceived by a Polish Countess, who came to him in distress, and sold him the manuscript as the autograph of "her illustrious compatriot," whereas it was undeniably Mayer's composition, and copied out after his death in imitation of Chopin's handwriting.

THE huge organ just completed by Messrs. Hill and Son for the Town Hall, Sydney, has been exhibited before its departure for its destination. At the Recitals given by Mr. W. T. Best and Mr. W. S. Hoyte the resources of its five manuals and 126 speaking stops were shown. The most remarkable feature of the instrument, however, is its 64-ft. stop, a striking reed of true length on the pedal organ. The lowest note of this stop, expressed in organ-builders' language as "CCCCC," is two octaves below the lowest C on the pianoforte, and as it gives only eight vibrations in a second it cannot be perceived as a note at all. Its effect lies wholly in the extraordinary richness and power of its upper harmonics, by which it reinforces notes given by the higher pipes.

THE Academy for the Higher Development of Pianoforte Playing stands deservedly prominent among the teaching institutions of the metropolis, and the display of talent furnished by a number of the students at the Marlborough Rooms, on the 15th ult., was characterised by great merit and still greater promise. Without entering fully into details we may state that the best work of the afternoon was done by Miss Constance de Paris, Miss Crisp, and Mr. Sydney Blakiston. The first-named young lady gave a remarkably neat and intelligent rendering of Raff's "Ode to Spring"; while the gentleman evinced qualities of a high order in Beringer's Andante and Presto. The playing of these and the other students who appeared won cordial approbation from a large and discriminating audience.

MISS VICTORIA DE BUNSEN's annual morning Concert took place on the 3rd ult., at the residence of Sir Morell and Lady Mackenzie, 19, Harley Street, a large and fashionable assemblage being present. Miss de Bunsen was heard to advantage in "Ah! quel giorno," which she sang admirably, and she also took part with Madame Valda, Mr. William Nicholl, and Mr. Ragnar Grevillius in the quartet from "Rigoletto." The other vocalists who appeared were Miss Marie Tietjens, Miss Carlotta Elliot, Mr. Isidore de Lara, and Mr. Ernest Birch. Miss Agnes Zimmermann and Mr. Papini played solos, and were heard together in the Variations from the "Kreutzer" Sonata. Between the parts Mrs. Bernard Beere recited. Mr. Ducci accompanied.

THE scheme of Mr. J. H. Bonawitz's historical Organ, Harpsichord, and Pianoforte Recital, given at Princes' Hall on the 8th ult., contained no fewer than forty-five pieces, numbered and placed in chronological order, from the organ "Benedicite" of Conrad Paumann (1410-1473) down to Liszt's pianoforte transcription of the "Tannhäuser" March. Detailed notice of such a selection would manifestly be out of the question. Enough that we have in our midst few musicians so capable as Mr. Bonawitz of doing justice to so varied and comprehensive a programme. His performances on each of the three keyboards were marked by rare facility, clearness, and intelligence, and all were followed with appreciative interest by a numerous audience.

A CAPITAL Chamber Concert was given by Mr. E. H. Thorne at the Princes' Hall, on the 15th ult. The most important works in the programme were Bach's Concerto in D minor for two violins, and Schumann's Quintet in E flat (Op. 44), in which the Concert-giver had the assistance of Mr. Guerini, an able violinist, Mr. J. Pitts, Mr. Grossheim, and Mr. Peruzzi. An interesting part was Dr. Hubert Parry's Partita in D minor, for violin and pianoforte, in which the composer has managed to infuse not a little of the style of Bach and his contemporaries. Mention may also be made of Mr. Algernon Ashton's clever, if somewhat laboured, Irish dances for pianoforte duet, which were excellently played by Mr. Thorne and Mr. Herbert Thorne.

THE Annual Concert of Mr. W. G. Cusins, at St. James's Hall, on the 20th ult., attracted a large and fashionable audience. Though the programme was miscellaneous it was thoroughly good of its kind. The instrumental portion included Mendelssohn's Trio in D minor, in which Mr. Cusins had the invaluable assistance of Miss Teresina Tua and Mr. Piatti; his own pianoforte solos, and the pieces for viola d'amore by Milandre, played with

much taste by Mr. Van Waefelghem. The vocal pieces contributed by Madame Valda, Madame Patey, and Mr. Barrington Foote were, for the most part, worthy of their surroundings, and not the least attractive feature of the Concert were the humorous recitations of Mrs. Kendal.

THE Westminster Orchestral Society brought its excellent series of Concerts of works by living English composers to an end on Wednesday, May 29. Mr. Hamish MacCunn's very graphic Ballad "The Ship o' the Fiend," Mr. Goring Thomas's graceful Airs de Ballet, Mr. Cowen's "Welsh" Symphony, and Miss Dora Bright's clever Pianoforte Concerto, played by the composer, were the principal features of the Concert. By focussing, as it were, the talent and genius of our native musicians, the Westminster Orchestral Society and its Conductor, Mr. C. S. Macpherson, have rendered a good service to art, and have demonstrated that British born composers need fear no comparison with those of any other country at the present day.

AN interesting programme was presented by Mr. Charles Gardner at his annual *Matinée musicale*, given on the 15th ult., at Willis's rooms. Mr. Gardner's solos included compositions by Dvořák, Raff, Edward Bache, and himself, which he executed in refined and finished style. He also joined Messrs. Ludwig and Whitehouse in Sterndale Bennett's delightful chamber Trio in A major, which received an irreproachable rendering at the hands of these artists. Two or three of Mr. Gardner's pupils took part in the Concert, the vocal portion of which was sustained by Miss Louise Phillips, Miss Louise Collier, and Mr. W. H. Brereton. Mr. F. Berger accompanied.

MISS JANOTHA'S Recital on May 28 derived variety and attractiveness from the co-operation of Madame Néruda, who was associated with the gifted Danish pianist in a fine performance of the "Kreutzer" Sonata. Miss Janotha was heard at her best in Schumann's "Carnival" and in Beethoven's "Moonlight" Sonata, investing both works with rare artistic feeling and refinement. She also played in charming fashion a group of nine short pieces from her own pen, entitled "Mountain Scenes." Needless to add that all these things were listened to with pleasure and warmly applauded. Madame Antoinette Sterling was the vocalist.

DR. MACKENZIE'S charming Cantata "The Bride" was the principal feature of the Concert given at the Portman Rooms, on the 3rd ult., by the Beresford Hope Primrose League Choir and Orchestra. The work was fairly given, though with a little more preparation it might have gone better still. The solos were sung by Miss Esmée Woodford and Mr. Iver McKay, Mr. Henry A. Hughes conducting. Lady Randolph Churchill accompanied Mr. Johannes Wolff in a couple of violin solos, and some favourite vocal and instrumental *morceaux* and part-songs made up the rest of the programme.

THE clever young Italian violinist, Miss Teresina Tua, has returned to London greatly improved, as was strikingly evinced at her Concert in the Princes' Hall on the 6th ult. She was formerly a promising child; she is now an artist, as was proved by her playing in Brahms's Sonata in A, for pianoforte and violin (Op. 100), and Mendelssohn's Concerto—the latter not a wise selection for a Chamber Concert. Miss Tua's style is spirited, as becomes an Italian performer, and her execution is very brilliant.

MISS LUCIE JOHNSTONE and Miss Alice Mary Smith gave a Concert at Steinway Hall on the 12th ult. The *beneficiaires* are to be congratulated on the excellence of their several efforts. They were ably assisted in the performance of an interesting programme by Miss Annie Marriott, Mr. Percy Palmer, Mr. Brereton, Mr. John Thomas, and Miss Margaret Jenkins. A ladies' choir, under the conductorship of Miss Bessie Cox, rendered very efficient service. Mr. Albert Visetti and Miss Bessie Cox conducted the Concert, Mr. E. François Choveaux acting as accompanist.

A VERY fine performance of "Elijah" was given in Westminster Abbey, on Ascension Day (May 30), the choir and orchestra numbering 400 executants. The choir consisted of the special Abbey choir and the Finsbury

Choral Association. Miss Whitacre, Miss Berry (of the Royal College of Music), Messrs. Harper Kearton, Hilton, Bell, and Ackerman were the principal vocalists and Dr. Bridge was the Conductor. There was a large attendance, but the collection for the Westminster Hospital was not so liberal as could be desired.

MR. HAYDN GROVER gave a Glee and Ballad Concert in the Surrey Masonic Hall, Camberwell New Road, on Tuesday, the 4th ult., assisted by Miss F. Barsdorf, Miss E. Stuart, Mr. Herbert Sims Reeves, Mr. Henry Parkin, Mr. Alfred Grieve, and Mr. Frank Swinford. Several of Mr. Grover's compositions were included in the programme, and were very favourably received by the audience. Mr. Charles Dickens gave two readings from his father's works; Mr. F. Belchamber accompanied most of the vocalists and played a pianoforte solo.

ON the 2nd and 16th ult., after the evening service, at St. Luke's, Chelsea, the second and third parts of "The Redemption" were performed, with full orchestral accompaniments. The various solos, &c., were most ably sung by Miss Kate Norman, Miss Pattie Michie, Miss Edith Turner, Miss Annie Reader, Mr. Lawrence Freyer, and Mr. Musgrove Tufnail. The band was led by Mr. Dean Grimson, and the whole was under the direction of Mr. Everard Hulton, Organist and Choirmaster of St. Luke's.

AT St. Mary Abchurch, on the 3rd ult., Mr. Albert Bishop concluded the second series of his interesting Recitals, entitled "Six hours with the Organ Compositions of J. S. Bach." In the two series together the whole of the great master's organ works were given, and their construction was explained by carefully annotated programmes supplied at each Recital. Mr. Bishop's performance was appreciated by a large and critical audience.

ON Whit Sunday, at St. Etheldreda's Roman Catholic Church, Ely Place, the choir sang Haydn's Imperial Mass accompanied by full orchestra, led by Mr. Reginald Creek. The vocal solos were taken by Master J. Moran, Mr. W. Dutton, Mr. B. Cunningham, and Mr. Conrad Formes, the latter gentleman also singing Neukomn's "Veni Sancte Spiritus." Mr. Henry Lewis conducted and Mr. B. B. Barrett presided at the organ.

THE Members of the Grosvenor Choral Society gave their 208th Monthly Concert at the Grosvenor Hall, on the 21st ult., when a miscellaneous selection of songs and part-songs was given. The soloists were Mesdames Etheridge, Kelly, and Hacker, and Messrs. Harry Ward, Horace Reynolds, and Etherington Smith. Mr. F. R. Kinke gave two pianoforte solos and also accompanied during the evening. Mr. David Woodhouse conducted.

AT Princes' Hall, on the 1st ult., a numerous and fashionable audience attended Signor Denza's annual evening Concert, the programme of which was of the customary miscellaneous order. Signor Denza accompanied a number of compositions from his own pen, and altogether the Concert (supported, with one or two exceptions, wholly by foreign artists) was extremely successful.

MR. LAWRENCE KELLIE's second and third Recitals, on May 28 and the 11th ult., were both largely attended. In each instance he brought forward songs of his own, which met, for self-evident reasons, with the largest share of acceptance. Mr. Kellie was assisted by well-known vocal and instrumental artists.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Hear my prayer," "Judge me, O God," and "Stabat Mater," on Wednesday, the 12th ult., at St. Mary's Church, Hoxton. The solo parts were taken by Miss Ada Loaring, Mrs. L'Estrange, Mr. John Probert, and Mr. Albert Orme.

ON Saturday, the 15th ult., Mr. Fountain Meen gave a Recital on the new organ (built by Mr. Eustace Ingram, of Holloway) in the Wesleyan Chapel, Finchley, assisted by Miss Julia Glover and Mr. Harris as vocalists. The programme included pieces by Mendelssohn, Rea, Silas, Spohr, and Smart.

GOUNOD's "Redemption" (parts 2 and 3) was included in the Service on the evenings of Ascension Day and the following Thursday, the 6th ult., at St. Marylebone Church. The music was excellently rendered by the choir under the direction of Mr. Hodge, the Organist of the Church, his brother presiding at the organ.

AN influential Committee has been formed with the view of placing St. Michael's College, founded by the late Sir Frederick Ouseley, at Tenbury, on a permanent basis. The members of the Committee comprise many distinguished personages in the Church, the State, and Music.

THE Maas Memorial Prize was this year awarded to Mr. Frank Lawrence O'Hare, a pupil of the Midland Institute Branch of the School of Music in Birmingham. The adjudicators were Mr. W. C. Stockley, Dr. C. S. Heap, and Dr. R. Winn.

MISS NOEMI LORENZI, a singer possessing a pleasing and well-cultivated soprano voice, gave an evening Concert in the Banqueting Room, St. James's Hall, on the 12th ult., assisted by several excellent artists.

REVIEWS.

Dictionary of Music and Musicians. By Sir G. Grove. Appendix. Edited by J. A. Fuller-Maitland. [Macmillan and Co.]

AFTER an interval, by no means excessive in length, it we take into account the exhaustive nature of the additions and corrections which have had to be made, the Appendix to Sir George Grove's Dictionary has been published, and extends to some 300 pages of carefully edited and valuable matter. The nature of some of the articles is not calculated to attract the reader, being in many cases a mere list of minute corrections and additions. But if not attractive to the general reader, these purely corrective or supplementary articles are of real value to the student, and they have been carried out with an elaborateness which speaks eloquently for the patience and scholarly precision of the editor. As specimens of this careful attention to accuracy of detail, we would refer our readers to the additional entries and corrections under the headings "Pianoforte Music" and "Pianoforte Playing." Apart from corrections and tail-pieces necessary to bring one's information up to date, there are also a considerable number of new and important articles. Mr. Adolphe Jullien, the eminent critic, has contributed a whole series of admirable biographies of the most prominent leaders of the modern French school, such as Franck, Chabrier, Godard, D'Indy, and Miss Holmès. His notice of Benoît will be read with additional interest since the performance of that composer's "Lucifer" in the Albert Hall. Mr. Jullien's strictures are crushing, but they are in our opinion only too well deserved. What can be more to the point than the following paragraph?—"Upon poems of little clearness or variety the composer has built up scores which are certainly heavy, solid, and massive enough, but which are wanting in charm and grace. Benoît's musical ideas have no originality; he gets all his effects by great instrumental and choral masses, and is therefore obliged to write very simply in order to prevent inextricable confusion. Whatever plan he adopts he prolongs indefinitely: he repeats his words and the meagre phrases which form his melodies to satiety. By his regular rhythms and solid harmonies, generally productive of heaviness, his music has here and there something in common with the choruses of Gluck and Rameau, but these passages are unfortunately rare. His style is derived sometimes from Gounod, sometimes from Schumann, and yet he firmly believes himself to be following the traditions of the Flemish school. When Benoît does not chance upon any reminiscences of this kind, he exhausts himself in interminable repetitions, which never reach the interesting development we should expect from a musician of his calibre." Mr. Jullien's impartiality is exhibited by the equal severity with which he comments on the later work of his compatriot Massenet. The additions under the head of Beethoven comprise a most exhaustive catalogue of his printed works compiled from Nottebohm's Catalogue, the Letters, the works themselves,

and other sources, and they are conveniently arranged so as to give the *opus* number, where it exists, a general description of the work, the date of composition, the name of the original publisher, and the dedication. Dr. Parry's article on "Dance Rhythm" is interesting so far as it goes, but is tantalizingly short. The most entertaining of all the biographical sketches is that of Boito, from the pen of Mr. Mazzucato, which contains an exceedingly picturesque account of the original production of "Mefistofele." Mr. W. Barclay Squire has written a fresh account of Byrd, characterised throughout by that minuteness of research and extensive familiarity with the bibliography of musical literature for which his work is so highly valued. The same remarks apply to his supplementary article on "Musical Libraries." Mr. Paul David's paper on Ole Bull is written throughout in a spirit of genial and appreciative criticism, while the Editor's account of Dvorák is at once sympathetic and judicious. Very good work again has been done by Miss Middleton in her notice of Kjerulf and her elaborate and interesting additions to the late Dr. Hueffer's life of Liszt. Amongst numerous miscellaneous articles of value we may perhaps specify those on "Humorous Music," by Mr. F. C. Corder; on "Negro music in the States," by Mr. Jenks; that on "Psalter," by Mr. Woolbridge; on "Part-books" and "Part-writing," by Mr. Rockstro, and all those by Mr. A. J. Hipkins. We are delighted to see that in the last-named gentleman's additional article on "Trumpet," he pays a well-merited tribute to the artistic devotion of Mr. Morrow, of whose splendid Bach trumpet he gives a full account. In fine, Sir George Grove is to be congratulated on having secured for the Appendix to his great work the services of so thoroughly competent and painstaking an editor as Mr. Fuller-Maitland. We are glad to learn that the Index to the whole four volumes, which has been prepared by Mrs. Wodehouse, will be shortly published in a separate volume.

The Organist's Quarterly Journal. Edited by Dr. Spark. Part 82. [Novello, Ewer and Co.]

THIS section of Dr. Spark's useful publication only contains two pieces, an elaborate *Fantasia* by E. Silas and a *Prelude and Fugue* by G. B. Polleri. The former is remarkable for the fact that the composer dispenses with clefs, and only gives the key signature at the top of every page. Signor Polleri is an organist at Genoa, and his *Prelude and Fugue* gained the first prize in a competition in Florence two years ago. As a contrapuntal exercise it is very unpretentious, the resources of fugue being utilised to an extremely limited extent. As abstract music, however, it is effective and by no means difficult.

Album Lyrique (Op. 48). Violon et Piano-forte. By Walter Brooks. [Augener and Co.]

THE Album consists of four pieces—namely, "Chanson de Bowe," "Danse des Paysans," "Marche des Chasseurs," and a *Canzonetta*, all very pretty and melodious, and none very difficult. There is a sense of originality in the treatment, even if the forms of the melody and the rhythms fall familiarly on the ear. The pieces are not likely to be any the less welcome to those who desire to add to their stores of music some pleasant and effective compositions.

Psalms and Hymns. For Men's Voices. Arranged by Sir Herbert Oakeley. [Novello, Ewer and Co.]

THIS collection of familiar hymns and tunes is intended for the use of University students, the army, navy, and male choirs. The Editor has made the necessary alterations and transpositions of the parts with musicianlike taste, and has in most cases arranged the harmonies in three parts. An accompaniment is added, which also forms a setting for mixed voices. The book cannot fail to be of great service to those for whom it is intended.

Three-Part Songs. Composed by F. J. Simpson. [Novello, Ewer and Co.]

THERE are eight of these three-part songs in this collection, set to words by Shelley, Hood, and Shakespeare, all written with a large amount of musical feeling and in sympathy with the character of the words. They are all

intended for two tenors and a bass, with the exception of the round "To-morrow," which is for equal voices; but they may be sung by two sopranos and a contralto or bass, so that they offer the means of obtaining a fair amount of variety, which may bring a corresponding measure of charm.

Rondino (in G) for the Piano-forte. Composed by C. A. Macirone. [Alfred Hays.]

A CHARMINGLY fresh and melodious *Rondino* by so accomplished a writer as Miss Macirone should attract the attention of all thoughtful teachers, even in the present over-productive age; and we are glad, therefore, to see that artists who desire not to rank themselves amongst the disciples of what may perhaps be termed the "higher development" school of composition do not remain quite silent. A modest flower which we pluck by the wayside often contains the germ of some of our rarest exotics; and to those who know and admire Beethoven's little *Rondo* in the same key as that chosen by Miss Macirone, we cordially commend the piece before us, both for practice and study.

FOREIGN NOTES.

THE new English Church of St. George, in the Rue des Bassins, at Paris, was on Whit-Sunday attended by their Royal Highnesses the Prince and Princess of Wales, with their family and suite. The service commenced with a Processional Hymn and was fully choral, the *Te Deum* being Steggall in A, the Jubilate, Morgan in D, and the Anthem Attwood's "Come, Holy Ghost," the solos of which were admirably rendered by Masters Keall, French, and De La Londe. Compositions by the Chaplain (the Rev. George Washington, M.A., who intoned part of the service and preached a short but eloquent discourse) were sung. The choir, now numbering twenty boys and eight gentlemen in cassocks and surplices, is supplemented by a ladies' choir.

"The Messiah," rarely performed in Paris, was given on the 10th ult., at the Trocadéro, for the benefit of the Société Philanthropique, under the direction of Signor Vianesi, and realised the sum of 45,000 francs. The last preceding Paris performance of the work was in January, 1875, under the auspices of M. Lamoureux, when Madame Patey sang the contralto solos, the French translation being that of M. Wilder. An interesting and sympathetic article on the *chef d'œuvre* of the Saxon master will be found in *L'Art Musical*, of the 15th ult.

An early opera, "La jeunesse d'Henri V.," by the composer of "Zampa" and "Le Pré aux Clercs," has recently been published in score, at the instance of the present representatives of the Hérold family. The work was performed at Naples in 1815, with some success, but was then laid aside and forgotten.

The favourite instrument of the late M. Alard, a splendid Guarnerius violin of considerable value, has been presented to the Museum of the Paris Conservatoire by the family of the deceased violinist.

The Paris Château d'Eau Theatre was opened last month, under new management, with the performance of Verdi's long-forgotten opera, "La Battaglia di Legnano," first produced at Rome in 1849, and certainly not one upon which the composer's fame is founded.

An interesting private performance of Gluck's "Orpheus" recently took place at the Kroll'sche Theater, of Berlin, when the solo parts were rendered by three gifted pupils of Professor Julius Hey, chorus and orchestra being those of the Berlin Opera, and the *mise-en-scène* being the work of the veteran Herr Fricke, of Dessau. Professor Hey, who not long since established an academy for dramatic singing at the German capital, aims at a realisation of the scheme originally proposed by Richard Wagner in connection with the Bayreuth undertaking, his pupils undergoing a severe training in the different styles of dramatic vocalisation as adapted to the masterpieces of the art. In this direction he appears to have already achieved some considerable success, the present performance being described as thoroughly artistic, far removed from a mere exhibition of a few clever pupils, and the progress of the new institution will be

followed with considerable interest by amateurs. Professor Klindworth conducted the performance.

On the 24th ult. the rehearsals for the forthcoming Festspiele at Bayreuth commenced. There are to be no less than thirty-one rehearsals for "Tristan und Isolde," seventeen for "Parsifal," and twenty-one for "Die Meistersinger."

The following notice has been forwarded to us for publication from Leipzig:—"The highly interesting manuscript of Richard Wagner's celebrated paper 'Ueber das Dirigiren' (first published, in November, 1869, by the *Neue Zeitschrift für Musik*), has recently been discovered by the present editor of that journal, Dr. Paul Simon, hidden away amongst a number of other manuscript matter. This precious relic is now being worthily preserved at the office of Messrs. C. F. Kahnt Nachfolger, the publishers of the *Neue Zeitschrift*, where it may be inspected by any one taking an interest in the matter."

A grand Liszt Concert was given on the 5th ult. by the Leipzig Liszt Society, under the conductorship of Capellmeister Nikisch. The programme included the Symphonies "Tasso" and "Faust," the E flat major Concerto and 12th Rhapsody (Herr Stavenhagen presiding at the pianoforte), and some songs. The performance is described as having been masterly throughout.

Spontini's stately and picturesque opera, "Fernando Cortez," was revived on the 28th ult. at the Berlin Opera, in connection with the Court festivities in celebration of the wedding of Prince Friedrich Leopold of Prussia.

During the operatic year at the Imperial Opera of Vienna, extending from August 1, 1888, to the 15th ult., there have been 258 performances of opera, comprising 64 different works by 32 composers. Amongst the latter, Richard Wagner takes the lead with 39 performances of his operas, and is closely followed by Verdi, whose works ("Otello," "Trovatore," "Aida," and "Un Ballo in Maschera") scored 33 performances, "Otello" having been produced no less than 20 times. It is, moreover, interesting to note that, out of the total number, 59 performances were devoted to works of French and 45 to those of Italian origin.

A music Festival on a large scale, and with an attractive programme, is to be held in September next, at Hamburg, under the direction of Dr. Hans von Bülow.

The King of Italy has conferred decorations upon several German musical conductors, notably upon Herr Sucher, of the Berlin Opera, and Herr Zöllner, of the Cologne Männer-Gesangverein.

Some thirty members of the University Choral Society of Lund (Sweden), under their Director, M. Emil Norrmann, are just now engaged upon a concert tour in Germany and Austria-Hungary. Similar undertakings on the part of Scandinavian musical societies are decidedly on the increase, and apparently meet with the encouragement they deserve.

A correspondent writes to us from Christiania:—"The young violinist, Gabriele Wietrowetz, who some time ago gave a most successful Concert at the Royal Opera House of Stockholm, has since extended her artistic tour to the principal towns of both Sweden and Norway, her eminent talents meeting everywhere with a most enthusiastic recognition, while the press organs are unanimous in assigning to the young artist a place in the foremost rank of modern executants of her instrument."

An opera entitled "The Castle of Kronberg," whereof King Oscar of Sweden is the author of both the music and the words, is now in course of preparation at several German operatic theatres.

Severin Eisenberger is the name of the most recently discovered youthful phenomenon in the domain of pianoforte playing—an eight year-old native of Cracow, to whom Beethoven, Liszt, and Chopin are "mere child's play." The promising lad is to be sent to the Vienna Conservatorium (at the expense of his fellow-citizens) for higher development—if such be, indeed, possible.

Another artistic jubilee—viz., the fiftieth anniversary of the first appearance in public of Anton Rubinstein, is to be celebrated at St. Petersburg in November next. A committee, consisting of members of the Russian aristocracy and the most prominent artists, has been formed for the purpose of rendering due homage to the great pianist-composer on this occasion. The principal ceremony in

connection with the celebration is to take place on November 18, the fifty-ninth anniversary of the Russian master's birth.

M. Lapissida, the former director of the Théâtre de la Monnaie, of Brussels, will, it is announced, open a rival operatic institution in the Belgian capital during the coming winter.

A new Symphony, entitled "Prometheus," by Otto Dorn, was recently performed at Hamburg, and was much admired.

The valuable library of the late Cavaliere Carlo Morbio, of Milan, was announced to be placed under the hammer by Messrs. List and Francke, of Leipzig, on the 24th ult. It includes, in its musical department, a number of highly interesting early manuscripts, including a volume in quarto, "Consecratio virginis Sanctimonialis," dated 1411, formerly belonging to the Cosma and Damianus monastery of Brescia.

Rumour is again busy concerning the new opera "Romeo and Juliet," upon which Verdi is said to be just now engaged, and the first act of which is reported to have been recently completed by the veteran Maestro.

The municipal government of Genoa has, according to the Vienna *Neue Freie Presse*, applied to Verdi for the composition of an opera to be performed in connection with the forthcoming Christopher Columbus celebration in that town. The composer has, however, declined on account of his advanced age, but has designated the Maestro Alberto Franchetti as the most worthy amongst the younger composers of Italy to undertake the task. Signor Franchetti has, it is added, accepted the flattering offer made to him by the Genoese authorities.

The directors of the La Scala Theatre, of Milan, have decided to open their coming season with the first performance there of Wagner's "Die Meistersinger." Signor Corti, the impresario, and Signor Faccio, the Conductor of that famous institution, will visit Bayreuth during the forthcoming Festspiele in order to study Wagner's masterpiece at its traditional home.

According to Lisbon papers, the vacant directorship of the San Carlo Theatre of that capital is to be entrusted to Signor Cuzzani, who is in his eightieth year.

Signor Rocco Pagliara, the librarian of the Naples Conservatorio, has just published a noteworthy volume of essays on musical subjects, including "Rossiniana," "Tannhäuser at Rome," "Die Meistersinger," "Giuseppe Martucci," and others.

Our excellent and often-quoted Belgian contemporary, *Le Guide Musical*, has transferred its headquarters to Paris, thus becoming virtually a French musical journal, while Mr. Kufferath, hitherto the editor-in-chief, still remains responsible for all matters connected with the art in Belgium.

At the house in Oberdöbling, near Vienna, where Beethoven at one time resided, and where, in 1803, he composed his famous "Eroica" Symphony, a memorial tablet, notifying the fact, is to be shortly fixed.

At Waltersdorf, near Zittau (Saxony), his native place, a monument was unveiled last month of Friedrich Schneider, the once famous composer of the Oratorio "Das Weltgericht," and a highly esteemed teacher. Schneider died at Dessau in 1853.

A monument erected over the grave of Franz Abt, the popular composer of *Lieder*, has just been unveiled at Wiesbaden, the cost having been defrayed by a number of German vocal societies.

Dr. Hans Bischoff, eminent alike as a pianist and teacher of his instrument, in which latter capacity he was for some years connected with the Kullak'sche Academy of Berlin, died in that capital on the 12th ult., at the early age of thirty-seven. The deceased artist was a man of no ordinary culture, and well qualified for the editorial work he occasionally undertook, consisting chiefly of critically revised editions of Kullak's "Ästhetik des Klavierspiels," and of some of the pianoforte works of Bach and Handel.

Eduard Stolz, the popular Viennese conductor, and composer of vaudevilles, died on the 8th ult., at Prague, at an advanced age.

Hyppolyte Duprat, a French composer of operas, notably of "Petrarca" and "Marie Tudor," died recently at Paris, aged sixty-eight.

CORRESPONDENCE.

LADIES' SURPLICED CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Perhaps the following particulars will interest your correspondent who is seeking information on the subject of ladies' surpliced church choirs. The Rev. Dr. Bromley is credited with having originated the novelty some two years ago at the Pro-Cathedral, Melbourne, where he officiated. At the time of the innovation, the *Church of England Messenger* of Melbourne, it would seem, published an adverse criticism on the "attraction," whereupon Dr. Bromley preached on the subject, and thus replied to his critic:—"It cannot be denied that, considering the extraordinary caprices of fashion in the matter of female attire, it would offend the taste to see the simple uniformity of surpliced men and boys disturbed by the intrusion of the grotesque and daily changing inventions of the Paris milliner. What better solution, then, of the difficulty could there be than to clothe the female members of the choir in an ecclesiastical vestment of such a suitable type as should harmonise well with the surroundings of their position, and at the same time not destroy that distinctive gracefulness of attire to which their sex entitles them?" The "ecclesiastical vestments" worn by the three young ladies of the choir consisted of surplices bordered with black, and caps of college style. I cannot say whether this church continues to have lady choristers, but in the beginning, at any rate, Dr. Bromley's zeal was not allowed to flourish unthwarted. There was quite a powerful party who objected to the choir consisting of ladies and millinery, and who held that the old traditional Cathedral usage should be adhered to. Some of the members of this opposition, when on a visit to Adelaide, happened to attend a service at the Anglican Cathedral there, and were so delighted with the singing that they declared themselves ready to guarantee the expenses of the whole choir if they would go over to Melbourne and give an octave of services in the new Cathedral.

Not long after the Melbourne incident "those who love church order and decency" were terribly shocked to find the same sensation introduced into England at a Harvest festival somewhere in Yorkshire. In this case the surplices of the ladies were not unlike M.A. gowns in shape, and consisted of Scotch lawn with pleated backs, purple velvet caps, similar to those worn by D.C.L.'s, completing the attire. A correspondent, anxious for Canon Liddon's opinion on the startling novelty, received the following reply: "It is difficult to say whether the spectacle of ladies dressed in surplices, and so on, in church, is more irreverent than it is certainly grotesque. It is greatly to be hoped that the good sense and Christian feeling of the Australian churches will steadily discourage anything of the kind, and especially for the sake of the ladies concerned."

E.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to the question of your correspondent in *Hartlepool*, page 275, issue of May, 1889, right column, last but one.

I read in the *Church Times* of about a year ago that the Cathedral in Melbourne, Colony of Victoria, Australia, had a ladies' choir (or a part of the choir), that the ladies wore an ordinary surplice over a dark dress and had a small cap or brette on the head.

My niece and daughter corroborate me in this statement. Perhaps the Editor of the *Church Times* could give your correspondent more information on the subject.

I am, Sir, yours truly,

HENRY FAITHFULL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reference to the enquiries which have been made in your paper as to lady choristers, some of your correspondents may find it useful to know that Messrs. Nathan, Hardman Street, Liverpool, make the surplices and caps

which are used by lady choristers, and no doubt they can supply all information respecting same.

It may also be of interest to know that the originator of the costume was the Rev. Dr. Bromley, of Melbourne, who very justly contrasts the graceful ecclesiastical vestment, harmonising with its surroundings, with the daily changing caprices of fashion in feminine attire.—Yours faithfully,

K. C.

18, Selborne Street, Liverpool, June 22, 1889.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Referring to a query of one of your correspondents respecting ladies wearing surplices in choirs, I would mention that there is a fine surpliced choir in the Melbourne Cathedral. There are twelve ladies, fourteen boys, and sixteen men. The ladies wear surplices with black stoles, black velvet collars, and round black mortar-boards with silk tassels, and the whole costume is very becoming and suitable. I went to the service prepared to regard this new departure in the light of an innovation, but experienced quite different feelings. I thought there could be nothing against so simple and appropriate a costume except the stoles, and these I believe no one has a right to wear except those in holy orders.—Yours very truly,

G. MCARTHUR SCALES.

Belvoir House, Hornsey Lane, N., June 19, 1889.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to a question in the May number of your Magazine with regard to a ladies' choir. While visiting in Yorkshire last year, at the new Church of Skelton, near Saltburn-by-the-Sea, there were four ladies, forming an addition to a very good male choir.

The surplices appeared in front just as a gentleman's (long), but at the back pleated in to fit the figure; they also had violet velvet Tam o' Shanter caps (I presume to match the hangings in the church), and wore no gloves.

Any further information you could no doubt get by writing to the Vicar of the parish.

I have forgotten the name of the church, but as there is only one other very small and old one, there would be no difficulty in finding it. Hoping this may prove useful to you.—Believe me, yours truly,

ANNIE MIXER.

7, Keith Grove, Uxbridge Road, W.

May 30, 1889.

ANCIENT ORGAN MAKERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I ask your readers if they can give me names and dates of English organ makers prior to 1625? I have found the following:—

York:	John Gyse..	..	..	free	1431.
"	William Nyvell ..	..	..	"	1445.
Norwich:	John Asshwell ..	..	..	"	1446.
"	Arnalt Maynhamber..	..	..	"	1446.
York:	John Ross ..	..	..	"	1463.
"	Edward Boyse ..	..	..	"	1478.
"	William Hall ..	..	..	"	1478.
"	Maurice Bront ..	..	..	"	1485.
"	John Hugh or Hewe ..	..	..	"	1489.
"	James Demps ..	..	..	"	1526.
"	John Heweson ..	..	..	"	154.
"	William Treasurer ..	..	..	"	1540.
"	Stephen Britten ..	..	..	"	1608.

Yours truly,

R. C. HOPE, F.S.A.

Scarboro', June 3, 1889.

P.S.—The word "free" refers to the date when the individual was made a freeman of the city, before which time he was unable to ply his trade.

THE GUILD OF ORGANISTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The paragraph in your last issue referring to the Guild of Organists is calculated to mislead those unacquainted with the facts of the unpleasantness between the

Council and myself. I shall feel obliged, therefore, if you will kindly allow me to explain briefly my position with the Guild.

In the first place, I was *not* dismissed from my office of Secretary, for the simple reason that the Council have no power to dismiss an officer. As I was elected at a General Meeting of the members, they alone, at a like meeting, have power to reject me.

With regard to the circular, though cautiously worded, it contains several misrepresentations. I deny that I was the sole means of communication between the members and the Council. The Treasurer had as great facility for corresponding with the members as I had, since he received subscriptions sent by them for membership. Moreover, the Treasurer had full and undivided control over the Guild's banking account, and he alone signed all cheques.

It is quite natural that the Council should object to have their actions exposed, but, at the same time, they should be careful to tell the whole truth, and not to screen themselves by imputing to me errors I have not committed.

I remain, Sir, yours truly,

June 22, 1889.

J. H. LEWIS.

PATENT INTELLIGENCE.

DURING the past few weeks the following inventions connected with music have been registered at the Patent Office, the list being specially compiled for THE MUSICAL TIMES by Messrs. Rayner and Cassell, Patent Agents, 37, Chancery Lane, from whom all further information concerning Patents may be had gratuitously:—

- 8366. Improvements in Mechanical Musical Instruments. Emile Welte, May 20, 1889.
- 8392. Improvements in the Pneumatic Action of Organs. Thomas Casson, May 21, 1889.
- 8398. Muting stringed instruments played with a bow, such as violins, violas, violoncellos, double basses, and stringed instruments of that nature or class. Arthur W. Jerningham, May 21, 1889.
- 8568. For an Improved Method of using the Monochord; the title of his invention being "The Monochord Harp and Violin." Richard Pilkington, May 23, 1889.
- 8697. Improvements in Electrical Musical Mechanism. S. H. Gibson, May 27, 1889.
- 8784. Improvements in Pianofortes. Henry Witton, May 27, 1889.
- 9098. Improvements in Bugles and Trumpets. J. P. Browne, June 1, 1889.
- 9122. A New Tone Producer for Musical Instruments. Reinhold Handel, June 1, 1889.
- 9142. Improvements in Reed Musical Instruments. Walter Brierley (Carl Baudenbacher, Germany), June 3, 1889.
- 9216. A Moveable or Sliding Block at the back of hopper of piano. Charles Barker, June 4, 1889.
- 9141. Improvements in Banjos. C. C. Boileau, June 7, 1889.
- 9849. Improvements in Pianoforte Actions. J. T. Johnson (Gustav Lyon, France), June 15, 1889.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

AN ADVERTISER.—The Guildhall School of Music may be confidently recommended, and the London Organ School does good work. The Royal Academy is the chief teaching institution.

AUSTRALIA.—You had better at the outset try and work up a connection in the two capacities. There should be no difficulty for a man of skill to make headway in either place. The Transvaal is also spoken of as a likely place to encourage enterprise.

EMBRYO.—1. Apply to the Manager of a Company. 2. About two pounds a week. 3. Study with a competent master.

J. C. H.—Much obliged for your correction.

R. J. CAIN.—There are scholarships at the Royal Academy of Music and at the Royal College of Music, which are to be gained by competition. You might make application to the Secretaries of each of those institutions for particulars.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—A performance of orchestral music was given in the Corn Exchange, on the 4th ult. Mr. Oldfield S. Marshall was Conductor. The programme, selected entirely from works by English musicians, was excellently rendered by the band, under the leadership of Mr. Hayes (Oxford):—Macfarren's Overture to *Robin Hood*; Sterndale Bennett's Overture to *Parisina* and "Caprice" for pianoforte and orchestra; W. Macfarren's Concertstück for pianoforte and orchestra; and four numbers of an Orchestral Suite by the Conductor (who also played both pianoforte works). Songs by Bishop, Stainer, and Cowen were sung by Miss Bessie Latham and accompanied by Mrs. Slade Baker. The violoncello obligato to Stainer's "Slumber Song" was played by the Rev. H. Deane.

AUCKLAND, N.Z.—The Auckland Choral Society in the report of its proceedings gives an interesting list of works performed during the past year, under the conductorship of Herr Carl Schmitt. Handel's *Messiah*, Mendelssohn's *Elijah* and *Christus*, Spohr's *Calvary*, Schubert's *Mass in E flat*, Barnby's *Rebekah*, and Sullivan's *Martyr of Antioch*, altogether a very creditable record. The Society has a chorus of over 200 and a band of forty-two performers. The solos have been taken chiefly by members of the Society. The financial position shows a large balance of funds in hand. The scheme for the season now in progress includes such works as *The Messiah* (two performances, one of which is open free to the public), *Jephtha*, Gade's *Erl-King's Daughter*, Stanford's *Revenge*, Cowen's *Rose Maiden* and Rossini's *Moses in Egypt*.

CAUNTON.—The last Concert of the season was given in the school-room, in aid of the school funds, on Thursday, the 6th ult. The programme was miscellaneous, and was well performed by Miss A. Gilbert, Miss Mellers, Miss Taylor, Miss Vickers, Mrs. Holden, Mr. Nelson Stokes, Mr. Sheppard, Mr. Ellis, Mr. Waglish, and Mr. Clarke. One of the chief features of the evening was the performance of the part-music, of which Hatton's glee "Beware," by Messrs. Stokes, Sheppard, Waglish, and Ellis, met with an enthusiastic encore. The Concert, which was one of the best ever held at Caunton, was under the able direction of Mr. S. Reay.

CLACTON-ON-SEA.—The members of the Choral Society gave some selections from Mendelssohn's *Elijah* at the Assembly Rooms, Royal Hotel, on Whit-Monday evening, under the direction of Mr. F. W. Lewellen. Good service was rendered by a compact little orchestra, which, with the chorus, was kept well in hand by the Conductor. Miss Dawson was ably assisted by Mr. Richard Stokoe at the harmonium, and Mr. Parsonson, of New College, was at the pianoforte. The soloists were Miss Kent, Miss Rose Moss, Mr. White, and Mr. Hazelgrove. The performance, the first ever given of the Oratorio in Clacton, was an undoubted success.

CLEVELAND, OHIO.—The Second Annual Choral Evensong by the United Supplised Choirs, was given in Trinity Church, on Ascension Day, May 30, when nearly 100 voices took part. The usual choir was augmented by the choirs of Grace Church, St. Mary's, St. John's, and Trinity Church. The Responses were sung to Tallis, Proper Psalms to chants by Barnby, Woodward, and Russell; the Anthem, "Leave us not," by Stainer, was excellently sung; the Processional Hymn, "Hail the Day," by W. H. Monk, a great favourite with the congregation, being the same as that chosen the previous year. The remaining hymns were "All hail the power of Jesus' name," "Now thank we all our God," and "Onward, Christian Soldiers," the broad effect produced by the harmonies being very impressive. In Bunnett's simple but attractive setting in F of the Magnificat and Nunc dimittis the choirs were thoroughly at their ease. Books of the Service, containing both music and words, were printed for the choirs, a separate Order of the Service words only, being supplied to the congregation. The Choirmasters were Messrs. Fox, Barrett, and Foote, who acted in conjunction with Mr. F. Norman Adams, the general Director of the Music.—A Concert was given on the 17th May, for the Women and Children's Hospital Fund, at the Music Hall. Mr. F. Norman Adams, the pianist of the evening, performed several pieces with conscientious correctness and evenness in execution. Among them was Beethoven's "Sonata Pathétique," which was well rendered. Mrs. Ford sang Meyerbeer's "Shadow Song," and two German *Lieder* by Ries, with her usual success. Mr. Charles Heydler gave several solos on the violoncello.

DALKEITH, N.B.—An Organ Recital was given on the 12th ult., in the Parish Church, by the Organist, Mr. James Bryce, who was assisted by Mr. Chas. Bradley, the Organist of South Leith Parish Church, and the Edinburgh Choral Union. Mr. Bryce played Handel's Sixth Organ Concerto in B flat, an Andante of Smart's, and a movement from Sterndale Bennett's "Cambridge Installation Ode"; and Mr. Bradley's solos were Mendelssohn's Second Sonata, Prelude and Fugue in D (Bach), and Smart's Postlude in D.

FROME.—The organ at Wesley Chapel, after several repairs and improvements, was re-opened, on the 6th ult., by Dr. J. Frederick Bridge, Organist of Westminster Abbey, who performed several pieces by various composers, including the March from his own *Calirhoë*.

LYTTLETON, N.Z.—The Musical Society gave a Concert on May 16 at the Rink. The two works selected for production were Gade's *Crusaders* and Rossini's *Stabat Mater*. Mr. Wallace was Conductor. The principals were Mrs. Townend, Miss Spensley, Mr. Püschell, and Mr. Ziesler. The *Crusaders* has been performed by the Society before. On that occasion there was perhaps more volume of sound in the chorus, which was in other respects excellent. At the present the chorus was thinner a little, but on the whole more artistic. In other words, the Society has improved. The ladies were particularly successful with the Song of the Sirens, and the male voices with the Pilgrims' Chorus. The successful production on the same evening of two high-class works of such different styles is an achievement as creditable to Conductor and the members of the Musical Society as it was pleasing to the large audience which was present.

NORWICH.—An Organ Recital was given at St. Stephen's Church on Tuesday evening, the 4th ult., by Mr. W. Lane. The programme consisted of pieces by Handel, Massenet, Beethoven, Corelli, Lefebure-Wely, Papi, Wesley, and Mendelssohn. The vocalists were Miss Barwell and Mr. F. A. Daines. Some violin solos were contributed by Mr. F. W. B. Noverre. On Tuesday evening, May 28, a special Musical Service was held in St. Clement's Church, on the occasion of the opening of the new organ, built by Messrs. Norman Brothers and Beard, of Norwich. Dr. Bunnett presided at the organ, and with the assistance of Mr. Brockbank, of Norwich Cathedral, and other local vocalists, performed an excellent programme to a crowded congregation.

SALISBURY.—On the 6th ult. a grand Choral Festival was held at the Cathedral, under the auspices of the Salisbury Diocesan Choral Association. The vocalists numbered nearly 3,000, there being 1,681 surplused and 1,060 unsurplused, also fifty persons in charge of choirs, and an orchestra consisting of some eighty or ninety performers, including members of the Crystal Palace orchestra and other London bands. Mr. Alfred Eyre, Organist of the Crystal Palace, was the Conductor, the organ being played by Mr. South. The processional hymn "See the Conqueror mounts in triumph" (music by Smart) was well given. At its close the orchestra played Mendelssohn's "March of the Priests," from *Alhailie*. The Service used was by Lloyd, and the Anthem (preceded by Handel's Overture to *Saul*, with its important organ obbligato, rendered admirably by Mr. South) was one written expressly for this Festival by the late Sir Frederick Ouseley.

STOURPORT.—Special services were held in All Saints' Church, Wilden, on Thursday and Friday, the 20th and 21st ult., when the sacred Cantata "Samuel," by Dr. Langdon Colborne, was sung by the choir, assisted by Mrs. F. J. Griffiths, who sang Hannah's music. The other soloists were Master Jones, Messrs. Lay, Blundell, Dorsett, and Jackson. Mr. F. J. Griffiths (Organist and Choirmaster) presided at the organ.

SUTTON-IN-ASHFIELD.—The Sutton and Mansfield United Harmonic Societies, at the opening of the New Town Hall, on Tuesday, the 25th ult., gave a performance of Mendelssohn's *Elijah*. The soloists were Miss Vinnie Beaumont, Miss Marie Hooton, Mr. S. Gilbert, and Mr. Bingley Shaw. There was a band and chorus of 200 performers. The leader was Mr. J. E. Pickerill, of Nottingham; the Organist was Mr. Charles H. Briggs; and the Conductor was Mr. Arthur Howard Bonser.

UCKFIELD.—An Organ Recital was given in the Parish Church on the 19th ult., by Mr. H. R. Revely, Organist and Choirmaster. The programme included Overture to the *Occasional Oratorio*, Mendelssohn's Second Organ Sonata, and selections from the works of Henry Smart, George Calkin, Sir Frederick Ouseley, and J. Baptiste Calkin. Mr. C. E. Pillow, of Chichester, was the vocalist.

WESTON-SUPER-MARE.—Mr. C. A. Windeatt's annual Concert took place at the Victoria Hall on the 3rd ult., when an excellent programme was presented. The vocalists were Miss Annie Williams and Mr. Musgrove Tufnell, Mr. Walter T. Barker was harpist, Messrs. C. B. and F. Windeatt violinists, and Mr. A. Comfort, pianist. An orchestra of sixty performers, conducted by Mr. C. A. Windeatt, gave several pieces with effect.

ORGAN APPOINTMENTS.—Mr. John Sterndale Grundy, to St. Mildred's Parish Church, Canterbury.—Mr. Henry W. Dunkley, Organist and Choirmaster to Bethnal Green Road Congregational Church.—Mr. Herbert J. L. Gresham, to Emmanuel Parish Church, West Hampstead, N.W.—Mr. W. H. Webb, Choirmaster to St. Mildred's Church, Lee.—Mr. Arthur Tagge, to St. Paul's Church, Forest Hill.—Mr. Archibald Toase, Organist and Choirmaster to All Saints' Church, Tufnell Park, Holloway.—Mr. Charles F. Phillips, Organist and Choirmaster to St. Ann's Parish Church, Dublin.—Mr. F. A. Clarke, Organist and Choirmaster to St. Andrew's, Buckland, Dover.—Mr. Augustus A. Aylward, Organist and Choirmaster to St. Peter's, Ashtabula, Ohio, U.S.A.—Mr. Adam Henderson, to New Kilpatrick Parish Church.—Mr. W. E. Neck, Mus. Bac., Organist and Choirmaster to St. Chad's, Haggerston.

CHOIR APPOINTMENT.—Mr. Frank B. Bromley (Alto), to St. Patrick's Cathedral, Dublin.

MARRIAGE.

At St. Gabriel's, Warwick Square, on the 19th ult., Miss ANNIE SCHUBERTH was married to Mr. TEMPLER SAXE. Both are members of the Carl Rosa Light Opera Company.

DEATHS.

On the 1st ult., at Würzburg, OTTO BERNHARDT, Laureate of the Imperial Academy, Paris, late of 7, Cottleigh Road, West Hampstead, and Manchester.

On the 15th ult., at 1, Hyde Park Mansions, MADELENA CRONIN, pianist.

ALL SAINTS', Lower Clapton, N.E.—WANTED,
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TENOR.—NICE.—REQUIRED, for the American Church at Nice; good Singer, and used to Church Music. Liberal salary. Engagement from October 1 to June 1. Apply to Mr. Stedman, Musical Agency, 12, Berners Street, W.

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THE MUSICAL TIMES.

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Few composers living could have written more beautiful music than that with which Dr. Mackenzie accompanies the spoken words. . . . The contrast to the simple gaiety of the scene in the fields is presented in the magnificent Funeral March and Chorus, which stands as the finest number in the work—deep in expression and strikingly original in treatment. . . . There can be no doubt that "The Dream of Jubal" is not only his best work, but it is also the best work of the kind produced by any modern composer.

DAILY CHRONICLE.

Dr. Mackenzie, it must at once be said, has thoroughly caught the spirit of Mr. Joseph Bennett's lines. The impression created upon the attentive listener is, indeed, that of a single mind having imagined and executed both words and music. Of course, this is exactly as it should be. . . . The choral writing is worthy of the composer who penned the magnificent series forming the "Procession of the Ark," in the "Rose of Sharon," whilst the instrumentation is throughout picturesque and vivid, as well as highly interesting to those who wish to go below the surface and critically analyse Dr. Mackenzie's method of workmanship.

ATHENÆUM.

It may be said at once that "The Dream of Jubal" is not a mere *pièce d'occasion*, which, when once heard, is quickly forgotten and can never be revived. Though composed for a special celebration there is no reason why the work should not survive on its literary and musical merits. We speak advisedly of both, because the libretto, by Mr. Joseph Bennett, is very far above the average in felicity of idea and beauty of expression.

THE WORLD.

The work is not only clever but really poetical, and so far surpasses all the previous efforts of the same author with which I am acquainted. The music altogether is distinguished, musicianlike, impressive; especially so is the first quartet with chorus, "Gloria in Excelsis," and the last, the "Invocation," with two harps.

VANITY FAIR.

For once the poet has been allowed to take his place side by side with the musician, and not, as usual, occupy a merely subordinate position. . . . Mr. Joseph Bennett has produced a work which in every way does him infinite credit—a work full of graceful imagery, tender thoughts, and poetic language. Throughout the orchestration was most charming.

SUNDAY TIMES.

There is in the poem an elegance of diction, a dignity of style, and a force of expression betraying an ardent admirer and capable imitator of Milton. From first to last the reader's lines are in the highest sense poetic. As to the accompanying music, enough that it has all the appropriateness, refinement, and melodic charm Dr. Mackenzie knew how to concentrate upon it. All Dr. Mackenzie's strength and individuality and wealth of resource come to the surface in the three magnificent concerted pieces now alluded to. . . . they attain, indeed, to as lofty an eminence as any English composer has yet reached. . . . In summing up "The Dream of Jubal" we have had no difficulty whatever as regards the estimation of its manifold beauties, poetic and musical.

LIVERPOOL COURIER.

"The Dream of Jubal" is simply a beautiful symphonic poem, accompanied by voices in the best possible manner, and the keenest insight to a judicious use of poetic recitation, combined with solo voices and grand choral features seldom grasped, and almost as rarely attempted by any other composer. During the performance the audience was spell-bound.

LIVERPOOL MERCURY.

There can be no manner of doubt that Dr. Mackenzie has for ever closed the mouths of such people as object to works written to order, and produced one fit to stand shoulder to shoulder and side by side with the noblest in the realm of music. From first to last there is not an episode of note unrepented with interest.

LIVERPOOL DAILY POST.

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THE TIMES.

The *Finale* of the first act, in which the two hostile nations are brought into conflict, is masterly and full of impetus. . . . The *Finale* of the second act is again splendidly developed, but the gem of that act is its third scene, introduced by the orchestral *Nocturne*.

DAILY TELEGRAPH.

The success of "Judith" with the audience was never in doubt, Dr. Parry being recalled and vociferously applauded not only at the close of the performance, but at the end of the first part.

THE STANDARD.

Without any preamble, let me say at once that Dr. Hubert Parry's Oratorio "Judith" was produced this morning under the most favourable conditions and with emphatic success.

MORNING POST.

The musician who could produce such a work as "Judith," so full of power, character and expression, has surely not said his last word.

DAILY NEWS.

That Dr. Parry is a consummate master of all the resources of the orchestra, lovers of music need not be reminded, while particularly in the "Moloch" scenes he has treated the chorus in a manner which not infrequently shows a touch of true genius.

THE ATHENÆUM.

No finer Oratorio music than this has been written for many years.

GUARDIAN.

The success of Dr. Hubert Parry's new Oratorio was of the most unequivocal kind, the audience finding it impossible to obey the printed injunctions concerning applause at the morning performances, and cheering the composer heartily after both parts of a work which will not be long in being recognised as among the highest achievements of English music.

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My guiding principle has been to place before the reader the facts collected by me as well as the conclusions at which I arrived. This will enable him to see the subject in all its bearings, with all its pros and cons, and to draw his own conclusions should mine not obtain his approval.

Whatever the defects of the present volumes may be—and, no doubt, they are both great and many—I have laboured to the full extent of my humble abilities to group and present my material perspicuously, and to avoid diffuseness and rhapsody, those besetting sins of writers on music.

My researches had for their object the whole life of Chopin and his historical, political, artistical, social, and personal surroundings, but they were chiefly directed to the least known and most interesting period of his career—his life in France, and his visits to Germany and Great Britain. My chief sources of information are divisible into two classes—newspapers, magazines, pamphlets, correspondences, and books; and conversations I held with, and letters I received from Chopin's pupils, friends, and acquaintances.

Prefixed to the first volume of the present biography the reader will find one of the portraits by Kwiatkowski, an etching after a charming pencil drawing in my possession, the reproduction of which the artist has kindly permitted.

"The two volumes are so rich in absolutely new facts concerning Chopin's life, and so valuable in interesting and, for the most part, unprejudiced analytical comments upon the composer's works, that in the future we may reasonably expect the book to be frequently quoted whenever the writings of the 'Ariel of the pianoforte' are in question. To the large majority of readers, however, the true story—told with all the evidence that can be collected from letters and from the reports of onlookers to support the truth—of the romantic love of the pianist-composer for the eminent novelist, Madame George Sand, will be of the supremest interest. Nearly 200 pages are devoted to this episode, which was not only the most momentous incident of Chopin's career, but which also practically broke his heart and led to his early death. . . . The volumes likewise contain a full list of Chopin's works, an index, an etching from one of the portraits by Kwiatkowski (so different from the glorified drawing by Ary Scheffer), and a fac-simile of Chopin's delicate penmanship from one of the 'Etudes,' which, with the preludes, mazourkas, waltzes, polonaises, and the rest, are a great deal more popular in English drawing-rooms now than they were at the date of the composer's death, a few months short of forty years ago."—*Daily News*.

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London and New York: NOVELLO, EWER and Co.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1889.

THE LONDON MUSICAL SEASON.

In presenting a summary of the musical events of the past year in London, the historian might be somewhat exercised in his mind as to whether the matters of which he is called upon to treat are to be regarded from an artistic or from a chronological point of view. Either form of narrative would, doubtless, commend itself to special classes of the readers of a paper devoted to the interests of music; the omission of one or other would be regarded with surprise by the advocates of both, each in turn; therefore it may be considered politic to keep to that track which commands a general view. The musical season in London at one time only comprised a period of musical activity of little more than one half of the year. It commenced midway in November, and continued as far as Christmas. After an interval of some four, five, or six weeks, it was resumed with more or less activity, and increased to its greatest intensity in the month of June, and ended with the first weeks in July. The season at that time was no more, and, as the poet says, "The rains of St. Swithin washed an empty town." There is no month now which is completely free from musical attractions in London of one kind or another. The opera season at Covent Garden Theatre extends to the end of July, and no sooner has the house been vacated, than preparations are hastily pushed on in order that the patrons of the Promenade Concerts may be admitted to their annual indulgence. These Concerts serve as the chief musical attractions in London during the time when certain of the provinces are occupied with the business of their several festivals—Birmingham, Leeds, Bristol, that of the Three Choirs, besides the Eisteddfodau in various Welsh towns. The enormous numbers of people who patronised the Promenade Concerts last year may be taken as significant of the growing interest of music. It is true that some of the features of the programmes were not altogether desirable from an educational point of view, but there was never a performance throughout the season in which the names of one or more of the great composers did not appear. On special evenings there were "classical nights," when many of the best orchestral works were given by a band, with Mr. Carrodus as leader, whose various sections were served by some of the best instrumentalists. The attendance on these "classical nights" was often as large as upon any of the more popular nights, and the behaviour of the audience was always respectful and attentive. If the achievements at the Crystal Palace are admitted to a place in the record of the music of the year in London, then most honourable mention must be made of the summer Concerts at Sydenham, many of which were given during the time when music was only represented at the "Promenades" at Covent Garden Theatre. The Symphonies of Haydn, Mozart, Schumann, and Schubert, besides the eight Symphonies of Beethoven in succession, and the orchestral portions of the ninth, were performed at these "off" meetings. The season of Saturday Concerts commenced on October 13 last, and before Christmas, in addition to a number of favourite pieces, both vocal and instrumental, new works were given by Chabrier, Hamish MacCunn, Goldmark, Grieg, Mackenzie, Gadsby, Moszkowski, Wieniawski, Hubert Parry, Prout, and others, which were all favourably received. When the Concerts were resumed in February,

several novelties were produced: Stanford's "Berlin Symphony," Hamish MacCunn's "Lay of the Last Minstrel," Lalo's Overture "Le Roi d'Ys," Grieg's Suite "Peer Gynt," Berlioz's "Faust," and a number of interesting compositions by native and foreign composers, all of which were duly commented upon in these columns as they were performed. The desire to offer encouragement to rising talent induced the directors to produce the Symphony by Mr. Cliffe, which was most successful, as well as to give a hearing to the Pianoforte Concerto of Mr. Ames, by way of incentive to him to do better in the future; for his music displayed clever ideas, but somewhat immature workmanship. The series of Concerts ended, as usual, with Mr. Manns's benefit, which took place on April 23. The performance of "Elijah" by a chorus of 2,900 and a band of 317, under the direction of Mr. Manns, was one of the greatest musical triumphs ever won within the walls of the Crystal Palace.

Forty years ago such an achievement would have been looked upon as impossible had it been proposed. But the lessons which the Handel Festivals have taught have been taken to heart. The multiplication of facilities for the study of the master works of the great composers, in the production of copies at a price within the reach of the poorest, has also had a great effect in fostering that true love for music which is one of the characteristic qualities of the Saxon and Celtic races of which this kingdom of Great Britain is composed. At one time, as is well known, it was necessary to gather the lovers of music from all parts in order to give a chorus of sufficient magnitude for these monster performances. On the occasion when "Elijah" was given the members of the chorus and the additional band were nearly all drawn from the various choral societies and choirs in London and the suburbs. This is an encouraging proof that the spread of musical knowledge, though extensive, is not by any means superficial.

Novello's Oratorio Concerts, which commenced on December 6 with Dr. Parry's "Judith" (for the first time in London), pursued a most successful artistic career throughout a portion of the season, which extended to the month of April. Following "Judith," other Concerts were given at which "The Messiah," "Elijah," Mackenzie's magnificent Cantata "The Dream of Jubal," "The 19th Psalm" of Saint-Saëns, Dudley Buck's "Light of Asia," and Handel's long neglected Oratorio "Saul," were each and all given with a perfection of detail which commands the highest respect for the labours of the Conductor and for the forces under his control, especially the chorus, the several members of which body worked with a unanimity, earnestness, and enthusiasm which was highly satisfactory to them all and gratifying to the public.

The eighteenth season of the Royal Choral Society was distinguished by the production of the "Requiem" of Mozart, with Rossini's "Stabat Mater," Cowen's "Ruth," Sullivan's "Golden Legend," Handel's "Messiah" (twice), Berlioz's "Faust," Mendelssohn's "Elijah," Barnby's "The Lord is King," Mancinelli's "Isaias," Gounod's "Redemption," and Benoit's "Lucifer," one of the most important works, whatever may be the opinion as to its merits, produced by the Society under the direction of Mr. Barnby.

The labours of the suburban choral societies have been no less worthy, as the record of their Concerts has shown from time to time. When it is found that a Society like the Borough of Hackney Choral Association has produced in the most commendable fashion such works as Handel's "Joshua," Haydn's "Seasons," Mendelssohn's "St. Paul," Brahms's "Requiem," and a selection from Schubert's "Rosamunde" music, under its painstaking

Conductor, Mr. E. Prout, all who are interested in the progress of music in London see much that is hopeful and gratifying. The efforts of the South London Choral Association, of the Tufnell Park Choral Society, of the Popular Musical Union, of the Bow and Bromley Institute Choir, of the Finsbury Choral Association, which performed during their season Bennett's "Woman of Samaria," Bridge's "Callirhoë," and other works of like interest; of the Westminster Orchestral Society, whose educational performances, devoted during the past season to the encouragement of works by British artists, are in every way worthy of high praise; of the Highbury Philharmonic Society, and of others of equal ambition to do well though with less means at disposal, may be mentioned in this place. All these have shown considerable activity in the past, and, their exertions having met with considerable success, a further incentive to the prosecution of good and enterprising work is excited.

The old has given way to the new. The parent body, the Sacred Harmonic Society, whose example served as a pattern to the younger associations formed for the study of large choral and orchestral works, after a praiseworthy but useless struggle to exert its former vigour, failed in the attempt, and, like Cæsar, covered its face and died like a noble Roman—not, however, without the gratification of knowing that many younger institutions had taken up the duties it had commenced, and were doing it in an energetic and praiseworthy manner.

The Richter Concerts, whose programmes were chiefly composed of instrumental works; have also included a few choral works, and have called into use the talents of several solo vocalists during their course. The greatest success attained has been in the instrumental performances, wherein the Conductor, Dr. Richter, has displayed a wide, comprehensive, and intelligent mind. The repetition of the record of the Wagnerian extracts, always a feature at these Concerts, need not be presented here; but especial mention may be made of the production at the penultimate Concert of a splendid new Symphony by Dr. Hubert Parry, in which he showed his mastery over instrumental resources and effects, and that melodic power which was most significantly asserted in his fine Oratorio "Judith." In both these works he seems to have found his true artistic measure, and if this be observed by him in whatever else he may produce, the world will be the richer.

The London Symphony Concerts, under the direction of Mr. Henschel, gave many good Concerts during the course of the season, one of the most noteworthy of the series being that at which the Leeds Choir made so successful an appearance. Although the attendance of the public was incommensurate with the expectations of the promoters, and the Concerts were given at a pecuniary loss, it is proposed to continue the experiment for another year in order to give the public one more opportunity of recovering from the shyness with which it regarded the enterprise.

Little or nothing has been done in the way of novelty at the Monday and Saturday Popular Concerts during the past season. The old familiar works played in the old familiar manner by the old familiar, though ever welcome, executants have sufficed to attract large audiences on every occasion.

A like success attended Sir Charles Hallé's series of Concerts, which took up the thread temporarily dropped—as it were—by the Popular Concerts. At these many interesting novelties were brought forward, to the delight of those who confess to the enjoyment of other chamber music besides that written by Beethoven, Mozart, Haydn, and Schubert. Of the artists' Concerts the name has been legion. Messrs.

Max Heinrich and Moor have given several vocal and instrumental Recitals; Mr. W. de Manby Sergison projected a series of winter Concerts at his own residence, which were greatly appreciated by those who supported them—the latter portion of the series was given in another place, in consequence of the complaints of an unmusical neighbour—young Otto Hegner, Miss Geisler-Schubert, a relative of the great composer; Miss Dora Bright, Miss Jeanne Douste, Mr. Bernhard Stavenhagen, Mr. Harvey Löhr, the excellent Concerts of wind instrument music, Mr. Frederick Lamond, Mr. de Pachmann, Miss Agnes Zimmermann, Miss Fanny Davies, the Shinner Quartet, Mr. Tivadar Nachéz, Miss Hermine Spies, Mr. Sims Reeves, and a number of others, including the Musical Guild formed by old students of the Royal College, have given Recitals and Concerts with more or less success.

The Philharmonic Society, the senior of the musical institutions in London, more fortunate than the Sacred Harmonic Society, has been able, by the infusion of fresh elements into its constitution, to gain new strength and support from its guarantors and others who take an interest in its well-being. Since the adoption of the plan of inviting contributions to a guarantee fund, the Society has prospered, and has not made any call this year on account of inability to pay its way. The Committee, therefore, is justified in its belief that the policy now pursued is correct, and is approved of by the public and by its own immediate supporters. The seventy-seventh season of its existence, fulfilled this year, has been distinguished by the return visit of the composer Edvard Grieg, accompanied by his gifted wife. Several of his compositions were performed with great success, and the singing of Madame Grieg was heartily welcomed as an artistic and unique thing.

The first Concert was conducted by Dr. Mackenzie, in consequence of the absence of Mr. Cowen, the Society's appointed Conductor. When he returned fresh from "the nether Continent" in all the flush of his antipodean triumph, he received a most hearty welcome at the hands of the subscribers and patrons of the Society. Under the *bâton* of this composer a new Suite for Violin, by Dr. Stanford, was performed by Dr. Joachim, and some fresh compositions by Tschaiakowsky, conducted by himself, and given by the band and the help of Mr. Sapellnikoff, a pianist of astonishing technical powers. Miss Teresina Tua and Mr. Ysaye, from Belgium, violinists; Carl Mayer, from Cologne, and Madame Bacher-Grondahl, pianists, with many vocalists, including Miss Hermine Spies, have also appeared at the several Concerts; but perhaps the most interesting features of the series were the productions of a new Symphony by Dr. Hubert Parry, and the repetition of Mr. Cliffe's Symphony, first brought out at the Crystal Palace, as already stated. These were well presented and heartily welcomed. The ground upon which the Society now stands being rendered safe by the support of the guarantee fund—this year amounting to nearly £2,500—the directors might with propriety examine themselves, and ask, among other questions, whether they are doing all in their power for the advancement of art, and whether it is possible to obtain more refined and artistic readings of the works submitted for public approval. They have at their command probably the finest band in the world—are the best possible effects always obtained?

A like question may be propounded by the Royal Society of Musicians. This time it may take the form of a query as to whether it would be expedient for the body to take the initiative in the formation of a General Benevolent Fund, or whether such a scheme

—every day becoming more and more imperative—should be left for others to organise.

The Bach Choir, conducted by Dr. Villiers Stanford, produced some interesting vocal Cantatas by the great Leipzig Cantor, and further distinguished itself by a performance of Dr. Parry's "Judith," which was highly appreciated. Remarks were of course made to the effect that the Society was overstepping its boundaries in producing a work by a living writer not even in a remote way associated with the nominal object of the Society. These remarks, though pertinent, did not obliterate the fact that the Choir gave an excellent reading of Dr. Parry's music, and despite certain undesirable qualities of tone in the voices and in the band, it was admitted that the utmost interest appeared to have been taken by the Conductor to obtain an intelligent as well as an enthusiastic reading of a thoroughly admirable contribution to musical art.

The Concerts by the students of the Royal Academy of Music tend to show, in the improved programmes offered, the advantage of the beneficial rule of the present gifted Principal, Dr. Mackenzie. One feature, the introduction of works by the great English Cathedral and other writers at each Concert, is in every way welcome, as it shows that attention has been given to a branch of art which, earnestly studied, cannot but bear most profitable fruit. At the Royal College Concerts throughout the season, the progress made by the pupils has been pleasantly demonstrated. The operatic class selected for performance "The Taming of the Shrew," by Goetz, and the representation of that excellent opera at the Prince of Wales's Theatre, on the 10th ult., was much applauded. The pupils of the Guildhall School of Music appear to have made satisfactory progress. The introduction of a series of lectures on special subjects connected with music has been attended with most satisfactory results.

Not the least satisfactory "sign of the times" is found in the growing prominence of Amateur Orchestral Societies. Some of the performances of the Stock Exchange Orchestral Society, the Strolling Players, and the Royal Amateur Orchestral Society have been as excellent in their degree as many a professional orchestra could exhibit a few years back.

The re-appearance of the great Spanish violinist, Mr. Sarasate, in London has been heartily welcomed by the lovers of highly artistic playing. He gave six Concerts, four of which were orchestral. At the last of these he played Dr. Mackenzie's fine Concerto with splendid *technique* and a full mental grasp of its meaning. He has become perfectly familiar with its every detail, having played it many times on the Continent and in the provinces. It has become one of the most favoured pieces in his *répertoire*, and the news which has been circulated, to the effect that the composer has written another solo for him, which is to be given at the approaching Festival at Leeds, is everywhere regarded as good.

Among the various foreign musical bodies who have visited London during the season may be mentioned the American Boston Lotus Club, a quartet of vocalists whose performance of part-songs at various Society Concerts has afforded much pleasure to those who enjoy well-prepared vocalisation.

The visit of the Bristol Orpheus Society to London was especially memorable. The attendance was not large, but those who were present enjoyed a great treat. The eighty voices trained and conducted by Mr. George Riseley, the Organist of the Cathedral, gave a most refined and artistic reading of the glees and part-songs which formed their programme. They have been invited to pay a return visit next season, when the Prince of Wales has promised to honour

the Concert with his presence. Their performances will do much towards awakening and setting into activity the love for a school of writing which English musicians have ever been paramount in maintaining. Perhaps the force of their example may lead to the formation of London Societies devoted to the study and encouragement of part-music. The long interval which has elapsed since the cessation of Henry Leslie's choir would give an air of novelty to such performances. At all events, choral societies would be wise to turn their attention to the charms of part writing, such as are displayed in the many beautiful pieces of the school which exist.

In the domain of opera, reference may be made to the success of Sullivan's "Yeomen of the Guard" at the Savoy Theatre, which was produced last October, and has been running a successful and profitable course ever since without showing signs of waning popularity. "Paul Jones" at the Prince of Wales's Theatre, though less worthy as a musical production, has also gained much public favour, chiefly through the fine singing and acting of Miss Agnes Huntingdon, a young American mezzo-soprano vocalist. In the Spring-time the Lyric Theatre brought forward an Opera by Alfred Cellier, "Doris," in succession to "Dorothy," which enjoyed an unprecedented run. Probably counting upon the success of these works, Mr. Henry Parker placed on the stage at some expense at the Royalty Theatre an opera called "Mignonette." The result proved that he had been ill-advised. He thought to win favour by casting his melodies in a mould which has long since been condemned as old-fashioned. It is necessary to advance and not to recede in matters of art. Even at the German Reed entertainments, which make no pretensions to high artistic aims, the maintenance of the principle of elevation has ensured a hearty welcome for the several clever little works supplied in succession by Alfred Caldicott, Edward Solomon, and others. It is true that preparation of the public mind is necessary in order to guard against failure. The disastrous results of the appearance of the Russian National Opera Company at the Novelty Theatre may be quoted as proof in point. The public had not had many opportunities beforehand of making themselves acquainted with the merits of Russian opera, and consequently the support given was too weak to sustain the venture. The impresario could not meet his liabilities, and his company was thrown upon the charity of the world.

At the two rival homes of Italian Opera in London—Covent Garden and Her Majesty's Theatres—performances have been given with totally different issues. At Covent Garden Mr. Augustus Harris has been supported by a powerful and wealthy syndicate, which enabled him to give performances of standard operas with a large company, including Mesdames Albani, Ella Russell, Nordica, Melba, Guilia Valda, Scalchi, Marie Rose, Fursch-Madi, Schläger, Marie Van Zandt, Messrs. Jean and Edouard de Reszké, A. and F. d'Andrade, Lassalle, and a large array of tenors and baritones more or less useful, though in the tenor department the new appearances have for the most part tended to show the scarcity of the voice, and the undesirable qualifications of the several owners who have been engaged here to exhibit them. Two recruits from the Carl Rosa English Opera Company, Messrs. McGuckin and Crotty, have made most successful appearances upon the Italian stage. The operas presented have been well mounted—augmented chorus, increased ballet, armies of supers, and even real trees added to increase the pleasure of the music show. Only one comparative novelty, "Die Meistersinger," in Italian, the libretto by Mr. Mazzucato, has been added to the *répertoire*, without, however, convincing every-

body of the fitness of its subject when clothed in Transalpine attire. The Conductors of the operas, Messrs. Mancinelli, Randegger, and Arditì, have not been able to present the works under their respective charges with that uniformity of refinement which might be desired in so pretentious a venture.

Mr. Mapleson, after having re-decorated Her Majesty's Theatre at considerable expense, opened the house during the month of June, first at the traditional high prices, then at a reduction of one half the former cost of admission. But in neither case did he succeed in attracting audiences sufficiently large to be remunerative. He had a fairly good band, a first-rate Conductor, Mr. Bevignani, but a somewhat poor body of principal performers. He had—at a short notice—engaged Madame Sembrich, who was in London at the time, and who had appeared at a Concert given by Mr. Emil Bach, but she was “indisposed,” and the house was closed. Due notice was promised in advertisements when it should re-open. Paragraphs had “gone the round of the press” to the effect that a syndicate had been formed, with a capital of £50,000, to carry on the work of the theatre during the whole year; and although it is doubtful whether the whole scheme will be carried out, it is intended, as will be seen in another column, that a series of Promenade Concerts at least will be undertaken.

Verdi's “Otello” was produced at the Lyceum on the 5th ult., with principals, chorus, band, scenery, and assistants, all imported from Italy, including the famous Conductor of La Scala, Mr. Faccio. A pecuniary success attended the venture, though opinions were divided concerning the artistic merits of the work.

This record—touching only upon the main points of the London musical season—indicates sufficient activity to show that music has formed no inconsiderable factor in the sum of enjoyment during the past year. Those who are interested in the progress of native art will note with satisfaction the prominent position many of our English musicians have taken in the last few months.

The list of those who have passed “the bounds of the dark river of death” contains the names of many who have in their time wrought good service. Many of them have laboured to bring about the elevation of the art which they professed and loved, and the inscribed roll will be read with a pang of sorrow by those who survive to carry on the work. Foremost on the list stands the honoured name of William Chappell. This is followed by such names as Francis Hueffer, Alfred J. Phasesy, Henry Baumer, Madame Blanche Cole (Mrs. Sidney Naylor), Orlando J. Christian, John Ella (the founder of the Musical Union), T. Gambier Parry (the father of Dr. Hubert Parry), Marcellus Higgs, senior, Thomas Thorpe Peed, Desmond Lumley Ryan (music critic of *The Standard*), Frederick N. Löhr, Mrs. Limpus (the widow of Richard Limpus, the founder of the College of Organists and at one time a favourite concert-singer), Dr. W. H. Monk, Sidney Smith, Sir Frederick A. Gore Ouseley, Bart., Carl Rosa, Augustus Lechmere Tamplin, Carl Zoeller, and others whose biographies have from time to time been given in these columns. These “be of them that have left a name behind them, that their praises might be reported.”

MANLINESS IN MUSIC.

Few things have contributed more effectively to perpetuate in this country the prejudice against the musical profession—a prejudice which, though waning, is not yet by any means extinct—than the impression that musicians are as a class wanting in the manlier

qualities. In a country like England, where devotion to athletics forms a cardinal tenet in the national creed, such an impression cannot fail to have operated greatly to the prejudice of the art—indeed, of all arts, for there are many excellent people with whom the term “artist” is simply a synonym for “Bohemian” or “black sheep.” They are so firmly persuaded that exclusive devotion to the study of music is inevitably attended by a weakening of moral and physical fibre that they avoid all personal contact or association with such persons. In some cases that we know of this feeling amounts to a positive repugnance and resentment. The source of this antipathy is perfectly explicable, and not so irrational as may appear at first sight. We purpose, in the ensuing remarks, to enquire into the origin of this feeling, and then to show—first, that effeminacy and capriciousness, so far from being essential characteristics of all musicians, are only the accidental characteristics of some; and secondly, that the manlier an artist has proved himself to be, the better musician, *ex ipso facto*, has he generally been.

The origin of the impression already alluded to amongst the non-musical members of the community is sufficiently obvious. Their knowledge of music generally resolves itself into a second-hand acquaintance with the personality of the most talked-of musicians of the day; in other words, it depends on a perusal of the newspaper gossip about operatic singers, who are undoubtedly the most capricious and the most childish representatives of the whole profession. By a sort of freak of nature, a splendid voice is often implanted in a person of less than mediocre intelligence. Born with a silver tune in their mouths, they come to the front without having to fight their way. They are not forced to find their true intellectual or personal level; and the extravagant adulation—and remuneration—which is bestowed on them too often turns their heads. Such a book as Colonel Mapleson's *Memoirs*—admirably amusing as it is—is calculated to maintain the prevalent and unjust opinion as to the demoralising effect of music on its votaries. It is so full of good stories and free from technicalities that it attracts all readers, musical and non-musical. And certainly the net result of its perusal is to inspire a supreme contempt for the ignoble jealousies and chicaneries which beset certain walks of the musical profession. People do not pause to reflect that it deals exclusively with one very limited though very prominent section of the musical community—operatic soloists, the most highly paid, the least intellectual, and the most injudiciously flattered performers in the world. But it by no means follows that the people who are most in evidence in a profession are most representative of it. The real workers are most often in the background—the people who make the music and play it. There is a wide disparity in point of mental balance between instrumentalists and vocalists—operatic vocalists in particular. The former, even in the case of rank and file performers, are as a rule hard-working, intelligent, and—from the point of view of their art—highly educated men. There is little chance for individual display here. Playing in an orchestra—if the conductor is worth his salt—tends to promote artistic altruism rather than artistic egotism. The real musical workers—composers, conductors, and instrumentalists—fulfil for the most part the description by Pericles of his ideal woman: they are talked about as little as possible. No insinuating interviewer disturbs their domestic privacy. The witty sayings of their parrots remain unchronicled; their furniture is uncatalogued; their favourite dishes are unrecorded. On the other hand, the excrescences of the Art are blazoned forth in every journal until the plain person who is not behind the scenes may be well pardoned

if he confuses the accidental with the essential, and sets down the profession of music as a calling wholly bereft of dignity or stability. It is not, however, only the operatic stars who bewilder the unartistic but not unintelligent spectator by their eccentric orbits. Just as the horse, that noblest of animals, is not any the less noble because he gathers around him all the most accomplished blackguards on the face of the earth, so it does not detract from the intrinsic value of music that a great many charlatans number themselves amongst its votaries. There is the drawing-room *tenorino*, a mannikin who fully justifies in his own person Von Bülow's strictures quoted in a recent number of THE MUSICAL TIMES. He is, in truth, "not a man, but a disease." There are dusky warblers of erotic inanities, skilled in the use of the falsetto, whose fervid folly plays havoc with the heart-strings of gullible women. There are violinists who profane a beautiful instrument by imbecile buffoonery, and, if they ever condescend to play anything in the *cantabile* style, render their soapy tone still soapier by the constant use of the mute. And about these pests of the drawing-room congregates a swarm of pallid *dilettanti*, cosmopolitan in sentiment, destitute of any manly vigour or grit, who have never played cricket or been outside a horse in their lives. It is from contact with these nerveless and effeminate natures that the healthy average well-born Briton recoils in disgust and contempt; and, without pausing to inquire, he proceeds forthwith to label all male musicians as unmanly and invertebrate. He generalises widely from very partial *data*, with the natural result of deviating widely from the mark. But, all the same, we have the greatest sympathy for the healthy average well-born British male in his undisguised contempt for the effeminate young men whom his sisters too often view with favour on the score of their supposed artistic accomplishments. In this matter the instinct of the Philistine is perfectly sound. No musician need be unmanly; and the best have almost invariably been remarkable for a robustness of mind and character, if not of physique. Travel and adventure and a love of Nature have, in a great many cases, proved powerful incentives to the genius of composers. They have often been combative, contentious, even pugnacious. There was no lack of virility in the character of Beethoven. Handel was made of sturdy stuff, capable of volcanic explosions of fury. His extraordinary recuperative energy may best be gauged by the fact that he wrote his finest work after a paralytic seizure. Here, surely, was no lack of physical energy. Mendelssohn was a wonderfully good all-round man—*nihil tetigit quod non ornavit*. In our times the robust individuality of Brahms's music is the outcome of a thoroughly masculine nature. The hothouse life which, in some minds, is erroneously considered as part and parcel of a musician's career dwarfs rather than stimulates genius. The manual labour of copying out a composition must be done at a desk; but the actual inspiration has, in many notable instances, come upon composers when in the open air. Indeed, we believe that the adverse circumstances under which most composers have now-a-days to work interfere seriously with their creative power. If they could be isolated and removed from the stress and fret of a town-life, we are certain that they would hear far more beautiful things in their brains, and, having heard, would be better able to record them. But to continue our enumeration of robust musicians—merely taking such as come into one's head without consulting biographies or books of reference. Many of the greatest singers have been keen sportsmen. Berlioz mentions Staudigl's eager devotion to the chase, and the apparently reckless way in which he exposed his throat in the pursuit of his favourite

recreation. The De Reszkés are great horse-breeders. Mr. Foli is passionately fond of salmon fishing. Mr. Santley's bearing has always seemed to us typical of a manly Englishman. Did he not once quell a panic of fire at the English opera by a historic remark, truly laconic in its brevity? If we revert to composers we shall find that Boito, along with Faccio, the famous conductor, joined the volunteer corps under Garibaldi in 1866, and did good service in the campaign against Austria. One of the most gifted of our native composers is a veritable admirable Crichton in the matter of athletic accomplishments, but his well-known modesty precludes us from mentioning either his name or his non-artistic attainments.

It would be easy to multiply instances *ad infinitum* of musicians who are amply endowed with the robust qualities of humanity. But we think that enough has been said to establish our contention that effeminacy is an accidental attribute in a disciple of Melpomene. And that reminds us to remark that underneath the fantastic surface of Greek mythology a good substratum of common sense is often to be discovered. Apollo was the patron god of musicians, but Apollo was a considerable athlete in his way and a champion shot with the bow. Achilles, too, the most redoubtable warrior in the Greek host that fought against Troy, was well versed in music. Roman history does not help us so much as Greek mythology. Nero is a standing disgrace to the musical profession. The fox-hunting squire of Addison's *Spectator* would have undoubtedly described him as "a d——d fiddler," and the recording angel would not improbably have condoned the expletive. If we turn to Scripture history, what better evidence can we find anywhere in support of our position than is afforded by the case of David? The great Celtic heroes of early Ireland were, according to all the authorities, carefully trained in music amongst their other accomplishments. Finally, in the palmy days of English madrigal music—*circa ann.* 1600—the man who could not take his part in a glee was set down as no gentleman. It was an essential part of a liberal education. Music unmanly? Go tell that to a Highlander, and his response would probably be such a skirl of indignation from his pipes as would blow a sceptical Southron across the border.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (*continued from page 398*).

LAST month we saw Handel arrive safely in the Irish capital, driven there, according to Pope, by the genius of Dulness, in actual fact by the machinations and implacable resentment of an aristocracy which preferred men of the McSycophant stamp. The great master was not long in getting to work. Having taken a house and got his artists about him—the chief of them were Mrs. Theophilus Cibber and Signora Avolio—he issued, on December 8, the following advertisement:

"On Monday next, being the 14th of December (and every day following), attendance will be given, at Mr. Handel's house, Abbey Street, near Lyffey Street, from nine o'clock in the morning till two in the afternoon, in order to receive the subscription money for his six Musical Entertainments in the New Music Hall in Fishamble Street, at which time each subscriber will have a ticket delivered to him, which entitles him to three tickets each night, either for ladies or gentlemen."

Concerning the "New Music Hall in Fishamble Street," made for ever famous by Handel, Mr.

Rockstro gives some interesting particulars, which we take the liberty of reproducing:—

"Though now one of the poorest streets in Dublin, Fishamble Street was once both worshipful and select. The 'New Music Hall' was built in 1741 for a 'Charitable Musical Society,' of which the Earl of Mornington—the Duke of Wellington's father—was president. It was first opened to the public on the 2nd of October, in the above-mentioned year, and therefore quite new when Handel arrived in Dublin. Many years afterwards, it was converted into a theatre, and, its audience being very select, an advertisement announced that no one would be admitted to the boxes or pit 'without shoes and stockings,' indicating, of course, that gentlemen were expected to wear the usual evening dress of the period, though certain Hibernian wits chose to give the passage a different signification. Thirty years ago, all that remained of the theatre was a neglected old building with a wooden porch, into which it is probable that few persons wearing shoes and stockings were accustomed to enter."

But though turned to "base uses," the Dublin Music Hall will never cease to be associated in men's minds with the noblest form of art, and with the most illustrious composition to which art has given birth.

The files of *Faulkner's Journal*, then the leading paper in Dublin, show that Handel opened his Concerts on December 23, with "L'Allegro, Il Penseroso, ed Il Moderato"; the programme being made up to the required length by "two Concertos for several instruments, and a Concerto on the organ," which the master, of course, himself played. Success immediate and immense rewarded the enterprise. "Last Wednesday," said the *Journal*, "Mr. Handel had his first oratorio at Mr. Neal's Music Hall, in Fishamble Street, which was crowded with a more numerous and polite audience than ever was seen upon a like occasion. The performance was superior to anything of the kind in the kingdom before, and our nobility and gentry, to show their taste for all kinds of genius, expressed their great satisfaction, and have already given all imaginable encouragement to this grand music." Happily we can supplement this bald and stilted statement, with its laboured compliment to the "nobility and gentry," by a letter which Handel wrote from Dublin to his friend Jennens, of Gopsal Hall, the librettist of "The Messiah." Every line traced by Handel's pen deserves reproduction, and no apology is needed for inserting the letter here:—

"Dublin, December 29, 1741.

"SIR,—It was with the greatest pleasure I saw the continuation of your kindness by the lines you was* pleased to send me, in order to be prefixed to your Oratorio, 'Messiah,' which I set to music before I left England. I am emboldened, Sir, by the generous concern you are pleased to take in relation to my affairs, to give you an account of the success I have met here. The nobility did me the honour to make amongst themselves a subscription for six nights, which did fill a room of 600 persons, so that I needed not sell one single ticket at the door, and, without vanity, the performance was received with a general approbation. Signora Avolio, which I brought with me from London, pleases extraordinary; I have found another tenor voice which gives great satisfaction; the basses and counter-tenors are very good, and the rest of the chorus-singers by my direction do exceedingly well; as for the instruments they are really excellent, Mr. Dubourgh being at the head of them; and the music sounds delightfully in this

charming room, which puts me in such spirits, and my health being so good, that I exert myself on my organ with more than usual success. I opened with the 'Allegro, Penseroso, ed Il Moderato,' and I assure you that the words of the 'Moderato' were vastly admired. The audience being composed—besides the flower of ladies of distinction and other people of the greatest quality—of so many bishops, deans, heads of the College, and the most eminent people in the law, as the chancellor, auditor-general, &c., all which are very much taken with the poetry, so that I am desired to perform it again the next time.* I cannot sufficiently express the kind treatment I receive here; but the politeness of this generous nation cannot be unknown to you, so I let you judge of the satisfaction I enjoy, passing my time with honour, profit, and pleasure. They propose already to have some more performances, when the six nights of the subscription are over, and my Lord Duke, the Lord Lieutenant (who is always present with all his family on these nights), will easily obtain a longer permission for me by his Majesty, so that I shall be obliged to make my stay here longer than I thought. One request I must make to you, which is that you would insinuate my most devoted respects to my Lord and my Lady Shaftesbury, you know how much their kind protection is precious to me. Sir Windham Knatchbull will find here my respectful compliments. You will increase my obligations if, by occasion, you will present my humble service to some other patrons and friends of mine. I expect with impatience the favour of your news, concerning your health and welfare, of which I take a real share. As for the news of the operas in London, I need not trouble you, for all this town is full of their ill-success, by a number of letters from your quarters to people of quality here, and I can't help saying that it furnishes great diversion and laughter. The first opera I heard myself before I left London, and it made me very merry all along my journey; and of the second opera, called 'Penelope,' a certain nobleman writes jocosely:—"Il faut que je dise avec harlequin, notre 'Penelope' n'est qu'une 'Sallope.'" But I think I have trespassed too much on your patience. I beg you to be persuaded of the extreme veneration and esteem with which I have the honour to be, Sir, your most obliged and most humble servant,—GEORGE FRIDERIC HANDEL."

The favourable circumstances reflected in the foregoing exuberant letter continued without abatement, and Handel carried through, with "honour, profit, and pleasure," two sets of six Concerts each, performing "L'Allegro" three times, "Acis" and Dryden's Ode twice, "Esther" twice, "Alexander's Feast" twice, and "Hymen" twice. These were followed by supplemental occasions, on the first of which "Esther" was repeated, and, on the second (April 13, 1742), the immortal "Messiah" was produced, preceded by an advertisement which ran thus: "For the relief of the prisoners in the several jails, and for the support of Mercer's Hospital, and of the Charitable Infirmary on the Inn's Quay, on Monday, the 12th of April, will be performed at the Musick Hall in Fishamble Street, Mr. Handel's new grand Oratorio, called 'The Messiah,' in which the gentlemen of the choirs of both Cathedrals will assist, with some Concertos on the organ, by Mr. Handel. Tickets to be had at the Musick Hall, and at Mr. Neal's in Christ Church Yard, at half-a-guinea each. N.B.—No person will be admitted to the rehearsal without a rehearsal ticket, which will be given gratis with the ticket for the performance when paid for." The rehearsal was thus noticed by *Faulkner*: "Yesterday,

* The use of the singular verb with the plural pronoun was common at the period of this letter.

* These references to "the poetry" are explained by the fact that Jennens wrote it.

Mr. Handel's new grand sacred Oratorio, called 'The Messiah,' was rehearsed at the Musick Hall in Fishamble Street, to a most grand, polite, and crowded audience, and was performed so well that it gave universal satisfaction to all present, and was allowed, by the greatest judges, to be the finest composition of music that ever was heard, and the sacred words as properly adapted for the occasion. N.B.—At the desire of several persons of distinction, the above performance is put off to Tuesday next. The doors will be opened at eleven, and the performance begin at twelve. Many ladies and gentlemen who are well-wishers to this noble and grand charity, for which this Oratorio was composed, request it as a favour that the ladies who honour this performance with their presence would be pleased to come without hoops, as it will greatly increase the charity by making room for more company."

The performance took place in due course, and was noticed in the same terms by the Dublin journals, the article being evidently "communicated": "On Tuesday last Mr. Handel's sacred grand Oratorio, 'The Messiah,' was performed in the New Music Hall in Fishamble Street. The best judges allowed it to be the most finished piece of music. Words are wanting to express the exquisite delight it afforded to the admiring crowded audience. The sublime, the grand, and the tender, adapted to the most elevated, majestic, and moving words, conspired to transport and charm the ravished heart and ear. It is but justice to Mr. Handel that the world should know he generously gave the money arising from this grand performance to be equally shared by the Society for Relieving Prisoners, the Charitable Infirmary, and Mercer's Hospital, for which they will ever gratefully remember his name; and that the gentlemen of the two choirs, Mr. Dubourg, Mrs. Avolio, and Mrs. Cibber, who all performed their parts to admiration, acted also on the same disinterested principle, satisfied with the deserved applause of the public and the conscious pleasure of promoting such useful and deserving charity. There were about 700 people in the room, and the sum collected for that noble and pious charity amounted to about £400, out of which £127 goes to each of the three great and pious charities." The "sacred Oratorio" was performed a second time, on June 3, and again the ladies were begged to leave their hoops at home, which, we may assume, some of them did, however reluctantly. With reference to this sumptuary matter, Schœlicher points out that the absurd fashions to which women submitted then, as now, not seldom gave trouble to Concert managers. At the Westminster Festival of 1790, the directors announced that "no ladies will be admitted with hats, and they are particularly requested to come without feathers, and very small hoops, if any." History repeated itself, therefore, when Professor Herkomer publicly entreated the ladies invited to witness his "pictorial music-play" not to wear the tall head-gear of the period.

Handel left Dublin on August 13, having spent nine happy and prosperous months in the Irish capital, whose "polite and generous" inhabitants he ever afterwards remembered with kindness and gratitude. *Faulkner* thus announced his departure: "Last week, Lady King, widow of the late Rt. Hon. Sir Harry King, Bart., and the celebrated Mr. Handel, so famous for his excellent compositions and fine performances, with which he entertained this town in the most agreeable manner, embarked for England." We may add that to the fact of Handel being her fellow-voyager, Lady King, who was, no doubt, an important person, owes the rescue of her name and dignity from total oblivion.

Almost immediately on reaching London, Handel addressed another letter to his friend Jennens, under date September 9, 1742:—

"Dear Sir,—It was indeed your humble servant which intended you a visit on my way from Ireland to London. The report that the direction of the opera next winter is committed to my care is groundless. The gentlemen who have undertaken to meddle with harmony cannot agree, and are quite in a confusion. Whether I shall do something in the oratorio way (as several of my friends desire) I cannot determine as yet. Certain it is that, this time twelve-month, I shall continue my oratorios in Ireland, where they are going to make a large subscription already for that purpose.

"If I had known that my Lord Guernsey was so near when I passed Coventry, you may easily imagine, Sir, that I should not have neglected of paying my respects to him, since you know the particular esteem I have for his Lordship. I think it a very long time to the month of November next, when I can have some hopes of seeing you here in town. Pray to let me hear meanwhile of your health and welfare, of which I take a real share, being, with an uncommon sincerity and respect, Sir, your most obliged, humble servant,—GEORGE FRIDERIC HANDEL."

We gather from this letter that the master still had his eye on the Opera, and was prepared to resume its direction when the gentlemen who had undertaken to meddle with harmony could manage an agreement amongst themselves. Meanwhile Handel was quite bent upon paying another visit to Dublin—a purpose destined never to be carried out, for reasons which can only be conjectured, the probability being that a favourable turn in his English affairs removed the inducement which was strong in 1742. During the closing months of the year just named, Handel did little. Whether he was waiting, like Micawber, for "something to turn up," or enjoying, thanks to his Irish funds, the unwonted luxury of leisure, it boots not now to enquire. Enough that two chamber duets, and a chorus and air for "Samson" (which he had in his desk, unperformed) alone occupied his pen at this particular time. But in view of Lent, 1743, the veteran warrior buckled on his armour again, and went forth to do battle. If the English aristocracy imagined that, having driven him out of the country, they had done with their resolute opponent for ever, a rude awaking to facts took place, when they read (Feb. 17) the following announcement:—"By subscription.—At the Theatre Royal, in Covent Garden, to-morrow, the 18th inst., will be performed a new Oratorio called *Samson*. Tickets will be delivered to subscribers (on paying their subscription money) at Mr. Handel's house in Brook Street, Hanover Square. Attendance will be given from nine o'clock in the morning till three in the afternoon. Pit and boxes to be put together, and no person to be admitted without tickets, which will be delivered that day at the office in Covent Garden Theatre, at half-a-guinea each; first gallery, 5s.; upper gallery, 3s. *Nota*.—Each subscriber is to pay six guineas on taking out his subscription ticket, which entitles him to three box tickets every night of Mr. Handel's first six performances in Lent. And if Mr. Handel should have any more performances after the first six nights, each subscriber may continue on the same conditions." Again was the old Handelian flag floating over London, to the joy of the well-affected, who now, it would seem, showed themselves in number sufficient to indicate a turn of fortune's wheel. Referring to the production of "Samson," a London correspondent of *Faulkner's Journal* wrote: "Our friend, Mr. Handel, is very well, and things have taken a different turn here from what they did some time past; for the public will

be no longer imposed on by Italian singers and wrong-headed undertakers of bad operas, but find out the merit of Mr. Handel's compositions and English performances. That gentleman is more esteemed now than ever. The new Oratorio, called 'Samson,' which he composed since he left Ireland,* has been performed to more crowded audiences than ever were seen, more people being turned away for want of room each night than hath been at the Italian Opera." In view of this success, the aristocracy, represented by Horace Walpole, resorted to sneers, which did nobody any harm. "Handel," said the author of the "Castle of Otranto," "has set up an oratorio against the opera, and succeeds. He has hired all the goddesses from the farces, and the singers of roast beef from between the acts at both theatres, with a man with one note in his voice, and a girl without ever an one, and so they sing and make brave hallelujahs, and the good company encore the recitative, if it happens to have any cadence like what they call a tune." Despite the "smart people" of the day, Handel's performances went on from six to twelve, in the course of which "The Messiah" was three times given, under the designation "a sacred oratorio," the withholding of the proper name being conjecturally a precaution against furnishing enemies with a cry of sacrilege. Schœlcher quotes some lines which go to show that Handel's device did not succeed:—

Cease, zealots, cease to blame these heavenly lays,
For seraphs fit to sing Messiah's praise,
Nor for your trivial argument assign
The theatre not fit for praise divine.
These hallow'd lays to music give new grace,
To virtue awe, and sanctify the place;
To harmony like *his*, celestial power is given
To exalt the soul from earth, and make of hell a heaven.

It is plain from the foregoing that the master's opponents had attacked him on the ground of violated decency. They, forsooth, representatives of a "society" the most profligate and shameless this country has ever known (that excepted which gathered round Charles II.)—they ranged themselves on the side of religion, and posed as the defenders of an insulted Divine name! The very angels, as they looked on, must have smiled through their tears at such preposterous allies. Sooth to say, the aristocracy would have stooped ever so low to damage the mere "music fellow" who had dared to stand up before them instead of crawling at their feet. They were nice people. When Lady Henrietta Herbert was about to marry the tenor, Beard, a man of "irreproachable private character and excellent manners," Lady Mary Montague thought it decent to write: "Lady Henrietta Herbert furnished the tea-tables here with fresh tattle for the last fortnight. I was one of the first who was informed of her adventure by Lady Gage, who was told that morning by a priest that she had desired him to marry her the next day to Beard, who sings in the farces at Drury Lane. He refused her that good office, and immediately told Lady Gage, who (having been unfortunate in her friends) was frightened at this affair, and asked my advice. I told her honestly that since the lady was capable of such amours, I did not doubt, if this was broke off, she would bestow her person and fortune on some hackney coachman or chairman, and that I really saw no method of saving her from ruin, and her family from dishonour, but by poisoning her; and offered to be at the expense of the arsenic, and even to administer it with my own hands, if she would invite her to drink tea with her that evening." We are not told whether the fact that Lady Henrietta desired to legalise her intercourse with Beard had anything to do with stirring up so much anger and contempt. The best

of it all is that the marriage took place, and was a happy one.

When his Concerts ended for the season, Handel set to work upon "Semele," and, in July, the *Te Deum* for the victory of Dettingen, the last-named being "commanded" for a national celebration of what, at the time, was really a great event. We shall not discuss the question whether Handel took any of his materials for the "Dettingen" from the Italian priest Urio, or, as the name is sometimes printed, Uria. Controversy on this matter has already spoiled paper enough. Far be it from us to say that it lacks interest—the very reverse is the case—but argument on either side can determine nothing, and would, therefore, be thrown away. Besides, to enter upon the question of Handel's borrowings is to get into a stream which may carry the strongest man very far indeed. The late Sir G. A. Macfarren tried it, and was at last found reproaching Handel for taking the theme of his Pastoral Symphony in "The Messiah" from an old English ballad styled "Parthenia." But Dr. Crotch was a more conspicuous example, and it is not surprising that Schœlcher wrote about him thus:—

"I do not refer to what Dr. Crotch says upon the subject in his 'Overtures, Choruses, Symphonies, and Marches of Handel, adapted for the Pianoforte.' If he is to be believed, Handel was never anything but a plagiarist, who passed his life in seeking ideas out of every corner. There is scarcely one note by him which, according to the discoveries of the Doctor, has not been stolen from Leo, Luther, Porta, Pergolesi, Carissimi, Stephani, Kulnau, Talemans, Graun, Vinci, Bononcini, Bach, Corelli, and other well-known models such as Padre Uria, Calvisius, Habermann, Muffat, Kerl, Morley, Cesti, Turni, &c., &c. There are portraits of Crotch which represent him playing upon the organ at the age of three years. He so astonished the world by his prodigious precocities that he was called 'The Musical Phenomenon.' This extraordinary child became one of the most ordinary of doctors, and we see how he employed his time."

The "Te Deum" was rehearsed on November 10, the event being spoken of as follows in one of the journals of the day: "Yesterday a *Te Deum* and Anthem, composed by Mr. Handel for his Majesty, were rehearsed before a splendid assembly at Whitehall Chapel, and are said by the best judges to be so truly masterly and sublime, as well as new in their kind, that they prove this great genius not only inexhaustible, but likewise still rising to a higher degree of perfection." The performance proper took place in St. James's Chapel Royal on November 27.

During the remainder of 1743 Handel occupied himself with making preparations for a Lenten series of oratorios in 1744. "Semele," as we have seen, was already completed, and now "Joseph and his Brethren" followed, the words having been written by a Rev. James Miller, who, in a dedication of his book to the Duke of Montague, preferred, rightly enough, to praise Handel rather than his patron, calling him "a master worthy of such a patron, as he may be said, without the least adulation, to have shown a higher degree of excellence in each of the various kinds of composition than any one who has preceded him ever arrived at in a single branch of it, and to have so peculiar a felicity in always making his strain the tongue of his subject that his music is sure to talk to the purpose, whether the words it is set to do so or not. 'Tis a pity, however, my Lord, that such a genius should be put to the drudgery of hammering for fire where there is no flint, and of giving a sentiment to the poet's metre before he can give one to his own melody." "Semele," "Joseph," "Samson," and

* This is an error; "Samson" was written before Handel left England.

"Saul" carried on the season of 1744; "Joseph" being first performed on March 2, and three times repeated in the course of the series.

(To be continued.)

EDWARD FITZGERALD'S LETTERS.

THE allusions to music in Edward Fitzgerald's letters, recently published by Macmillan, are so frequent and suggestive as to warrant our extracting some of them for the benefit of readers of THE MUSICAL TIMES. Fitzgerald was more than a literary man with a literary man's condescension towards an art of which he knows little or nothing. He was something of a musician, played the pianoforte and organ fairly, and could take a part in a glee tunelessly and correctly. He composed too, and some of his songs have been printed, though his aversion to publicity probably prevented him from putting his name on the title-page. Mr. Aldis Wright quotes in his preface some amusing recollections of the late Archdeacon Groome on Fitzgerald's musical tastes. In their old age he and Fitzgerald would compare notes on the subject of the great singers of fifty years ago—Braham and Vaughan and Miss Stephens, and the performances of "Acis and Galatea" at the Concerts of Ancient Music. "I can see them now," Fitzgerald would say, "the dear old *creetors* with the gold eye-glasses and their turbans, nodding their heads as they sang 'O the pleasures of the plains'"—the old *creetors* being the sopranos who had sung first as girls when George the Third was king. "He was a great lover," adds Archdeacon Groome, "of our old English composers, specially of Shield. Handel, he said, has a scroll in his marble hand in the Abbey, on which are written the first bars of 'I know that my Redeemer liveth'; and Shield should hold a title-scroll, only on it should be written the first bars of 'A flaxen-headed ploughboy.'" Turning to Fitzgerald's own letters, we find that he was an assiduous opera and concert-goer in the company of Frederic Tennyson, the Laureate's brother, and his epistles to him are full of musical chat. We quote the following curious passage from pages 92-4, which seems to us to contain much acute criticism, though the writer's powers of appreciation were limited: "Dear Frederic,—Concerning the bagwigs of composers. Handel's was not a bagwig. . . . Such were Haydn's and Mozart's—much less influential on the character, much less ostentatious in themselves: not towering so high, nor rolling down in following (? flowing) curls so low as to overlay the nature of the brain within. But Handel wore the Sir Godfrey Kneller wig—greatest of wigs, one of which some great General of the day used to take off his head after the fatigue of the battle, and hand over to his valet to have the bullets combed out of it. Such a wig was a fugue in itself." Then follows a passage showing Fitzgerald's inability to comprehend Beethoven. "Mozart, I agree with you, is the most universal musical genius. Beethoven has been too analytical and erudite, but his inspiration is nevertheless true. . . . I think that he was, strictly speaking, more of a thinker than a musician. A great genius he was, somehow. . . . He tried to think in music—almost to reason in music—whereas, perhaps, we should be content with *feeling* in it. It can never speak very definitely. There is that famous 'Holy, Holy, Holy Lord God Almighty,' &c., in Handel: nothing can sound more simple and devotional; but it is only lately adapted to these words, being originally (I believe) a love-song in 'Rodelinda.' Well, lovers adore their mistresses more than their God. Then the famous music of 'Helayeth the beams of His chambers in the waters,' &c., was originally fitted to an Italian pastoral song,

'Nasce al bosco in rozza cuna, un felice pastorello.' That part which seems so well to describe 'and walketh on the wings of the wind' falls happily in with 'e con l'aura di fortuna,' with which this pastorello sailed along. The character of the music is ease and largeness: as the shepherd lived, so God Almighty walked on the wind. The music breathes ease: but words must tell us who takes it easy. . . . Music is so far the most universal language, that any one piece in a particular strain symbolises all the analogous phenomena, spiritual or material—if you can talk of spiritual phenomena. The Eroica Symphony describes the battle of the passions as well as of armed men." Writing to the same correspondent in 1844, Fitzgerald says: "I play of evenings some of Handel's great choruses, which are the bravest music, after all. I am getting to the true John Bull style of music. I delight in Handel's Allegro and Penseroso. Do you know the fine pompous joyous chorus of 'These pleasures, Mirth, if thou canst give,' &c.? Handel certainly does in music what old Bacon desires in his Essay on Masques, 'Let the songs be loud and cheerful—not puling,' &c. One might think the water-music was written from this text." Contrariwise, Fitzgerald had little sympathy with much modern music, English or foreign. "There is a dreadful vulgar ballad," he writes in the same year, "composed by Mr. Balfe, and sung with the most unbounded applause by Miss Rainforth, 'I dreamt that I dwelt in marble halls,' which is sung and organed at every corner in London. I think you may imagine what kind of flowing 6-8 time of the last degree of imbecility it is. The words are written by Mr. Bunn! *Arcades ambo!*" In the following year he writes: "I have nothing new to tell you of music. . . . I did not hear 'Le Desert'; but I fancy the English came to a fair judgment about it. That is, they did not want to hear it more than once. It was played many times, for new batches of people; but I doubt if any one went twice. So it is with nearly all French things: there is a clever showy surface: but no Holy of Holies far withdrawn; conceived in the depth of a mind, and only to be received into the depth of ours after much attention. Now Beethoven, you see by your own experience, has a depth not to be reached all at once. I admit with you that he is too bizarre, and, I think, morbid. But he is original, majestic, and profound."

The *Finale* of the C minor Symphony he speaks of as being noble, but adds: "On the whole, I like to hear Mozart better; Beethoven is gloomy. Besides, incontestably, Mozart is the purest musician; Beethoven would have been poet or painter as well, for he had a deep great soul, and imagination." There is a humorous passage in a letter dated May 4, 1848: "I have never yet heard the famous Jenny Lind, whom all the world raves about. Spedding is especially mad about her, I understand; and, after that, is it not best for weaker vessels to keep out of her way? Night after night is that bald head seen in one particular position in the Opera House, in a stall; the miserable man has forgot Bacon and philosophy, and goes after strange women. There is no doubt this lady is a wonderful singer; but I will not go into hot crowds till another Pasta comes; I have heard no one since her worth being crushed for. And to perform in one's head one of Handel's choruses is better than most of the Exeter Hall performances. I went to hear Mendelssohn's 'Elijah' last spring, and found it wasn't at all worth the trouble. Though very good music, it is not original; Haydn much better. I think the day of oratorios is gone, like the day for painting Holy Families, &c. But we cannot get tired of what has been done in oratorios, more than we can get tired of Raffaele. Mendelssohn

is really original and beautiful in romantic music: witness his 'Midsummer Night's Dream' and 'Fingal's Cave.' Shortly after he heard the redoubtable Jenny Lind, for the first time. "I was disappointed in her: but am told this is all my fault. As to naming her in the same Olympiad with great old Pasta, I am sure that is ridiculous." In 1850 he writes, always to Frederic Tennyson: "I hear little music but what I make myself, or help to make with my Parson's son and daughter. We, with not a voice among us, go through Handel's Coronation Anthems! Laughable it may seem; yet it is not quite so. The things are so well-defined, simple, and grand, that the faintest outline of them tells; my admiration of the old Giant grows and grows: his is the Music for a Great Active People. Sometimes, too, I go over to a place elegantly called *Bungay*, where a Printer lives who drills the young folks of the manufactory there to sing in Chorus once a week. . . . They sing some of the English Madrigals, some of Purcell, and some of Handel, in a way to satisfy me, who don't want perfection, and who believe that the *grandest* things do not depend on delicate finish."

In 1852 he went to hear the Huguenots, but found the first Act so noisy and ugly that he came away. On this he comments—"I think this is the fault of modern music; people cannot believe that Mozart is powerful because he is so Beautiful: in the same way as it requires a very practised eye (more than they possess) to recognise the consummate power predominating in the tranquil beauty of Greek sculpture." Our next extract is from what, to borrow Fitzgerald's own phrase, is a "desperate" letter. "I pitied you," he writes to a friend who had been at the Norwich Festival, "undergoing those dreadful Oratorios: I never heard one that was not tiresome, and, in part, ludicrous. Such subjects are scarce fitted for Catgut. Even Magnus Handel—even Messiah. He (Handel) was a good old Pagan at heart, and (till he had to yield to the fashionable Piety of England) stuck to opera and cantatas . . . where he would revel and plunge and frolic without being tied down to orthodoxy."

The strangest passage relating to music in these letters is that in which he propounds a scheme for adapting the epilogue part of Tennyson's "King Arthur" to the music of the last scene in "Fidelio"—the music to be applied by some competent modern musician. Oratorios were his special aversion; he looked forward with dismay to the time when there would be an oratorio for every Saint and Prophet—including Habakkuk.

The last allusion to music is quite in the *laudator temporis acti* spirit. He went, an old man of seventy-two, to the opera in 1880, to the "old Opera House in the Haymarket, where he remembered the very place where Pasta stood as Medea on the stage, and Rubini singing his return to his betrothed in the 'Puritani,' and Taglioni floating everywhere about, and the several Boxes in which sat the several Ranks and Beauties of forty and fifty years ago, my Mother's Box on the third tier in which I often figured a specimen of both. The Audience all changed much for the worse, I thought; and opera and singers also; only one of them who could sing at all, and she sang very well indeed: Trebelli, her name. The opera by a Frenchman on the Wagner plan: excellent instrumentation, but not one new or melodious idea through the whole." Such was Fitzgerald's verdict on "Carmen," evidently the opera in question.

It must not be supposed that we wish to endorse all or any of the foregoing criticisms. But we think that they are of sufficient interest to justify our picking them out of one of the most remarkable and delightful collections of letters that have ever been published.

Fitzgerald, we may be permitted to remind our readers, associated on terms of intimacy and equality with the greatest literary giants of the day. He was Thackeray's dearest friend. Lord Tennyson has borne testimony to his fine and delicate wit, and declared him to be the truest friend he had. Lastly, he was about the only man amongst his intimates of whom Carlyle could say nothing that was not friendly. As a man of letters, he will be remembered by only one work; but that is a masterpiece of the rarest beauty—his famous paraphrase of *Omar Khayyám*, a version which affronts the pedant, but fascinates every one who cares for beauty of thought and charm of expression.

ENGLISH publishers in general, and English music publishers in particular, are just now the objects of a perfect torrent of abuse directed against them by the Canadian press, or a certain portion of it, which affects to represent Canadian opinion upon the matter which has excited their anger. The occasion is the English opposition to a certain Copyright Act, which has recently passed through the two Houses of the Canadian Legislature, the object of which, apparently, is to enable Canadian publishers to utilise for their own benefit English copyright works in the future in a more deliberate manner than existing Acts of Parliament have openly permitted in the past. We are told that "the interests of the type-setter, the paper-maker, the printer, and the reader have been blighted by the baneful effects of British legislation"; that "the ghoulish avarice with which English publishers grasp the Canadian market, places them among the most selfish and wolfish of British mercantile men," and so on; all of which is accompanied with covert threats of the consequences we may expect should the English power of veto be exercised upon this Act, which the Canadians have issued as their model of all that is fair and reasonable. The Act in question purports to revolutionise the existing law of copyright in Canada; and, unless vetoed, will compel English, colonial, and most foreign owners of copyright works to publish them in Canada within one month of the date of their publication in England or elsewhere, under pain of losing the copyright altogether in Canada. In return for this forfeiture the Canadian Legislature, in its desire to do justice, provides that a royalty of ten per cent. on the retail price of the work is to be reserved for the English or other author of the work. At present we are not concerned to discuss the provisions of this new Act, because it suspiciously resembles a much older Act under which, for something like forty years, an account has been running against our Canadian friends which they have made no attempt to settle, and English owners of copyright works are not disposed to open a new account until the old one is settled. The effect of the older Act was to suspend in favour of any British Colony which cared to adopt its provisions, previous Acts of the English Parliament which prohibited the importation into Canada, amongst other Colonies, of pirated editions of English copyright works issued in America and elsewhere. Canada accepted the provisions of this Act, and the pirated editions were consequently to be admitted into Canada on condition that due provision was made for securing or protecting the rights of British authors there. To satisfy this condition a protective duty of twelve and a half per cent. was to be levied for the benefit of the English author whose interests were so materially prejudiced by the free importation of these pirated editions. The protective duty, however, was a perfect delusion; speaking generally, it was never

collected, and British authors were so hampered and obstructed in their endeavours to obtain it that they long ago ceased to trouble themselves in the matter. Consequently for nearly forty years cheap reprints of British copyright works have been freely imported from America and elsewhere into Canada without any recompense whatever being paid to the English proprietor of the pirated works; and this is still going on. Now, we do not wish to prevent the Canadian publisher from coming into Court, if he imagines that he has a grievance, in respect of which he considers himself entitled to redress; but we do insist that, if he comes into Court, he must come with clean hands; and, until he has paid the forty years of arrears of the old duty, we protest that he has no right to be heard. On these grounds English publishers and owners of copyrights are at present content to base their opposition to the proposed new Canadian Act; but it must not be imagined that this preliminary objection exhausts all that they have to say upon the provisions of the Act itself.

THERE is a distinctive quality about the style of the Transatlantic reporter which arrests the attention of the British reader. This fact may be illustrated by reference to the account in the *Indianapolis News* of the musical Festival recently held in the "Hoosier" capital. Why a native of Indiana is called a "Hoosier" is as yet an unsolved mystery. But to return to the Festival. The heroines of the hour were both "Hoosier" girls, and one of them rejoiced in the name of Kackley. It was Indiana's day, and as the exordium of the notice puts it "the mercantile and manufacturing world had stopped to hear the hum of industries at the end of Indiana's gas-pipes. Poetry and Fiction have taken up their abode here, and now Music has come to stay." Then follows a biographical notice of Miss Kackley: "Her voice is rich and sweet, her face round and fair." The triumph of the evening was her singing of "Qui la voce," after which on her return to the platform "a cloud of ushers collected there and heaped flowers at her feet," while Signor Perotti stood up among the audience and "spoke approvingly in a foreign tongue." The other "Hoosier" soloist, Miss Pierce, also scored a success. "She sang a very difficult number, and gave evidence of fine schooling." Then came Mr. Herbert, a prince of violoncello players, who was "given something of a floral ovation at the close of his solo, the ladies in the chorus robbing themselves of their corsage bouquets to shower upon his unprotected head. He emerged from the sweet-scented shower, and gave a delicious composition that was heartily enjoyed." A further and separate account dwells on the responsiveness of the audience, the soulfulness of Miss Kackley's voice, and the good looks and amiability of Mr. Herbert. Finally, we have a number of "Festival Notes and Personalities," of which the following may serve as specimens: "It is proper to deny the absurd rumour voiced in a morning paper that Signor Perotti was under the influence of drink yesterday, and did not, therefore, appear in the *Matinée*." "Max Bendix, the violin soloist, says 'there are more pretty girls in Indianapolis than in any other city.' He is an authority, and has been all over the world." Decidedly we have much to learn from the piquant paragraphist of Indiana.

THE announcement that a celebrated writer of songs will shortly publish a volume of stories embodying in prose what has already been made popular in verse and music is somewhat hopeful in one respect, for it proves that some of the words of our song-poets

are really good enough to be heard on their own account. We are inclined to believe that the fact of attention being thus called to the author, as well as to the composer, of our drawing-room songs will act most beneficially, as not only will writers be taught that nonsense-verses can no longer be tolerated, but vocalists will be reminded that they must enunciate, instead of mumble over, the words, and audiences that they are expected to listen to something more than mere notes. We can scarcely, however, agree with the author of an article on this subject in our contemporary the *Globe* when he says: "How glad many of us would have been of some sort of elucidation of 'My Queen' or 'The Message'—not because one would naturally have taken much interest in those masterpieces, but because hearing them warbled so often, we yearned to have them reduced to common-sense prose, and thus made less irritating by their lack of definiteness." In our opinion it is a great question whether the very "indefiniteness" of these songs does not constitute their great beauty; and we much doubt whether "common-sense prose" would not therefore rob them of their charm by transforming them into conventional stories "set to music." At the same time, we can readily imagine that poetry might be written according to the model indicated, in which the interest of a little story would be materially enhanced by its musical colouring; and the "song-writer," who, as we have said, contemplates giving such pieces to the world has, no doubt, such an idea in his mind. At all events, the desire to abolish the manufacture of vapid rhymes for the use of composers is a laudable one; and the originator of the project upon which we have commented has therefore our best wishes for his success.

As we have frequently taken out the word "Professor," and substituted that of "Mr.," before the names of several eminent artists when inserting paragraphs respecting them sent to our journal, we think it but fair to remind our correspondents that "Professor" is a title, and has no right to be used as such by even the highest artists by mere virtue of their position in the world of art. Whether a musician is, or is not, a Doctor or Bachelor of Music can be ascertained by referring to published lists; but as the title of "Professor" is not conferred, but passes to the recognised musical head of a University *ex officio*, those unacquainted with this fact may reasonably imagine that any person who professes music should have "Professor" before his name. Many instances having recently occurred where we have struck out the title, we take this opportunity of explaining our reason for so doing, in case it should be imagined that by making this alteration we intended any slight upon the professional qualification of an artist. This is the age for testing the right of all who assume prefixes or affixes to their name; and that the particular one under discussion is somewhat loosely used may be proved by the fact of an announcement now before us, in which "Professor —" advertises that he publishes "banjo and guitar music," and also gives lessons on these instruments.

It is noted with surprise that a new fashion has been introduced into the playbills of the present day. This or that person is announced as having "kindly undertaken this or that part to oblige the management." One is stated as having "in the most handsome manner consented to appear"; another "at the earnest request" of somebody or another does something or another. If actors, singers, or performers render these services gratuitously, it would be rude to suggest any alterations in the manner of

acknowledging their help. But if, as is generally the case, they are well paid for what they do, this excessive show of mock politeness is an insult to the public, as patrons of art, as it tends to place them in a humiliating position with regard to the performer for whose services they help to pay. Have we grown too genteel?

FACTS, RUMOURS, AND REMARKS.

IN a paper on "Alleged Degeneracy of Singing," read by Mr. Clement Tetedoux at a convention of the Ohio music teachers, we find some passages well worth quoting and thinking about. "The cry of degeneracy is as old as the world. Even the youth of twenty will be heard to say, in a philosophical fit of premature wisdom, that it was not so 'in his time,' meaning, of course, that in his time it was much better. Only the other day, I was reading in an old Italian book, printed a hundred and forty years ago, a passage which might have been published in this morning's paper, objecting to the 'present' desecration of the good old style of church music, and to the introduction of secular tunes in the divine service. The only difference is that our haters of imitation, in their original anxiety to have the honour of creating the world anew, condemn, instead of praise, the days gone by."

AND here is another:—"I shall only remark, in passing, that, whether the old Italian Opera is destined to die a natural death or to be revived in a new garb, of which 'Don Carlos,' 'Aida,' 'Mefistofele,' 'Ruy Blas,' 'Asrael,' and 'Otello' may give us some hint, the only salvation of singing is in the preservation of the old Italian principles, outside of which, either in legato or declamatory style, I can see absolutely nothing worthy of that noblest of all instruments, the human voice. The Italian Opera, like other moulds that have done their work, may be thrown over to the scrap-iron yard, where a great deal of the modern brass will probably go too, for fashions and forms continually change. But as the voice is immutable, so Italian singing, which was the perfection of the past, must also be the perfection of the future."

WHEN *Othello* sends out word to the minstrels that he has had enough of their music, and the messenger exclaims: "If you have any music that may not be heard, to't again; but, as they say, to hear music the general does not greatly care," we laugh at the truly Shakesperian humour. But precisely such music as the *Clown* suggests was performed recently at a Deaf and Dumb Institute in Nebraska, and has been described as the true music of the future. Here is the record of it:—"Nine young ladies, radiant in white robes and flowers, sang the dear 'Swanee River' by sign. This singing by sign is one of the most curious of all the mutes' accomplishments; the denoting of the rise and fall of the human voice, all its inflections and deflections, its *pealing* sounds and *dying* cadences, by graceful waves of the hands and facial expression, is something that must be seen to be comprehended or appreciated."

WITH regard to the death scene of *Otello* in Verdi's opera, an anecdote is told in the *Ménestrel* by Mr. Johnson, the well-known correspondent of our Parisian contemporary, *Le Figaro*:—"At one of the latest rehearsals of 'Otello' in Milan, Boito was on the stage with Verdi, when he saw the master hurry towards Tamagno, whom he pushed aside, himself taking the tenor's place by *Desdemona's* bed. Accustomed to Verdi's demonstrations of how things should

be done, Boito went on with the work of the moment. All at once he heard a fall which cut in two the last word pronounced by *Otello*, and, looking up, saw Verdi rolling down the steps of the estrade. Boito, with several others, hurried to the master's help, but the old man had risen laughingly from the floor. He had discovered for *Otello* the realistic death which Tamagno so well reproduces."

ARRANGEMENTS for the Gloucester Festival are now complete. The programme is as follows—Tuesday: "Elijah" and, at the evening Concert in the Shire Hall, Mackenzie's "Dream of Jubal," with a selection, including a new short Cantata "Elysium," by Miss Ellicott. Wednesday: Parry's "Judith," Rossini's "Stabat Mater," Williams's "The Last Night at Bethany" (new), and the first two parts of the "Creation," all in the Cathedral; Thursday: Sullivan's "Prodigal Son," Gounod's "Messe Solennelle," Spohr's "Last Judgment," and, in the Shire Hall, Sullivan's "Golden Legend"; Friday: "The Messiah." This is by far the best and most interesting programme that we can remember in connection with a Festival of the Three Choirs. It unites the old with the comparatively new in just proportion, and should secure a very successful result.

THE "Dream of Jubal," "Judith," the "Last Night at Bethany," the "Prodigal Son," and "Golden Legend" will all be conducted by their respective composers. The principal singers are Mesdames Albani, Ambler-Brereton, Anna Williams, Hilda Wilson, and Mary Morgan; Messrs. Lloyd, Nicholl, Barrington Foote, and Brereton. Mr. Carrodus leads a first-rate orchestra; Mr. Charles Fry has been engaged to recite the blank verse in the "Dream of Jubal"; and Mr. C. Lee Williams, the accomplished Cathedral Organist, will conduct. We are glad to see that Mr. Williams will have a two days' rehearsal in London, thus materially lightening the work to be compressed into the Monday of festival week. It is pleasant, also, to learn that the prospects of the meeting are, so far, very good.

A COMBINATION of the Royal Academy of Music and the Royal College of Music for the purpose of local examinations is distinctly one of the events of the month. Particulars have not yet been officially made known, but we are able to state that the examinations will be carried out by an Associated Board, consisting of five members from each of the Academies, with the Principals for the time being; Lord Charles Bruce acting as Chairman (for three years) and the Prince of Wales as President. The object is, of course, to set on foot examinations conducted under the auspices of a body commanding respect, and having no interest to serve other than that of musical education and culture. We have here, mayhap, the first step towards a musical university, with affiliated colleges, and having the power to grant degrees.

SUBSCRIPTIONS are invited towards a Rubinstein Jubilee Testimonial Fund, and admirers in England may forward cheques or money to his Highness the Duke George of Mecklenburg-Strelitz, Michael Palace, St. Petersburg. Russians are credited with an easy command of foreign languages, but with Duke George and his Committee the following seems to pass as English: "The Committee has the honour to request all musical, art, and other, in order to organise the celebration of the fifty-years artistic jubilee of Mr. Anton Rubinstein, begs to inform, that

the festivity will take place at St. Petersburg, on Saturday the 18/30th November of the current year, and that, with the Imperial sanction, a subscription has been opened," &c.

THERE are plenty of music-teachers who should take to heart the moral of the following story, which we copy from the *Chicago Indicator*: "Miss Helen Buttroch, a young New Hampshire girl, went to Berlin to study music. She was placed under a teacher, who, unsympathetic and pedantic, discouraged and criticised her so harshly that her spirit was broken, and wandering out one day to escape from the ruins of her shattered dreams of success, she returned no more. After some days her body was found in the river. The moral of this sad story is plain enough. More is needed from teachers than knowledge of methods. Sympathy is, perhaps, the most necessary part of a teacher's equipment."

REFERRING to a Pianoforte Concerto by Scharwenka, an American critic gushes: "When we have passed through the rocky dark wood of sombre oaks and pines of this part, we come out into the sunlight on the meadows of the beautiful slow movement, fraught with flowers and bouquets of lovely melody, and after passing again through the rocks and underbrush of the forest of the prime part, we arrive on the rural plains of the animated *Scherzo*, in which we note the joyous frolic of the inhabitants of the rural household, skipping along in dancing frolic." We suppose there are readers of this kind of stuff, or it would not appear. But the office boy might have corrected the diction.

So it appears that a syndicate, with £50,000, is going to try its fortune at Her Majesty's Theatre, by giving Promenade Concerts in the autumn and Italian Opera in due season. The leading members, we believe, are some of those associated with Mr. Mapleson in his recent disastrous campaign, but now the "gallant Colonel" is left out in the cold. There will be at least one amusing chapter in the veteran warrior's next volume of reminiscences, for which Messrs. Mitchell, Tod-Heatly, Leslie, and the rest, should be on the look-out. *Apropos* of the Promenade Concerts, it is officially announced that Mr. E. Lloyd has been exclusively engaged as far as that form of entertainment goes.

It is hardly a compliment to Dr. Hubert Parry that the partial boycotting of his latest symphony by the Richter Concert audience should be made an excuse for declining to perform new works in future. At the same time, we cannot take upon ourselves to blame the managers. If the patrons of the Richter Concerts would rather hear Wagner's music than any other—and there is very good reason to believe that they would—if, moreover, they are disposed to support the Concerts only upon condition that this preference is studied, we do not see that outsiders have a right to complain, however much they may regret the existence of a limited taste and a polemical spirit.

A SHORT time ago we quoted with much admiration an American criticism of Bülow, beginning—"In the high white light of a matchless musically intellectual mind," &c. It is now a pleasure to learn, from the pages of the *Chicago Indicator*, that an English writer equalled this long ago. In one of Macaulay's letters, quoted by Sir George Trevelyan, the essayist refers to a notice of Paganini in London. "His ethereal notes," said the journalist of the period,

"fall like flakes from the instrument, and then, rising into the air, crystallise and form stars." If our opinion were asked, we should say that the "Britisher" has rather the best of it.

EVERYBODY regrets the death of Bottesini, who was a great artist, and a loveable man. The best description we have seen of him is one written by D'Arcais in the Italian *L'Opinione*: "Italy mourns a great artist, who was at the same time a man of feeling, and who during many years honoured the name of Italian both at home and abroad." Bottesini died a poor man, but left a collection of autograph letters, including many from Verdi, which should fetch a good price. The rich Englishman who is always turning up in Continental journals is said to have offered a large sum for the deceased artist's double-bass.

THE late Sir Frederick Ouseley certainly earned a memorial, and one is being raised in a practical and useful form. At a recent meeting of the Committee and friends of St. Michael's College, Tenbury—an institution founded and largely supported by the deceased baronet—it was resolved that the memorial should take the form of an endowment to the extent of £10,000. This kills two birds with one stone. It honours the memory of a worthy man, and does something to fill the gap caused by a drop in the College income from £2,000 to £900 consequent upon the cessation of the deceased gentleman's support.

AN American picture of Von Bülow and the phonograph:—"After playing upon a pianoforte, from which issued sounds compared to the soft and dreamy gurgle of a brook, the far-off sighing of the night wind and the roar of the cataract, he is described as placing the phonograph tubes to his ears: now a look of surprise creeps over his features, his face becomes ashy pale, he staggers back from the machine exclaiming, 'Mein Gott! Mein Gott! It is bewitched.' Recovering from what was almost a faint, he begs to be sent home at once, saying that his nerves are completely unstrung, and he must have rest."

REPORTS have appeared indicating great activity on the part of the Carl Rosa Opera Company. It is intended to produce, during the next provincial tour, Gounod's "Roméo et Juliette," all the English rights of which have been purchased, Bizet's "Pearl Fishers" and Balfe's "Talisman." "Lurline," "The Star of the North," and "The Rose of Castille" will also be played. We hear, also, of a spring season in London, with Messrs. Bennett and Cowen's new Scandinavian opera as a leading attraction. Among the artists engaged are Madame Tremelli, Mr. Winogradoff, and Mr. Abramoff.

Freund's Music and Drama has been considering, and trying to account for, the fact that we have had two Italian operas in London this season and no German opera—a state of things calculated, as our contemporary rightly says, to make a Wagnerite grind his teeth with rage. The explanation arrived at runs thus: "People who flit here and there in the social swim of an evening, like to take in a bit of opera between a dinner and a ball. . . . 'Die Walküre' or 'Götterdämmerung' would harass their souls with melancholy; Verdi, Donizetti, and Rossini will amuse and delight them." Precisely; so does Mozart.

THE following dialogue is not to be found in Mr. Mapleson's book. Customer: "I don't like that

pianoforte you sold us at all." Dealer: "What is the matter with it, Madam?" Customer: "The keys are cracking, and seem to be very brittle." Dealer: "Ah! I can account for that. You see, we have ten men in Africa all the time shooting elephants, to get the ivory for our keys. A little while ago they shot a baby elephant by mistake, and now and then keys made out of the infant pachyderm's tusk turn up, and give our customers some trouble."

THE prospects of the Leeds Musical Festival are very good, the application for serial tickets being considerably in advance of 1886. A few changes appear in the latest edition of the programme; the overtures to "Le Nozze" and "Der Freyschütz" giving place to Beethoven's "Leonora" and Gounod's "Mirella." A selection from Sullivan's music to "Macbeth" is now included in the scheme, together with Dr. MacKenzie's "Pibroch"—a Scottish fantasia, for violin (Mr. Sarasate) and orchestra. The analytical notes in the programme-books will again be written by Mr. Joseph Bennett.

THE rage for minutely describing the dress of artists when singing before the public is evidently on the increase, the paragraph stating that a vocalist "looked very nice in silver grey," for example, being read with at least as much interest as any criticism upon her singing. We may be very sorry for this; but that the importance of the matter cannot be ignored by the artists themselves is sufficiently evident from a remark made, in our presence by one of the audience at a Festival, that a well known singer "received a large sum for three concerts, and had the meanness to appear each day in the same dress."

THINKING it to be a very fair specimen of American humour, with just a spice of fact to warrant it, we quoted, some time ago, a paragraph from the *Indicator* in which the various Chicago ways of pronouncing Wagner's name were set forth. Our contemporary now accuses us of taking the passage in "portentous earnest," thus admitting the possibility of not distinguishing its jocularity from its seriousness. The *Indicator* need not label its paragraphs "This is a joke" even for us; since the "portentous earnestness" exists only in its own imagination.

OUR Chicago contemporary, becoming very wrath indeed, charges us with "making cruel flings at American institutions." The only American institution to which we have ever referred is the thin skin worn by our beloved cousins.

OUR Chicago contemporary does us the further honour to quote from these columns a paragraph referring to the power of the "almighty dollar" in buying up choice English books and musical instruments. The *Indicator* says: "It would be interesting to know what THE MUSICAL TIMES means by this paragraph." If that be so, let our contemporary's editor call in his own office boy, or take the opinion of the next man in the street, since the paragraph means exactly what it says. We regret our inability to supply the *Indicator* with perceptiveness.

A CORRESPONDENT having assured Mr. Arthur Pougin, in reply to some strictures from his pen, that pure Wagnerians are neither ill-bred nor fierce, the Parisian critic and biographer retorts: "He (the correspondent) at least is not so, I see; and I sincerely

congratulate him. But I must here express one regret, and it is—not to know his like. At any rate—the gods be praised—once in my life I shall have met a tolerant Wagnerian. This is a chance which I expected no more, and on which I can justly flatter myself."

THE line "Who's playing to-day?" which appears in capital letters in a morning contemporary, no doubt fulfils its intended purpose of arresting attention. Reading on, we find the questions "Who's playing?" and "Whose piano?" propounded four times, the first being answered by the names of four celebrated performers, but the second always by that of the same manufacturer. So it is evident that the advertisement headed "Who's Griffiths?" to which we alluded a short time since, has set a pattern likely to be extensively imitated.

SOME of the London County Councillors attended the opening of the Peckham Rye band-stand by the Earl of Meath on the 11th ult., and, as in duty bound, made speeches concerning free music for the masses. The audience heard with satisfaction that our new municipal rulers are fully alive to the necessity of providing good music in London open spaces. That is all right; and we hope the next winter will be utilised for doing the vast amount of preliminary talking which in this country precedes every active measure.

THE following letter is said to have been received by a music-seller in San Francisco:—"Have you got a song with the words & accompaniment called chipy Get your Hair cut, johny get you gun—I don't know the name of the song but I think that is part of the first verse. Please let me know right away if you have it & the price of it & also have you the music of a Song called of the day and the price of it, & have you got a song called she is my big Fat Consumpted liza jane & price of it." The writer is described as a young lady in the mining districts.

MR. SANTLEY appears to be having a good time in Australia, and will prolong his stay much beyond the date originally fixed for starting homeward. His homeliness and freedom from the arts of the *poseur* have quite won the colonial heart; the great baritone's success being hardly less in society than on the concert platform. At the date of latest advices Mr. Santley was still in Melbourne as the "star" of a series of Ballad Concerts, in which capacity he had to shine again after each song.

IN an account of the opening of a new organ a local journal thus describes the instrument: "The great organ comprises violin diaphason swell, stop ditto, genshorn swell, piccolo and hautboy ditto, open diaphason, stop ditto, wall flute, dulcina 15th." It is a common custom at musical examinations to set papers teeming with errors, for the candidates to correct; would not this "specification" be admirably adapted for the next examination at the College of Organists?

PASSING through Hunter Street, Brunswick Square, a few days ago, we were surprised to find that Henrietta Street has been re-named "Handel Street." Of course, as statues to the memory of great men involve both trouble and expense, and a paint-pot and brush are all that are required for conferring the honour to which we have directed attention, many may

consider the circumstance scarcely worthy of notice ; but let us at least accept it as an unmistakable sign of the times.

THAT the conventional music "furnished" to promote conversation at fashionable Promenades in former days, has now been replaced by the performance of high-class compositions, which effectually arrest attention, may be inferred from the fact of a bazaar having recently been opened for a charitable purpose, under aristocratic patronage, in which pianoforte recitals were given by Miss Agnes Zimmermann. This is unquestionably a move in the right direction.

A CORRESPONDENT who, like many others, has suffered from the incessant pianoforte practice of his next-door neighbour's children, even on Sundays, was told, on remonstrating with their parents on the subject, that on the Sabbath "only sacred music was permitted in their house." As on the following Sunday he heard nothing but the scales, he wishes to know whether such things as "sacred scales" exist, and if so, where he can procure them.

THE solo soprano of a Catholic choir in New York has been expelled by the priest for being content with a civil marriage only. The reverend gentleman holds that she is not a wife in the eye of the Catholic Church. By the laws of the State of New York this marriage is a valid one. It is not, however, recognised by the Catholic Church as a marriage. What does the New York Legislature say to this setting up of an *imperium in imperio*?

WE hear of a new journal, to be called the *Amateur Musician*, and devoted to the "amateur interest"—whatever that may be as distinct from the interest of music-lovers in general. The editor is going to work with his "whole body and soul," which is satisfactory to know. Among the first articles will be one on "Dragons": not the mythical beast so called, but the third party who plays propriety when the second party is being taught by the first. A delicate subject!

A LONDON critic, speaking of the recent great performance of "Elijah" at the Crystal Palace, says that "the Baal choruses of 'Thanks be to God' may be said to sing themselves." We will not stop to enquire what is meant by "the Baal choruses of 'Thanks be to God,'" but we feel certain that many conductors who have worked hard at these pieces will be glad to find that, by some method, they can be made to "sing themselves."

THE prospectus of the Edinburgh Choral Union has just appeared, and we learn that among the novelties to be produced are Dr. A. C. Mackenzie's new Choral Cantata "The Cotter's Saturday Night," and a new Cantata, entitled "The Cameronian's Dream," by Mr. Hamish MacCunn. These works will be conducted by their respective composers. The season will commence on December 2.

DURING the performance of the Overture to "Don Giovanni," at the Italian Opera, a few evenings ago, a lady seated next to us said to her friend, "Very good! Do you know who's written the music?" Now, we are puzzled to discover whether she was

unacquainted with the name of the artist who composed the opera she had come to hear, or whether she imagined the Overture is, as a rule, supplied by somebody else.

WE hope it is not true that Madame Cataneo, the Lyceum *Desdemona*, lost property worth £2,000 by the fire at the International Hotel, and we are encouraged in the hope by the fact that when the jewels of a *prima donna* are in question strict observance of the rules of arithmetic is not called for. If Madame Cataneo did suffer to the extent named, we can only say that she bore her misfortune remarkably well.

THE recent examination of the operatic class at the Royal Academy of Music shows that there is talent in it which only needs careful cultivation to be valuable. Why do not the authorities of the Academy appeal to the public for means to make such arrangements in the present concert-room as that a proper stage could be provided? The work is easy enough, and would involve no great expense.

A SUCCESSFUL artist who travels on the Continent may soon cover his breast with decorations if he care for that sort of thing, and especially if he visit the Danubian Provinces, where a plentiful crop of "orders" seems to wait anybody's picking. Mr. Ondricek, the violinist, being in Roumania lately, was at once presented by the King with a star, or a cross, or some such gew-gaw.

OUR native singers might take a hint from the success of the Lotus Glee Club in London during the past season—success which proves that there is still a public for glees when they are given with a perfect *ensemble*. By constant practice together and careful attention to the minutest details, these Bostonian artists sing so that everybody hears them gladly. Cannot our own people do the like?

MUSICAL competitions, so long a precarious importation from Wales, seem to have become acclimatised in the East of London. At the Stratford Musical Festival recently, there were 257 candidates for prizes and certificates in no fewer than thirty-three classes. This looks extremely healthy, and it is to be hoped that the example of the Wise Men of the East will everywhere be imitated.

THE report of a recent "musical evening" in a fashionable locality informs us that one of the vocalists gave a "serenade with a sneeze in it, which produced roars of laughter from the audience." As several excellent songs were also contained in the programme, we should imagine that the invitations were issued for what is usually termed a "variety entertainment."

CONCERNING performances of works by American composers at a recent meeting of the Music Teachers' National Association, Mr. Wilson writes in the Boston *Evening Traveller*: "Mr. X, of Detroit, or Mr. Y, of Cleveland, does not want his maiden score butchered in the sight of his assembled fellow-craftsmen; his own local orchestra could do the killing much easier, and there would be fewer to mourn."

THERE comes from Rome a piece of news which should interest operatic managers. A "theatrical confederation," in the nature of a trades union, has

just been formed. One of its objects is to bring forward young artists and save them from the tyranny of speculators. We shall be glad to hear, in twelve months' time, that the members have not quarrelled amongst themselves.

THE *Boston Evening Traveller* says: "How delighted the English must be to find something new of Mendelssohn's; one can be enthusiastic even about a fugue." Indeed one can, though not necessarily about every fugue; and we are all delighted to find something of Mendelssohn's when it is worth having. So, the *Boston Evening Traveller* is not far from the truth.

OF course, whenever there are to be "great doings" at a well known place of resort, all tastes must be studied in providing the amusements; but for a "combined attraction" the little town of Cromer has, we think, distanced all its rivals. At the Assembly Rooms, a bill informs us that there will be "a grand entertainment, consisting of waxworks and a Cantata entitled 'The Seasons.'"

A MR. HEINTZ, writing about the "tale of Wagner's ingratitude toward Meyerbeer," says that "the time has come to free the master's name for ever from such disfiguring elements." Certainly the time has come, and we are waiting for Mr. Heintz to perform the operation. At present he has not got further than "You're another."

BALFE'S "Bohemian Girl" has been revived in New York, and we read thereabout: "The tuneful opera was received with hearty applause, and great enthusiasm was manifested over its familiar melodies." So it appears that in America, as in England, the "old Girl" refuses to be sneered out of existence by superior persons.

ADALBERT GOLDSCHMIDT, the composer of a terrible Oratorio, called "The Seven Deadly Sins," will by-and-by have as much to answer for as though he had committed them all. His latest enormity is the composition of a trilogy, entitled "Gää," which will, in performance, take up three entire evenings! O, Wagner, Wagner!

SOME musical puns have lately come across the Atlantic. We risk the indignation of our readers so far as to reproduce two of them:—"A new song is entitled 'The waves are washing the shore.' It ought to be for soap-rano." "When Queen Victoria knights any of the rich English beer brewers, we suppose the band plays 'Ale to the chief.'"

A NOVEL method of compelling a manager to "pay up" has been invented by the brother of a lady artist lately singing in Genoa. While his sister was playing the Gipsy in Verdi's "Ballo" he rushed upon the stage and dragged her off. The curtain fell, of course, upon an excited and wondering house, but presently rose again. Madame had received the cash.

IN our last number we referred to the fact of advertisements for musical artists stating that their height was as important as their musical accomplishments: here is one instance that it is sometimes even more so: "Required ('Beggars' Opera') one Principal Lady (soprano), two small parts (tall); voices less important."

SIR CHARLES HALLÉ will produce Handel's penultimate oratorio "Theodora" at Manchester on November 7 next. This interesting work has been once

heard in London within recent years, but, we believe, it is unknown to the Lancashire public. The fact that it was the composer's favourite should excite interest and sympathy among Manchester amateurs.

ENGLISH admirers of Beethoven are at liberty to contribute towards the fund now being raised in Germany for the purchase of the great masters' "birth-house," and the establishment therein of a Beethoven museum. They may subscribe £2 ros. and be a shareholder (no dividends), or £25 and receive a diploma as patron.

A RECENT issue of the *Musical Courier* thus "contrives a double debt to pay":—"We don't see how anybody can afford to waste time in reading such a foolish paper as the *Chicago* —, when they have at hand such a bright and well-edited journal as the *Chicago* —, the most recent copy of which we have just received."

MESSRS. NOVELLO are publishing a new Harvest Cantata by Dr. Garrett, for chorus with organ accompaniment, adapted for use at Harvest Festivals, and Dr. Mackenzie's setting of Burns's "Cotter's Saturday Night," for chorus and orchestra, which is to be given for the first time by the Edinburgh Choral Union, early in December.

THE novelties to be produced at the Gloucester Festival, Mr. C. L. Williams's Church Cantata "The last night at Bethany" (words by Joseph Bennett), and Miss Ellicott's short Cantata "Elysium," for soprano solo, chorus, and orchestra, will be published at the end of this month by Messrs. Novello.

THE late, bandmaster, Carli Zoeller, had a good collection of wind and stringed instruments, including several examples of the viola d'amore. He also owned a small, but valuable, musical library. The whole will be sold by auction in the autumn for Mrs. Zoeller's benefit.

A VERY unpretending musical service was that at the recent royal wedding, but it included a new anthem, "O perfect love," composed for the occasion by Mr. Joseph Barnby. Loyal amateurs may be glad to know that the work is published by Messrs. Novello, Ewer and Co.

WE take a good specimen of journalistic smartness from *America*. "Last Sunday, the *Herald* started quite seriously, 'Signor Tamagno is a singer whose celebrity is largely due to his voice.' No doubt this is to distinguish the Signor from other singers whose celebrity is chiefly due to their divorce cases."

THE term "English Symphony" was applied by the annotator of the Philharmonic programmes to Dr. Parry's penultimate work of that class without consultation with the composer. It is a fact, however, that the idea of so styling it was at one time in Dr. Parry's mind.

THE New York *Sun* says that a musical leader must needs be "an immense beer-consumer, a jolly good fellow who can sit up all night and make the business go for the steward, a man who has no other opinion but that of the members, a man who can tell first-class puns, and a thousand other kinds of man."

THE ashes of another composer have been disturbed, but not, we are glad to say, for the purpose of being offered belated honour. It having been determined to pull down the Franciscan Church at Naples, the body of Paisiello, who was buried therein, has been removed to the Church of Donnalbina.

AMATEURS who wish to know all about the "motives" in "Parsifal" should read Mr. W. Ashton Ellis's translation of Wolzogen's "Key" to that work, published by Chappell and Co. They will probably suffer one or two headaches, but, as the copy-books used to say, "Perseverance conquers difficulties."

MUSIC must really be the cheapest article traded in, for we see that a publisher undertakes to send "25s. worth of songs, dances, or pieces for 1s. 3d., or 50s. worth for 2s. 3d., or £5 parcel for 4s.; all post free."

MR. F. F. BUFFEN has written, and Messrs. Chapman and Hall will shortly publish, a book entitled "Musical Celebrities." It contains biographical sketches of great living artists, with portraits, and forms a handsome volume *de luxe*.

DR. STANFORD's setting of Lord Tennyson's Ballad, "The Voyage of Maeldune," and Dr. Parry's "Ode to St. Cecilia's Day," both for soli, chorus, and orchestra, which will be produced at the Leeds Festival, will be issued shortly by Messrs. Novello.

AMERICAN papers say that the anxiety of Mr. Gericke, late Conductor of the Boston Symphony Concerts, to leave the States for Germany was due to an affection of the heart. The particular disease is not stated, but is referred to as common.

CANZONI, the composer of "Don Bucefalo," has completed an opera on the subject of "King Lear." It is as though the late Mr. Buckstone had played *Hamlet*, for which part he is said to have entertained a profound conviction of personal fitness.

EX-PRESIDENT CLEVELAND is said to have received a shower of flowers on a recent occasion with all the *sang froid* of a prima-donna. But not, we venture to say, with an equal knowledge of where they were bought and how much they cost.

P. S. GILMORE, the American band Conductor, has written his autobiography. Here it is:—"I first saw the light in the bogs of Connemara, but I was born in Boston in the nineteenth year of my age." Another injustice to Ireland!

THE paragraph-makers have lately concerned themselves much with Christine Nilsson. She was in London the other day, to all appearance enjoying the best of health and good looks.

MADAME GERSTER is said to have re-appeared upon the operatic stage—at Kroll's Theatre, Berlin—with her voice better than ever. We are glad to hear it, and hope the news is true.

SOME American papers declare that sympathy with Campanini on the ground of his losses in endeavouring to establish Italian opera is quite thrown away. We hope so.

THE returns of the Education Department show that 2,750,000 children are learning to sing by note in the elementary schools of Great Britain. And yet we are not of a musical nation!

THERE is some talk of so improving American pianofortes that they shall serve for life rafts when the floods are about. Readers are requested not to take this information in "portentous earnest."

DR. MACKENZIE will soon be seriously at work upon his Birmingham Oratorio, thus giving himself plenty of time to produce a *magnum opus*.

MR. HAMISH MACCUNN is composing a cycle of six love-songs. The lyrics are from the pen of Mr. Joseph Bennett, and form a continuous story.

RICHTER CONCERTS.

FROM the musician's point of view the penultimate Concert of the season on Monday, the 1st ult., was the most interesting of the series, hackneyed Wagnerian excerpts being for the time put aside in favour of some novelties of more than ordinary significance. Dr. Hubert Parry's Symphony in E minor, a work worthy of the prolific composer, though more elaborate and ambitious than the so-called "English Symphony," is the outcome of a request made to him by Herr Richter, after last year's Birmingham Festival, that he would write a Symphony specially for these Concerts. This probably accounts for the marked resemblance between the first movement of the Symphony and the opening of the same composer's Oratorio "Judith." We note the same alternation between rugged syncopated figures and suave, flowing melody, and even a distinct similarity in the character of the principal themes. Perhaps, on the whole, the movement is too restless; but it contains some very fine passages, equal to anything the composer has given us. The next section in the key of C is long drawn out, full of deep expression, and decidedly religious in character. The third movement, *Allegro scherzoso* in A minor, is the gem of the work. The annotator says that it suggests "an *al fresco* fête in the olden time—a coquettish dance of lords and ladies, interrupted by a song." This is right as regards the opening theme, but all the details are essentially modern. It is not of much consequence, for whatever may be the style the movement is thoroughly charming, and at its close Dr. Parry was called to the platform and vociferously applauded. The *Finale* is throughout triumphant in tone, but as it is even more restless than the first movement it was somewhat difficult to follow at a first hearing. This much however may be said, that it worthily concludes a work certain to be heard again. The next piece was a curiosity in its way, the first movement of a Pianoforte Concerto, alleged to be by Beethoven. It is said that the parts were found in the possession of Herr Emil Bezecny, of Prague, and that on being submitted to Dr. Guido Adler he pronounced the movement to be a genuine production of Beethoven, probably dating about 1790. The movement is in the ordinary Concerto form of the time, and might have been penned by Mozart in his weaker moments, though there is a Beethovenish touch here and there which gives colour to the idea that it is a juvenile effort of the mighty Bonn master. Intrinsically, however, it is of little value, and although Madame Stepanoff played it with the quiet refinement suited to the music of this period, she certainly might have been employed on more interesting music. The imposing *Finale* to "Götterdämmerung," in which Miss Fillunger sustained the part of *Brünnhilde* with considerable effect, and Beethoven's Symphony in F (No. 8), magnificently played, completed the programme.

On the following Monday the season was brought to a conclusion with a performance of Berlioz's "Faust," of which the splendid rendering of the orchestral portion and the indifferent singing of the choir were the most conspicuous features. Whether the defects of the choristers

were due to insufficient rehearsal or other causes cannot be said. Enough that if choral works are included in these Concerts they should be more carefully prepared. Mrs. Mary Davies and Mr. Lloyd repeated impersonations in which they have won many successes, Mr. Max Heinrich was an extremely artistic exponent of the part of *Mephistopheles*, and Mr. Bantock Pierpoint was efficient as *Brander*. The season is understood to have been very successful, and next year Wagner's music is to figure more prominently than ever in the programmes.

ROYAL ITALIAN OPERA.

THE last month of the season at Covent Garden has mainly been devoted to repetitions of works produced earlier, Mr. Harris contenting himself with playing "Faust," "Carmen," "Roméo et Juliette," &c., over and over again, with the help of the excellent and favourite artists at the head of his company. Exceptions to this rule have been very few, and only one was of importance. We refer, of course, to the production of an Italian version of "Die Meistersinger," under the direction of Mr. Mancinelli, on the 13th ult. The use of an Italian text (every way a credit to the translator, Mr. Mazzucato) has been a good deal canvassed, and much criticised from a theoretical point of view. We may not assume that, practically, the change made any great difference to the audience, whose critical acquaintance with Wagner's peculiar German is hardly profound. London amateurs were, no doubt, indifferent on the matter, if they did not absolutely prefer the smooth and musical Italian to the harsh and guttural Teutonic speech. With Germany and German scholars the change must have been, for obvious reasons, a drawback. They, however, are so small a minority as to be "neglectable." The performances, of which Mr. Harris gave four, were, on the whole, satisfactory, though not equal, from a dramatic point of view, to those of the German company that brought the work to us in 1882. We give full credit to the ability displayed by the Poles and Frenchmen who took part in the representation, but they were not "to the manner born," nor could they be expected to know the traditions of the opera, or to be fully in sympathy with its peculiar character. Madame Albani, though she could not "look" the part of *Eva*, sang and acted with much acceptance, and it goes without saying that Mr. Jean de Reszké was a handsome and gallant *Walther*, able to sing the prize songs as no German had ever delivered them. Mr. Lassalle's *Hans Sachs* was, on the other hand, not the German cobbler to whom we have been accustomed. The artist could not get rid of his nationality, and the usages of the French stage, though he tried hard. But he sang splendidly, and that made amends. Indeed, we may question if ever "Die Meistersinger" has been sung anything like so well as at Covent Garden. For once, Wagner's vocal music—there is vocal music in this comic opera—had a chance and made its due effect. The accessories were generally adequate, and the production of "Die Meistersinger," drawbacks notwithstanding, takes rank as the memorable event of the season. The house closed on the 27th ult.

LYCEUM THEATRE—"OTELLO."

WHEN Verdi's "Otello" was produced at La Scala, Milan, two years and six months ago, the opera received at our hands a full measure of attention, and the reader who now desires to know our opinion upon it, as well as to make acquaintance with the leading features of the work, has only to refer to THE MUSICAL TIMES of that date. Our task, therefore, in connection with Mr. Mayer's introduction of "Otello" to London, is a simple one. In the first place, we desire to congratulate a really "enterprising impresario" upon the great courage with which he brought to England, not only the principal artists, but the orchestra, chorus, and even the "supers" of the great Milan theatre. The expense must have been enormous, and we are right glad to hear that, if the speculator has not gained much by his venture, neither has he lost. With regard to the first performance, which took place on the 5th ult., under the direction of Mr. Faccio, we may begin by stating that it was not ideally perfect, owing to the inadequate representation of *Desdemona*. Madame

Cataneo did not satisfy the general conception of the heroine's appearance, nor was her acting, though intelligent enough, such as to excite the necessary measure of sympathy. Her singing, affected by a pronounced *tremolo*, gave, perhaps, the least satisfaction of all, and it may justly be said on the whole, while taking due note of merit having its origin in ripe experience, that the general representation of "Otello" lost rather than gained by Madame Cataneo's presence. Mr. Tamagno and Mr. Maurel, as *Otello* and *Iago* respectively, deepened the impression made at Milan. The tenor's voice and style, big and blustrous at La Scala, were overwhelmingly so in the smaller area of the Lyceum; but Mr. Maurel gained by the change, since his admirable facial expression and by-play were more under the eye and better appreciated. Beyond doubt, the French artist's *Iago* is the most finished and subtle impersonation on the present lyric stage. The minor parts were well sustained, and, as the chorus and orchestra were thoroughly up to their work, it may be conceived that, notwithstanding the blemishes we have pointed out, Verdi's opera was so presented to the London public as that a fair and adequate idea could be formed of its character. Whether "Otello" will have a place in the permanent repertory of Anglo-Italian Opera remains to be seen, and there are many who doubt it. We are of the number. Lyric dramas founded on Shakespeare have never been fortunate in England, and we fail to see anything in "Otello" likely to break the spell. In plain words, the opera, though masterly and interesting to musicians, is not adapted for popularity in the present state of public taste.

ROYAL ACADEMY OF MUSIC.

As the Orchestral Concert in St. James's Hall, on the afternoon of the 26th ult., was taking place just as we were going to press, it is impossible to enter into details, but a brief record may be given of an extremely interesting programme. The most prominent piece was Weber's Hymn "In Constant order," which was performed for the first time in this country. This work was composed in 1812, several years before the composer made his first success in opera; but, although it bears but little trace of the mature Weber manner, it is extremely effective, and the excellent contrapuntal writing in the final fugue, "When storms are loud," shows that, had he elected to adopt the oratorio style, he might have won as much distinction as in the lyric drama. The performance gave evidence of very careful preparation, the choir being strengthened for the occasion by some members of the Novello Choir, and under the masterly direction of Dr. A. C. Mackenzie the work received full justice, and was warmly applauded. Of the four soloists the most promising was Miss Agnes Wilson, the soprano, a pupil of Mr. Shakespeare. The programme generally was very carefully arranged, and included, among compositions by students, a Romance for orchestra by Mr. Cuthbert Nunn; a Ballade, also for orchestra, by Mr. Learmont Drysdale; and an Andante from a Symphony, by Mr. Reginald Steggall. Mr. David Hughes (baritone), Mr. Henry Ward (bass), and Miss Emily Squire (mezzo-soprano) were perhaps the best of the vocal aspirants, and Mr. W. L. Lamb and Miss Rose Meyer of the pianists.

ROYAL COLLEGE OF MUSIC.

THE sixth annual meeting of the corporation was held at Marlborough House on the 18th ult., the Prince of Wales, president, in the chair. Among the members of the corporation and the council present were Prince Christian, the Duke of Westminster, Lord Charles Bruce, Lord Aberdare, the Hon. G. W. Spencer Lyttelton, the Hon. J. Baring, Sir Richard Wallace, Sir Francis Cook, Sir Thomas Lucas, Sir John Stainer, Sir Daniel Cooper, Sir C. E. G. Philips, Baron de Reuter, Alderman Sir W. Lawrence, M.P., Sir Donald A. Smith (Montreal), Sir Andrew Fairbairn (Leeds), Mr. J. Barnby, Mr. Charles Stuart-Wortley, M.P., Mr. W. G. Cusins, Mr. T. P. Chappell, Mr. E. W. Hamilton, C.B.; Professors Bridge and Parry; the Masters of the Carpenters' Company, the Broderers' Company, and the Ironmongers' Company; Lady Ellis, and Sir George Grove (director).

Mr. Charles Morley, the hon. secretary, read the report of the Council, which stated that, in compliance with the

provisions of the charter, they had elected the following gentlemen as their colleagues, viz.:—Mr. Horace Farquhar, vice Sir John Rose; Lord Aberdare, vice Sir Thomas Gladstone; Mr. Alfred Littleton, vice Mr. Carl Rosa. The Council had much pleasure in being able once more to report substantial progress in the work of the College. The Director had reported most favourably both of the conduct and of the progress of the pupils. The Council were gratified to state that negotiations were in progress for conducting local examinations in music throughout the country by the Royal Academy of Music and the Royal College of Music, acting in conjunction for that purpose, under the sanction of the Prince of Wales as President. In their last report the Council announced the munificent gift by Mr. Samson Fox of £30,000 for a new collegiate building, and the grant of a site by Her Majesty's Commissioners of 1851. They had now very great pleasure in stating that Her Majesty's Commissioners had granted a larger and more valuable site than that referred to, and that Mr. Samson Fox, in order that the new college buildings might be worthy of the improved site, had increased his original gift by £15,000, and had handed the sum of £45,000 to his Royal Highness the President. The Council tendered their sincere acknowledgments both to Mr. Fox for his splendid gift and to the Commissioners for enabling them to employ that gift according to the intentions of the donor. With regard to the finances, it appeared that the total capital invested amounted to £124,623, and that the available balance of revenue account in hand was £3,198, being an increase of £533 over last year.

In moving the adoption of the report, the Prince of Wales said: "You have heard the report that has been read to you by the Hon. Secretary, and the audited balance-sheets, and, from what appears therein, I think we may congratulate ourselves that the affairs of the College are in a most satisfactory condition."

The Prince of Wales replied to a vote of thanks, and then presented the Hopkinson Gold Medal to Miss Polyxena Fletcher, and certificates of proficiency to various students bearing the title of Associate of the Royal College of Music.

THE "TAMING OF THE SHREW" BY THE STUDENTS OF THE ROYAL COLLEGE OF MUSIC.

THE earnest and intelligent efforts of the authorities at this establishment, to prepare young performers for the operatic stage, deserve the utmost sympathy, although the foundation of a really national opera seems as far off as ever. If the performances of "The Water Carrier," "Der Freischütz," and "The Merry Wives of Windsor" in former years merited praise, that of Goetz's "Taming of the Shrew," at the Prince of Wales's Theatre, on the 10th ult., should receive even higher commendation on various grounds. In the first place, it was a treat to hear this beautiful work again, after an interval of more than nine years. Though Mr. Carl Rosa did not find it expedient to continue it in his repertory, there is assuredly a future for an opera so full of lovely melody, masterly part-writing, and delicious orchestration. "The Taming of the Shrew" may fairly compare among humorous operas with "Die Meistersinger," and although the score is less complicated than that of Wagner's masterpiece, it is exceedingly difficult and elaborate, and is certainly not to be taken in hand lightly. How long and ardently the Royal College professors and scholars must have laboured at the work may be gathered when we say that, in a technical sense, it had been fully mastered. Principals, band, and chorus were note-perfect, and the mingled intelligence and enthusiasm of all concerned made the performance extremely interesting even where faults due to inexperience were inevitably noticeable. This was, of course, the case with regard to the representatives of the two principal characters, though it is only fair to say that Miss Emily Davies as *Katherine* and Mr. John Sandbrook as *Petruchio* both exerted themselves to much effect, the lady being most at home in the quieter passages, such as the air in the last act, while the gentleman displayed an excellent baritone voice. Perhaps the greatest promise was shown by Miss Maggie Davies as *Bianca*, Mr. Lem-

priere Pringle as *Hortensio*, and Mr. Alfred C. Peach as the *Tailor*; the first and last for their natural stage capacity, and Mr. Pringle for a voice of exceptionally fine quality. The whole of the performers had been very carefully trained in their duties, and the orchestra and chorus were excellent, the former mainly and the latter wholly consisting of past and present students. The performance was conducted by Professor Villiers Stanford, who had every reason to feel satisfied with the result of his labours.

MR. EMIL BACH'S CONCERT.

MADAME SEMBRICH made her first—and, as it turned out, her only—appearance in London, after a long absence, at an Evening Concert given by Mr. Emil Bach at St. James's Hall, on June 25. The distinguished *prima donna* had been announced to appear at two Concerts, supported on each occasion by an orchestra under the direction of Mr. W. G. Cusins; but owing, presumably, to the very meagre attendance at the first, the other was abandoned. The programme offered on the date above mentioned was of a sufficiently diversified character, ranging from Mendelssohn's "Hebrides" Overture down to a number of compositions from the pen of the artist in whose name the Concert was given. The latter comprised a Pianoforte Concerto in C minor (first time), a somewhat laboured work, in which Mr. Bach himself sustained the solo; a group of "Carols of Cradleland," set to English words, sung by Miss Lena Little; and a set of three Polish Sketches for orchestra. Naturally, however, the most attractive feature of the evening was the singing of Madame Sembrich, whose voice retains its pristine freshness and charm, and whose vocalisation is not less brilliant than when we last heard her. These qualities were abundantly demonstrated in airs from "Le Nozze" and "Lucia," in addition to *Lieder* by Mozart, Schumann, and Rubinstein, and a Waltz by Arditi, all of which efforts evoked the heartiest manifestations of pleasure. Miss Lena Little also sang, for the first time, the contralto air written by Mr. Goring Thomas for the intended Berlin production of his opera, *Nadeshda*—a production unhappily so long delayed that it is now, we hear, unlikely to take place at all, at any rate at the Hof Oper. Some violoncello solos played by M. Hollman, and Mr. Cusins's Concert Overture, "Les Travailleurs de la Mer," completed the scheme.

MADAME BACKER-GRÖNDAHL'S CONCERT.

PRINCES' Hall was well filled on Saturday, the 13th ult., when the gifted Norwegian pianist, who had created so marked an impression at the Philharmonic Concerts, gave her first Chamber Concert in London. Favourable reports concerning Madame Backer-Gröndahl's skill as a composer had been received, and they proved to be accurate. The examples presented on this occasion were seven songs rendered by Miss Louise Phillips and a Suite in G minor for pianoforte. The songs are all more or less charming, and one entitled "Geachtet" pleased so greatly, on account of its Scandinavian character, that it was encored. The Suite is in five movements, of which the most original are the second (a Nocturne) and the fourth (a Minuet). They are all tinged with northern colouring, and the entire work might have been signed by Grieg. The pianist's rendering of some of Schumann's pieces, notably the *Nachtstück* in F and the *Aufschwung*, was open to question; but there was something attractive in its unconventionality, heightened by the perfect touch of the executant. Mr. Johannes Wolff contributed some violin solos, and took part with the Concert-giver in Grieg's Sonata in C minor, for pianoforte and violin (Op. 45), which appears to have become a favourite. Its performance on this occasion presented it in the most favourable light.

LONDON SCHOOL BOARD VOCAL MUSIC COMPETITION.

THE Royal Albert Hall was the scene of an interesting exhibition on Wednesday afternoon, the 17th ult. The School Board for London had arranged for a series of school competitions in Swedish drill and choir singing, and

the vast hall was thronged by companies of eager school children and their friends and teachers. Of the drill it is sufficient to say here that the rhythmic precision of the children's movements was remarkable. Several of the schools sang whilst moving their arms or bodies somewhat violently. This practice is open to adverse criticism, on the ground that injury is likely to be done to lungs and voices in the effort to sustain musical tone just when the "in and out" breathing must be quick. The conditions of the vocal music competition were that no choir should exceed sixty voices; that each choir should sing a two-part piece at sight, a piece of its own choice, and a three-part arrangement of Mendelssohn's part-song "The Primrose." The prize was a handsome medallion, on which the name of the successful school was to be inscribed. Mr. W. G. McNaught adjudicated. Eight schools, selected, we understand, from eighty that desired to enter, competed. The sight test was an anthem written for the occasion, and, considering the use to which it was to be put, it must be described as outrageously difficult. This being so, it was amazing, as Mr. McNaught remarked in his adjudication, that one school (Crawford Street, Islington) sang the piece through and made only one slight mistake. The chief fault in the execution of the prepared pieces was the loss of pitch that occurred almost constantly. But when all the faults are noted, it is not to be denied that the whole result was a pleasing demonstration of the musical aptitude of the Board School class, and an assurance that the teachers are working enthusiastically and intelligently. The prize was awarded to Crawford Street. The choirs from Bellenden Road, Olga Street (Bethnal Green), Medburn Street, and Fleet Road were highly commended.

GIOVANNI BOTTESINI.

THE death of Giovanni Bottesini, unrivalled as a double-bass *virtuoso*, and well-known also as a composer and conductor, has put an end to an artistic career which is full of interest and redounds to the credit and glory of the country that gave him birth. Bottesini died at Parma, on the 7th ult., at the age of sixty-six, after a somewhat protracted illness. The Municipality paid him his last honours by officially solemnizing his funeral at the public expense, and the ceremony was rendered still more impressive by the presence of the Prefect of the Province of Parma, of the members of Parliament of the district, and of the municipal representatives of Parma and other cities, who acted as pall-bearers; while the procession was preceded and followed by the various local artistic institutes and associations, with their bands and banners.

Giovanni Bottesini was born at Crema, in Lombardy, on the 24th December 1823, and received his first musical training in harmony and on the violin in his native town, after which, as a boy of thirteen, he entered the Conservatoire of Milan, where he studied the double-bass under Rossi, and harmony and counterpoint under Basili, his musical education being afterwards finished by Vaccai, Basili's successor at the Conservatoire. About 1840 the young artist of seventeen left the Conservatoire and undertook a highly successful concert tour throughout Italy, which occupied nearly four years. At the age of twenty-three he was offered and accepted an engagement as conductor at the Opera House of Havana, where he wrote a comic opera in Spanish, entitled "Christopher Columbus," which achieved considerable success. Upon leaving Havana, Bottesini undertook an extensive concert tour—subsequently several times repeated—in the United States, in North America, and in Mexico, where he was in 1854, at the time when Henrietta Sontag (Countess Rossi) died in the capital of that country.

After his first prolonged stay and various tours in England, he was for several seasons (1855-1857) Conductor at the Italian Opera in Paris; indeed, it was here that he first established his reputation, not only as operatic and orchestral conductor, but also as composer; in which latter capacity he brought out his "Assedio di Firenze," an opera which, if not enthusiastically, was very cordially received. Having been comparatively stationary for two years, Bottesini set out, in 1857, for another concert tour in Germany, Holland, Belgium, France, and England. In the year 1859 he returned to Italy, and produced

his comic opera "Il Diavolo della Notte," in Milan, where it had a successful run. Subsequently he filled the post of operatic Conductor in various of the leading theatres both in Europe and America—never, however, omitting an opportunity of showing himself in the concert-room as soloist in his favourite capacity of double bass *virtuoso*. In 1863 his opera "Marion Delorme," since then also set to music by Ponchielli, was brought out at the Liceo of Barcelona, under his direction. Later on he produced his opera "Ali Baba," in London, and shortly afterwards wrote his "Ode," or "Cantata," in honour of Cavour, which gained the first prize, and on that occasion excited extraordinary enthusiasm in Florence.

Bottesini accepted the Conductorship of the Opera at Cairo, which post he ably filled till 1877, producing an extensive *répertoire* of leading modern operatic works of the Italian and French school. It is also worthy of notice that Bottesini was the first Conductor to whom Verdi entrusted the direction of "Aida."

Bottesini's best operatic work is undoubtedly his "Ero e Leandro," which was produced first in Turin at the Teatro Regio in 1879; in Rome with Stagno, the celebrated tenor, as *Hero*, and also in Milan, on which occasion the composer himself played his favourite instrument as a humble member of the orchestra. It was his last appearance in Milan. This opera, "Hero and Leander," derives special interest from the fact that the libretto is by Boito, who originally had intended to set it to music himself, but made it over to Bottesini. In the field of sacred music, Bottesini's most noteworthy work is probably the Oratorio "The Mount of Olivet." Besides these works, Bottesini wrote a model and complete "Method of Double Bass," a "Requiem," and a "Quartet for Stringed Instruments." Indeed, there is hardly any class of composition which he has not touched with more or less success. It appears, moreover, that he has left the score of a new opera, which his friends in Parma have already taken steps to produce.

As a composer, Bottesini could not, and, in his modesty, never pretended to, rise to the lofty level of his friends and countrymen, Verdi, Boito, and Ponchielli; but, on his favourite instrument, the double bass, he was absolutely phenomenal. The beauty of the tone and sound he elicited from that unwieldy instrument, his marvellous facility, not to say agility, in executing the most difficult passages—the grace, elegance, and delicacy of his touch and method, gave proof of the most consummate art and unrivalled talent. He often competed victoriously even with celebrated violinists—as, for instance, in a duet for violin and double bass, of his own composition, which he frequently played with Sivori, and in which his part of the performance invariably electrified the audience. Nothing could be more extraordinary, from a musical point of view, than this match between two instruments so entirely different in tone, size, and character. In precision, dash, accuracy, and withal in the softness of touch and phrasing, Bottesini had no equal on the "contra-basso."

Being, besides a great artist, also a man of the world, and, moreover, kind-hearted and fond of humour, he had an inexhaustible store of anecdotes, the reminiscences of his travels, his triumphs, and his intercourse with royal and other personages with whom, in the course of his artistic peregrinations, he had come in contact. Suffice it to mention only one or two of these stories, which illustrate, more or less, all the rest.

On one occasion, after a concert he had given at the "Kursaal" of Wiesbaden, an English lady, plainly dressed, approached him and said: "Oh, Signor Bottesini, I am charmed with your playing, and should be so glad if you would come some day soon and play at my house." Bottesini, thinking that the lady before him was one of the innumerable "Anglaises" to whose eccentric and extravagant displays of hero-worship he was so accustomed, simply smiled and bowed in silence. "Besides," continued the lady, "I have heard you play before in London." The artist smiled and bowed again. "Yes," persisted the lady, "I heard you play at my mother's." "And who," Bottesini now rejoined, "is your mother, madam, if I may ask?" "The Queen of England," was the quiet and placid reply; whereupon it at last dawned on Bottesini that the lady before him was no other than the Crown Princess of Germany, then staying at Wiesbaden.

ANTHEM FOR HARVEST.

Ps. xxxiii. 1, 4; civ. 13, 14; cxlv. 3.

Composed by BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

ORGAN.
♩ = 144.

All-gro maestoso.

f *ff* *f* *ff*

Man. *Ped.* *Man.* *Ped.*

CHORUS. SOPRANO. *marcato.*

Re - joice in the Lord, re - joice, . . re - joice in the

ALTO. *marcato.*

Re - joice in the Lord, re - joice, . . re - joice in the

TENOR. *f marcato.*

Re - joice in the Lord, re - joice, . . re - joice in the

BASS. *f marcato.*

Re - joice in the Lord, re - joice, . . re - joice in the

f marcato.

Lord, re - joice, . . O ye right - eous, O ye right - eous, re -

Lord, re - joice, . . O ye right - eous, O ye right - eous, re -

Lord, re - joice, . . O ye right - eous, O ye right - eous, re -

Lord, re - joice, . . O ye right - eous, O ye right - eous, re -

b

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "joyce . . . in the Lord. . . . For the word of the Lord is true, . . . joyce in the Lord. . . . For the word of the Lord is true, is joyce . . . in the Lord. . . . For the word of the Lord is true, . . . joyce in the Lord. . . . For the word of the Lord is true, is".

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: ". . . and all His works are faith - ful. Re - joyce in the Lord, re - true, and all His works are faith - ful. Re - joyce in the Lord, re - . . . and all His works are faith - ful. Re - joyce in the Lord, re - true, and all His works are faith - ful. Re - joyce in the Lord, re -". The piano part includes dynamic markings: *cres.* and *f*.

Third system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "- joyce, re - joyce in the Lord, re - joyce, re - joyce, re - joyce in the Lord, re - joyce, re - joyce, re - joyce, re - joyce in the Lord, re - joyce, re -". The piano part includes dynamic markings: *cres.* and *f*.

- joice, . . . O ye right - eous, re - joice, . . . O ye right - eous, re -
 - joice, . . . O ye right - eous, re - joice, . . . O ye right - eous, re -
 re - joice, ye right - eous, re - joice, ye right - eous, re -
 - joice, . . . O ye right - eous, re - joice, . . . O ye right - eous, re -

cres - *cen* - do. *fff* *rit.*
 - joice in the Lord, re - joice, O . . ye right - eous, re - joice. . .
cres - *cen* - do. *fff* *rit.*
 - joice in the Lord, O . . ye right - eous, re - joice. . .
cres - *cen* - do. *fff* *rit.*
 - joice in the Lord, O . . ye right - eous, re - joice. . .
cres - *cen* - do. *fff* *rit.*
 - joice, re - joice in the Lord, O ye right - eous, re - joice. . .

a tempo.
cres - *cen* - do. *fff* *rit.* *mf*

dim. *p* *poco rit.*

** Andante sostenuto.* *dim.* *p* *cres.*

He wa - ter-eth the hills from a - bove, from a - bove: the earth is fill - ed

dim. *p* *cres.*

He wa - ter-eth the hills from a - bove, from a - bove: the earth is fill - ed

dim. *p* *cres.*

He wa - ter-eth the hills from a - bove, from a - bove: the earth is fill - ed, is

dim. *p* *cres.*

He wa - ter-eth the hills from a - bove, from a - bove: the earth is fill - ed

Andante sostenuto. $\text{♩} = 80.$

p *dim.* *p* *cres.*

with the fruit, the fruit of His works. He bringeth forth grass for the

mf

with the fruit, the fruit of His works. He bringeth forth grass for the

mf

fill - ed with the fruit of His works. He bringeth forth grass for the

mf

with the fruit, the fruit of His works. He bringeth forth grass for the

mf

cat - tle, and green herb for the service of men. He wa - ter-eth the

p *mf* *p*

cat - tle, and green herb for the service of men. He wa - ter-eth the

p *mf* *p*

cat - tle, and green herb for the service of men. He wa - ter-eth the

p *mf* *p*

cat - tle, and green herb for the service of men. He wa - ter-eth the

p *mf* *p*

* May be sung as a Quartet, if preferred.

dim. *p* *cres.*

hills from a - bove, from a - bove: . . the earth is fill - ed with the fruit, the

hills from a - bove, from a - bove: the earth is fill - ed with the fruit, the

hills from a - bove, from a - bove: the earth is fill - ed with the fruit, the

hills from a - bove, from a - bove: the earth is fill - ed with the fruit, the

mf *molto dim.* *dim.* *pp*

fruit of His works. fruit of His works. fruit of His works. fruit of His works.

fruit of His works. fruit of His works. fruit of His works. fruit of His works.

fruit of His works. fruit of His works. fruit of His works. fruit of His works.

fruit of His works. fruit of His works. fruit of His works. fruit of His works.

CHORUS.

Maestoso (L'istesso tempo).

Great is the Lord, great is the Lord, and mar - vel - lous,

Great is the Lord, great is the Lord, and mar - vel - lous,

Great is the Lord, great is the Lord, and mar - vel - lous,

Great is the Lord, great is the Lord, and mar - vel - lous,

Maestoso (L'istesso tempo.) 88.

marcato.

wor - thy to be prais - - - ed : there is no end, there

wor - thy to be prais - - - ed : there is no end, there

wor - thy to be prais - - - ed : there is no end, there

wor - thy to be prais - - - ed : there is no end, there

marcato.

Molto allargando. *Più Allegro.*

is no end of His great - - ness. Heaven and earth shall praise His Name for

is no end of His great - - ness. Heaven and earth shall praise His Name for

is no end of His great - - ness. Heaven and earth shall praise His Name for

is no end of His great - - ness. Heaven and earth shall praise His Name for

Molto allargando. *Più Allegro.* ♩ = 144.

f

ev - er and ev - er, Heaven and earth shall praise His Name for ev - er and

ev - er and ev - er, Heaven and earth shall praise His Name for ev - er and

ev - er and ev - er, Heaven and earth shall praise His Name for ev - er and

ev - er and ev - er, Heaven and earth shall praise His Name for ev - er and

ev - er : and de - clare His power and ma - jes - ty, de - clare His power and ma - jes - ty.

ev - er : and de - clare His power, His power . . and ma - jes - ty.

ev - er : de - clare His ma - jes - ty.

ev - er : and de - clare His power, . . His power and ma - jes - ty.

Ped.

Great is the Lord, great is the Lord, the Lord. Heaven and

Great is the Lord, great is the Lord, the Lord. Heaven and

Great is the Lord, great is the Lord, the Lord.

Great is the Lord, great is the Lord, the Lord.

Animato.

earth shall praise His Name, shall praise . . His Name for ev - er and

earth shall praise, . . shall praise His Name . . for ev - er and

Heaven and earth shall praise His Name, His Name . . for ev - er and

shall praise His Name for ev - er and

ev - er, praise His Name for ev - er and ev - er, praise His

ev - er, praise His Name for ev - er and ev - er, praise His

ev - er, praise . . His Name for ev - er and ev - er, praise His

ev - er, praise His Name . . for ev - er and ev - er, praise His

cres - *cen* - *do.* *fff* *sempre ff*

Name, shall praise His Name, shall praise His Name, . . and de -

Name, shall praise, . . shall praise . . His Name, . . and de -

Name, shall praise . . His Name, . . shall praise . . His Name, . . and de -

Name, shall praise . . His Name, . . shall praise . . His Name, . . and de -

Name, shall praise, shall praise . . His Name, . . shall praise . . His Name, . . and de -

cres - *cen* - *do.* *fff* *sempre ff*

Adagio.

- clare His power, His power and ma - jes - ty. . . A - men.

- clare His power, His power and ma - jes - ty. . . A - men.

- clare His power, His power and ma - jes - ty. . . A - men.

- clare His power, His power and ma - jes - ty. . . A - men.

Adagio.

Bottesini might have accumulated a large fortune; but he spent his easily acquired gains freely, gave generously, and died comparatively poor. He was not married; and weary at last of his peregrinations and triumphs, he accepted only last year, and chiefly upon Verdi's recommendation, the post of Director of the Parma Conservatoire, to the welfare of which he devoted himself with untiring zeal, while he also acted as Conductor at the Parma Opera House, and in that capacity did much to revive the old reputation of that beautiful theatre for operatic performances of a high order.

Bottesini was, to his very latest hours, fondly attached to his instrument. On the last occasion, a few months ago, when he played at Parma for the benefit of an artistic society, he had a strange presentiment of his approaching end. The resin broke to pieces in his hands as he was rubbing the bow, whereupon he remarked with a sad smile, "There goes the resin; who knows?—soon I may have to go too." His own performance on that evening, though it carried away the audience as usual, did not satisfy him, and he complained to those near him that there was something wrong with his old friend: "It would not act." His presentiment was but too true; for on the very next day he was struck down by fever, from which he never recovered.

C. P. S.

OBITUARY.

MR. CARL ZOELLER died on the 13th ult., in consequence of an accident he met with at the Military Tournament at the Agricultural Hall, Islington. He was born in Berlin, March 28, 1840, and came to England in 1873. He was bandmaster of the 7th Hussars and afterwards of the 2nd Life Guards. He was well known as a performer on the viola d'amore, and wrote many compositions for the instrument. He also wrote a work upon its history and the method of playing it. He was the author of a handbook on the "Art of Modulation," and of several works for voices, orchestra, pianoforte, &c., including a lyrical monodrama "Mary Stuart," some masses, a cantata with viola d'amore solo, quartet for strings, quintet for wind instruments, songs, &c.

FRANCIS ROMER, at one time a famous teacher of singing, and a composer, died on the 1st ult. He was born in London on August 5, 1810. He wrote two operas, "Fridolin" and "The Pacha's Bride," and many songs and pieces of part-music, which were published by the firm of Hutchings and Romer, in which he was a partner. His "Physiology of the Human Voice," issued in 1850, went through several editions.

WILLIAM HARRISON, Organist of St. James's Church, Leith, died in Edinburgh of pleurisy, on June 21, after an illness of many weeks' duration. He was the son of Mr. W. Harrison, of Lichfield, and was born in that city in 1841. He was educated as a chorister in the Cathedral, and in due time became a teacher of music in Rugby School and at Liverpool. He was appointed Organist at Leith in 1867, and was Conductor of the Choral Society at Dunfermline. He was an admirable player on the pianoforte and organ. His compositions, both sacred and secular, show him to have been possessed of a vein of originality and artistic taste, and the geniality of his disposition endeared him to all within the circle of his acquaintance, while the good work he did in the promulgation of a knowledge of the art he loved so earnestly will serve to keep his memory green.

CARLOTTA PATTI, the elder sister of Adelina Patti, died in Paris on June 28. Born at Florence in 1840, she made her *début* in New York in 1861, and was for many years the leading soprano in America. A slight lameness interfered with her career on the operatic stage, but she was famous throughout the world as a concert singer. Her voice was of uniform good quality and of extensive compass. She was married to Mr. de Munck, a violoncello player, in 1879.

The death is announced of Mr. ELISHA WALTON, who at one period was a prominent tenor singer in Manchester and the North of England. He sang with Madame Malibran in her engagement at the Manchester Musical Festival upwards of fifty years ago. Mr. Walton was in the eightieth year of his age.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE newly formed Choral Society has chosen the following works for performance during the coming musical season:—Brahms's "Requiem," Mendelssohn's "Hymn of Praise," the same master's "St. Paul," and Schumann's "Mignon's Requiem." On the 16th ult. the General Committee of the Society met, when a strong Executive Committee was elected, and the first practice was fixed for October 1 next. It was mentioned that 350 honorary, and 240 singing members had already joined. The Conductor of the Society is Mr. George Riseley.

An interesting event connected with music took place on Sunday, the 7th ult., when Mr. and Mrs. Roeckel, of Clifton, celebrated their silver wedding. Mr. Roeckel is the well-known song writer, and Mrs. Roeckel, under the *nom de plume* of "Jules de Sivrai," is the composer of numerous pianoforte pieces and songs. Both the lady and gentleman in question occupy a deservedly high position as professors of their art in Clifton, where they have resided during the whole of their married life.

Another local musical silver wedding that occurred during the course of the past month was that of Mr. George Chapman, the popular Conductor of the orchestra at the Princes' Theatre.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE only performance I have to chronicle is the last of six Recitals which Miss Clara Lichtenstein has given throughout the session in connection with Charlotte Square Ladies' Institution. A long course of study at the Budapest Conservatorium has equipped her with a comprehensive *répertoire*, and, as the Recitals had avowedly an educational end in view, she was hampered in no way by popular prejudices. Perhaps a more historical sequence might have been observed in her programmes, although it would have interfered with their variety. Her interpretation of the Brahms Scherzo was her most successful effort at the last Recital, and her rendering of Beethoven's Trio in C minor, with the assistance of Mr. Carl Hamilton and Mrs. Kedzie, was appreciated by the audience. The singing of Miss Georgette Lichtenstein, from the same Conservatorium, has added greatly to the charm and interest of the Recitals. At the last she gave a most beautiful rendering of Mackenzie's "In our boat" (violin-cello obbligato by Mr. Hamilton), and also sang Grieg's "Ich liebe dich" with great expression.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THE present month has been almost a blank; long evenings and fine weather even have the effect of rendering the rehearsals of the various choral societies less energetic than usual. A few, however, of the larger choral societies are very busy preparing for the great National Eisteddfod struggle next month at Brecon. Two choirs from Dowlais and one from Llanelly will be able to give a good account of themselves. I have not yet heard whether those of Carmarthen and Swansea intend to put in an appearance, but, if they do, South Wales will be well represented. The admirable choir from Swansea which competed at the National Eisteddfod in London two years ago, under the excellent conductorship of Eos Morlais, was disbanded as soon as the contest was over, and the good results that should have been the outcome of such careful training as they received were therefore thrown aside to waste. Innate love of music, *per se*, appears to form but a very small element indeed in the constitution of your average Welsh musical amateur. Their motto seems to be "competition or nothing," a state of things that should receive serious consideration from the Committee or Directors of the National Eisteddfod. We are sorry to hear that Eos Morlais is out of health and will not conduct any choir at the forthcoming meeting.

At Bridgend Eisteddfod the prize of £100 was won by the Llanelly Choir, conducted by Mr. R. C. Jenkins.

A Society has been formed at Swansea for the promotion of instrumental and vocal music, the principal aim of which is to endeavour to improve the instrumental section, so as to make it equal to the adequate performance of the orchestral portions of oratorios and other works, a matter which has hitherto been very much neglected. We hope in a reasonable time to see a very good orchestra in regular practice. The musical management of the Society is in the experienced and able hands of Mr. W. F. Hulley and Mr. J. Squire, who have been appointed joint Conductors and leaders.

The Cardiff Orchestral Society, under its new and energetic Conductor, Dr. Joseph Parry, appears to be moving forward with increasing spirit. The Society is continuing its rehearsals through the summer months, and has already concluded some very important arrangements for the coming season, which promises to be unusually successful and brilliant.

Two excellent Concerts were given by Mr. Max Heinrich in the Princes' Hall on Saturdays, June 29 and the 6th ult., in which the talented vocalist was assisted by Miss Lena Little, Mr. Willy Hess, and Mr. Schönberger. Among other high-class vocal pieces, Mr. Heinrich brought forward at the first Concert a selection of Brückler's "Young Werner's Rhine Songs" (Op. 2), in which so much promise is shown that it is a misfortune for music that death has already claimed the composer. Two new duets by Mr. Goring Thomas may also be mentioned, as they are very charming, and, as usual with this composer, distinctly French in style. Mr. Schönberger gave a remarkably thoughtful and highly finished rendering of Schubert's "Wanderer" Fantasia (Op. 15). The leading instrumental piece in the second Concert was a Sonata in D minor, for pianoforte and violin, by Mr. Oliver King. We are inclined to regard this work, so far as a first hearing permits any judgment to be formed, as one of the most successful efforts of a musician whose talents will assuredly bring him into the front rank in due time. The first and last movements are full of interesting points, and the *Intermezzo* is not far behind them. This Sonata is certain to be heard of again. Mr. Hess played Bach's Chaconne extremely well, and a very favourable impression was created by three light but well written pianoforte pieces by Mr. Schönberger.

THE second Concert of the third series by the pupils of the Hyde Park Academy of Music took place at Steinway Hall, on the 4th ult. There was a good attendance. As usual, the singing of Mr. H. F. Frost's choir of young ladies constituted the chief feature of the afternoon's work. Under the tuition of their excellent trainer they had made themselves familiar with such compositions as Hofmann's Cantata "The Song of the Norns," the Chorus of Priestesses (Morning Hymn) from Spontini's "Vestal," and the Evening Song of Maidens from Sullivan's "Martyr of Antioch," repeating, in addition, the selection from Mancinelli's "Isaias," which this choir was the first to render before a London audience. The solos in these various pieces were sustained by Miss E. Wilde, Miss A. Malden, Miss Day, Mrs. Lindley White, and Miss Janet Tatham, while Mr. Frost conducted with his customary care and zeal. Mozart's Trio for violin, viola, and pianoforte was capably executed by Miss Kate Willis, Mr. S. D. Grimson, and Mrs. Thouless. Miss Mary Willis was heard to advantage in an air from Meyerbeer's "Prophète," and Miss Cherry Enriquez exhibited decided talent and a well-marked style in her interpretation of a Prelude and Toccata for pianoforte, by Lachner. Miss Mary Carmichael and Signor Vannucini accompanied.

THERE was a good muster of the students and friends of the College of Organists, on the 19th ult., at Neumeyer Hall, Hart Street, Bloomsbury, when the fellowship diplomas that had been gained by the students were presented by Sir John Stainer. In his address to the students, the Oxford Professor expressed his pleasure at the steady increase in the number of those who submitted themselves for examination, and that despite the constantly increasing severity of the examination. He felt

sure the students would also appreciate it, as the value of the diploma would be increased by it, both in its commercial and social respects. Dr. Bridge moved a vote of thanks to Sir John Stainer, which was seconded by Mr. C. Stephens, and carried by acclamation. Sir John Stainer, in reply, expressed his pleasure at seeing so many Royal Academy and Royal College of Music students present, and was glad to know that both these institutions favoured the examinations of the College of Organists. Votes of thanks to Mr. E. H. Turpin, the Hon. Secretary, and Mr. M. E. Wesley, the Hon. Treasurer, for their services, closed the proceedings.

THE Earl of Aberdeen presided at a meeting held in the Music Room of his lordship's residence, on the 5th ult., in support of the Popular Musical Union. The report and balance sheet for the year, presented by Mrs. Ernest Hart, disclosed a highly satisfactory state of affairs. The subscriptions and donations amounted to £256, the concert receipts to £155, and the choral and orchestral class fees to £111; and after payment of all expenses there remained a fair balance in hand to go forward to the credit of the coming year's account. Lord Brassey moved that the report be adopted, this being seconded by Sir E. Hay Currie and supported by the Rev. S. A. Barnett. Cardinal Manning then moved, "That this meeting is of opinion that the development of training in the theory and practice of vocal and instrumental music among the working classes is of great social value and deserves active and influential support." The motion was seconded by Mr. Oscar Wilde and carried unanimously. A vote of thanks to the officers and executive of the Society was moved by the Rev. C. J. Ridgeway, and another to the Chairman by Mr. Hamilton Aide.

An evening performance was given at St. George's Hall, Langham Place, on the 24th ult., by the students of the London Academy of Music, in connection with the annual distribution of medals and diplomas awarded by the Examiners. The Concert, vocal and instrumental, which opened the proceedings, revealed much talent and careful training on the part of not a few of the executants; the rendering by Miss E. Fraser of a Mazurka for pianoforte by Godard, of the Romanza "Non conosco il bel suol" by Thomas, on the part of Miss B. Lindo, as well as the clever violin playing of Miss Mabel Fraser, eliciting more especially well-merited applause. In the absence, through illness, of Madame Marie Roze, who was to have presented the awards, that office was undertaken by Mrs. Wylde, the wife of the Principal. The performance of Wilfred Bendall's operetta "Quid Pro Quo" terminated the entertainment.

MR. HERMANN KLEIN, one of the professors of singing at the Guildhall School of Music, delivered a Lecture before the pupils of that institution in the practice-room of the School, on June 27. He took for his subject "The Revival and Progress of English Opera under the régime of Carl Rosa." Having first described the condition of English Opera a generation or so prior to the year 1875, the lecturer related how Carl Rosa started his opening campaign at the Princess's, and then proceeded to give the history of each London Carl Rosa season down to the last visit to Drury Lane in 1887. Mr. Klein thus traced by clear steps the growth and development of the enterprise set on foot by the late impresario, and showed how, under its influence, English Opera rose higher in the public esteem and attained to a more exalted artistic level than it had ever done before. At the close of his remarks the lecturer was cordially applauded.

THE Association of Tonic Sol-fa Choirs gathered at the Crystal Palace on Saturday, June 29, and gave a Concert in the Handel Orchestra. The voices taking part numbered about 3,000, Mr. L. C. Venables conducting, while Mr. H. W. Weston, Mus. Bac., F.C.O., did excellent work at the organ. Mendelssohn's "Athalie" was performed (of course without the recited verses, which would have been lost in so vast an area), and, apart from an admirable rendering, the event derived special interest from the first performance of an unpublished fugue, originally intended by Mendelssohn to have formed part of the *Finale* of "Athalie." The fugue, an elaborate and well-worked out composition, was capably sung by the choir to an organ

accompaniment. The vocal soloists of the afternoon were Miss Clara Leighton, Miss Clara Dowle, and Madame Annie Leighton.

MR. JOHANNES SCHUBERT, a pianist hailing from Dresden, made his *début* in this country at a Recital, which he gave at Steinway Hall, on the 3rd ult. Unlike Madame Geisler-Schubert, he does not, as far as we are aware, claim descent from the illustrious Viennese composer. He is comparatively young, and has been trained in a good school, his playing being marked by sound *technique*, a clear intellectual style, and, when occasion requires, great brilliancy of execution. Mr. Schubert's reading of Beethoven's Sonata in F minor (Op. 57) met with general approval; it was straightforward, earnest, and interesting. In some Chopin pieces and Schumann's "Carnival" the player seemed thoroughly in sympathy with his task, and his touch was delightfully crisp and neat. He also executed some well-written pieces of his own, and Saint-Saëns's arrangement of the Ballet music from Gluck's "Alceste."

SIGNOR DE PICCOLELLIS, a violoncellist of exceptional ability, gave a Concert at the Steinway Hall on the afternoon of the 15th ult., and secured a large and fashionable audience, partly drawn together, it may be, by the announcement that Signor Tosti would sing for the only time in public this season. The popular song-composer confined himself to a selection of his own ballads; but his hearers were fully satisfied, for he was twice encored. Signor de Piccolellis played Servais's somewhat tedious Concerto in A minor, and pieces by Popper and Davidoff, in a manner that showed his ample command of his instrument, and that his tone is of excellent quality. Signor Papini and Signor Albanesi contributed some violin and pianoforte solos respectively, and took part with the Concert-giver in two movements of Rubinstein's Trio in B flat (Op. 52).

THE so-called "Matinée Recital" given by Miss Agnes Huntington at the Whitehall Rooms, Hotel Metropole, on the 17th ult., showed the talented American contralto in the light of an artist capable of something higher than the work which falls to her share in Mr. Planquette's comic opera "Paul Jones." Her voice, inclining more perhaps to the *timbre* of a mezzo-soprano than a contralto (though limited in the compass of the head register for the former class of organ), has been trained in a good school, and Miss Huntington is not only a refined vocalist, but capable of rare depth and variety of expression. She much impressed her numerous auditory and was the recipient of frequent and cordial applause. Mr. Ben Davies, Mr. Alec Marsh, and M. Johannes Wolff also appeared.

WE have much pleasure in stating that Festivals in aid of the Choir Benevolent Fund will be held at Exeter, on October 8, at Plymouth on October 9, and at Harrow on October 24. The Society is established for the purpose of rendering assistance to its members and their families in time of need, as well as to provide a fund for the payment of sums of money on the death of a member. The stipends paid to the members of the several choirs are not large enough to allow them to make much provision for their families, and the Choir Benevolent Fund, aided by outside contributions, is able to augment the small savings of the members. For the purposes of this design, choral festivals, in which the members of the various choirs lend their help, are occasionally given. By these means the objects of the Fund are brought prominently before the public.

MR. SIMS REEVES gave a Concert on the 6th ult., at St. James's Hall, and, as a matter of course, there was a very large attendance. Of the share taken in the programme by the popular tenor himself there is little to be said. Everyone knows how he sings "The Message" and "Come into the garden, Maud." He also took part with Mr. Lloyd and Mr. Ben Davies in Curschmann's curious Trio for tenors, "Evviva." One of the most attractive features of the Concert was the remarkably refined singing of the Boston Lotus Glee Club. The *ensemble* was perfect. A highly favourable impression was made by Miss Hélène de Duncan, a pianist from St. Petersburg. Miss van Zandt, Madame Sterling, and Mr. Foli also took part in the Concert, and Mr. Henry Irving and Mr. J. L. Toole gave recitations.

A NEW Association, styling itself the London Military Band, gave a trial performance before an invited audience at the Princes' Hall, on the 22nd ult., and fully justified its formation by the conspicuous merit of a series of efforts almost unsurpassable in their way. The force is composed of wind instrument players formerly attached to regimental bands, and now belonging to various theatrical and other orchestras. In the programme were such pieces as the March from Mackenzie's "Story of Sayid," the Overture to "William Tell," Weber's "Invitation à la Valse," and the Ballet music from "Faust." The Conductor is Mr. John Hill, who may be congratulated on the successful inauguration of the enterprise. The London Military Band is certain to be in great request, particularly at open air gatherings.

A VIOLIN and Pianoforte Recital was given by Mr. Nachèz and Mr. Arthur Friedheim at the Princes' Hall, on the 1st ult. Unfortunately it was the Shah's week, when all ordinary performances suffered, and the audience was depressingly small. It may have been owing to this cause that Mr. Nachèz was not at his best, his intonation and execution of rapid passages in Beethoven's "Kreutzer" Sonata, Max Bruch's Concerto in G minor (No. 1), and Bach's Sonata in G minor being very incorrect. Mr. Friedheim played in a solid and accurate manner, so far as regards his notes, but he did not succeed in making Liszt's Rhapsodical piece, miscalled a Sonata in B minor, satisfactory or interesting. Altogether the performance did not leave a very favourable impression on the mind.

A CHORAL Festival was held in St. Barnabas' Church, South Kennington, on Sunday, June 30, when the choir of the church was assisted by the members of the Choral Society. The Canticles were sung to Tours in F, and after the sermon selections from Schubert's "Miriam," Barnby's "Rebekah," and Farmer's "Christ and His Soldiers" were given. The solos were taken by Miss L. Jecks, Miss Williamson, and the Rev. St. Clare Hill. The whole of the service, including the Canticles, Hymns, and selections, was accompanied by an efficient orchestra of twenty performers, in addition to the organ. Mr. Fred. W. Lacey, the Organist of the Church, conducted, and Mr. Sydney R. Young, the Assistant Organist, presided at the organ.

MR. WALDEMAR MEYER gave his final Concert of the season at St. James's Hall, on the evening of the 4th ult., the programme consisting of chamber music. He played with Miss Marian Osborn (a clever ex-student at the Royal College) Handel's Violin Sonata in A and Brahms's new Duet-Sonata in D minor (Op. 108), both works being performed with admirable technical skill and finish. Mr. Meyer also displayed his powers of virtuosity with entire success in solos by Bach, Spohr, Viotti, and Zarzky. The vocal element of the Concert was sustained by Madame Patey and Miss Wakefield, the latter lady evoking unqualified approval for her rendering of Schumann's *Lieder-Cyclus*, "Frauenliebe und Leben." Mr. Sydney P. Waddington was at the pianoforte.

THE second Vocal Recital of Miss Herminie Spies on the 2nd ult., at St. James's Hall, did not attract such a large audience as could have been wished; but the special entertainments given in connection with the Shah's visit drew away a large portion of the public just at this time. The most interesting feature of an admirable programme was Schumann's cycle of songs "Auswahl aus der Dichterliebe." Other pieces by Weber, Schubert, Franz, Massenet, and Brahms were given in equally faultless style, and the next visit of Miss Spies will be awaited with much interest. Mr. Theodor Frantzen was a competent accompanist, and Miss Zimmermann contributed some pianoforte solos in her usual artistic manner.

THE annual meeting of the Guild of Organists took place on Thursday, June 27, at Lonsdale Chambers, 27, Chancery Lane. Mr. J. T. Field, the Sub-Warden, occupied the chair. The Hon. Secretary, Mr. Moreton Hand, read the annual report. Mr. Field stated that owing to the difficulty in getting in the subscriptions, a balance sheet had not been prepared, but there was a balance in favour of the Society. The following members of the Council, who retired under Law XI., were re-elected:—Messrs. Grey, Harding, Hand,

Lawrence, Pinney, Vinning, and Vaughan. Messrs. J. Warriner, F. Townsend, and H. Young, B.A., were elected new members of the Council. A vote of thanks to the Chairman terminated the proceedings.

THERE is little to be said respecting the new series of Festival Plays at Bayreuth, which commenced on Sunday, the 21st ult., as the performances consist merely of works given in previous years. The Festival was opened with "Parsifal," in which Herr van Dyck repeated his splendid impersonation of the hero, and Madame Materna her intelligent conception of *Kundry*. Next day "Tristan und Isolde" was given, Herr Vogl and Madame Sucher resuming their unsurpassable embodiments of the two leading characters; and on the 24th "Die Meistersinger." The little Bavarian town is crammed with visitors, and the demand for seats considerably in advance of any previous series.

THE Music Scholarships at the Mary Datchelor Collegiate School, Camberwell, have been awarded this year to Miss Grace Keeble (pianoforte pupil of Miss Fitch) and to Miss Marion Kitching (singing pupil of Miss Bessie Cox). In the latter competition, two students (Misses Emily Bullock and Amy McDowall) received special prizes; while in the former Miss Jessie Foster and Miss Rose Campbell earned honourable mention. Miss Fitch, the superintendent of the music teaching in the Datchelor School, is to be congratulated on the successes achieved by her students, three of whom have won honours in the Royal Academy Local Examination, and eight out of nine sent up have passed.

SIR CHARLES HALLÉ brought his Concerts to a close on Friday, June 28, with a familiar programme, including Brahms's Quintet in F minor (Op. 34), Beethoven's "Kreutzer" Sonata, Handel's Violin Sonata in A, which surely might give place for a time to some of its companions which are never heard, and Schumann's delightful "Wald-scenen" for pianoforte alone. The executants were the same as on previous occasions, and no one would wish for any changes. Sir Charles Hallé's season has been exceptionally interesting, the production of the three hitherto unknown Quartets of Cherubini being sufficient in itself to give distinction to a series of Chamber Concerts.

THE opera season at Her Majesty's Theatre closed abruptly, though it can scarcely be said unexpectedly, on June 29. The announcement that Madame Sembrich had been engaged gave ground for hope that Mr. Mapleson might yet retrieve his fortunes; but the *prima donna* was taken ill and could not appear, and as the public showed very scant interest in the faded operas upon which Mr. Mapleson was relying, there was no choice but to close the house. The experience of the season affords a valuable lesson to managers which it is to be hoped they will learn and inwardly digest.

AN interesting Concert was given at the Steinway Hall, on June 26, by the pupils of Mr. Arnold Dolmetsch. The programme was eminently educational in design, and included the Overture and Ballet Music from Purcell's "Dioclesian," Corelli's Sonata in F (No. 10), and several compositions by the Concert-giver, among which were four clever pieces for string band, capitably rendered by about thirty young players. Among the soloists may be mentioned Miss Dolmetsch, who, although a mere child, showed great promise on the violoncello; and Miss Buzzard, who has the making of an excellent violinist.

It is gratifying to be able to announce that the fund formed to perpetuate the memory of the late Sir Frederick Ouseley has been warmly taken up by many influential musicians and others. The Musical Committee, of which Mr. Alfred Littleton is Chairman, comprises, amongst others, the names of Mr. J. Barnby, Dr. W. A. Barrett, Dr. J. F. Bridge, Dr. H. J. Edwards, Sir George Grove, Dr. A. C. Mackenzie, Dr. G. C. Martin, Sir Herbert Oakeley, Dr. Hubert Parry, Sir John Stainer, Sir Robert Stewart, and Sir Arthur Sullivan. Mr. H. King is the Secretary.

ON Wednesday, June 26, Schubert's "Song of Miriam" and the 34th Psalm, for soli and chorus, composed by Mr. J. P. Attwater, were sung at Clapham Congregational Church. The soloists were Master Charles Steward, Mr. R. Currie, Mr. F. Shortland, and Mr. G. Brown. This was the first

performance of the Psalm, and Mr. Attwater is to be congratulated on having achieved success. The choruses were rendered by the choir of the church, under the direction of Mr. Clement Colman. Mr. J. P. Attwater presided at the organ.

A VERY attractive Bazaar and Garden Fête was held from the 17th to the 20th ult. in the grounds of the North-East London Institute School of Music, Science, and Art, in aid of the funds for providing a new building, the present accommodation having become insufficient to meet its demands. The opening ceremony was conducted on the 17th by Mrs. H. L. Lawson, and on the 18th by Dr. A. C. Mackenzie. The School of Music (Principal, Mr. Ebenezer Prout) now numbers over thirty Professors, and is doing most successful work.

MR. W. DE MANBY SERGISON gave his fifth annual Concert on June 26, at Princes' Hall, assisted by a number of talented artists, both vocal and instrumental. The highly interesting programme which was provided included Beethoven's Sonata for pianoforte and violin in F major (Mr. Tivadar Nachéz and the Concert-giver), Rubinstein's "Salon Stücke," for pianoforte and violoncello (Mr. Leo Stern and the Concert-giver), Chopin's Scherzo in C minor for pianoforte (Miss Jeanne Douste), and vocal solos by Concone, Diaz, Haydn, Clay, and others.

MR. JOHN THOMAS gave his annual Harp Concert on June 29, at St. James's Hall. The programme, as usual, contained pieces for a band of harps, also a charming Trio for harp, violin, and organ, and two harp duets by the Concert-giver. Among those who took part in the programme, which, to a considerable extent, was made up of familiar ballads, were Madame Valleria, Madame Edith Wynne, Miss Liza Lehmann, Miss Eleanor Rees, Mr. Hirwen Jones, Mr. Daniel Price, and Misses Clara and Marianne Eissler.

THE Plain Song and Mediæval Music Society held a meeting in the College Hall, Westminster, on the 15th ult., when an able and exhaustive paper on the subject of Gregorian music was read by Mr. H. B. Briggs, the Hon. Secretary of the Society. A part of the Society's work is to publish fac-similes of ancient manuscripts containing examples of Plain Song, and in this way good service may be rendered to the history of church music. It should be added that some specimens of Gregorian Chant were excellently sung by a small male voice choir.

AN excellent performance of "Elijah" was given at St. Peter's Church, Eaton Square, on the 5th ult., by the three parochial choirs, under the conductorship of Mr. de Manby Sergison, the talented Organist of St. Peter's. There was a full (professional) orchestra who, with the chorus, numbered some 230 executants. The soli were rendered by Masters Ling, Wood, and Major, Messrs. Sarjeant, Gregory Hast, and Charles Ackerman, all of them members of Mr. Sergison's choir; the admission having been free and without ticket.

ON Wednesday evening, the 3rd ult., a Concert-Lecture, "Mendelssohn," was given in the large Lecture Theatre of the Birkbeck Literary Institution by Mr. W. G. Pye, which was interspersed with selections from the composer's works performed by Madame Ellen Lamb, Miss Leslie Trowbridge, Mr. Sidney Barnby, Mr. Reynolds Wood, and Mr. J. N. Clarke as vocalists, and by Miss L. Budden, Miss Elsie Evans, and Mr. Twyford Taylor as pianists.

ON the 20th ult. Miss Annie Marriott was married, at St. Matthias Church, Earl's Court, to Mr. Percy Palmer, a tenor singer favourably known on the Concert platform. The service was fully choral, and it included the air "Be thou faithful unto death," from Mendelssohn's "St. Paul," sung by Mr. Harper Kearton. Dr. Bridge, of Westminster Abbey, and Mr. J. Mallitt Jones shared the duties of Organist.

MR. EDWIN HOLLAND'S Sixteenth Annual Matinée took place on June 28, at Portman Rooms, Baker Street, there being the usual numerous array of artists and pupils to assist the Concert-giver. The programme, albeit somewhat lengthy, presented many interesting features, which the audience were not slow to appreciate.

REVIEWS.

Novello's Short Anthems. Nos. 1 to 12.
[Novello, Ewer and Co.]

THE object of this new publication is, we are told, "to meet the want of short and easy Anthems adapted to the Church's Seasons, and suitable especially for Introits." Great as the advance has been during the past generation both as regards the multiplicity and efficiency of church choirs, there are still, and probably ever will be, a large number of churches and chapels where choral music can only be introduced in a very modest manner, and perhaps only at important seasons. These short Anthems may therefore serve a double purpose: they cannot fail to fulfil the special end for which they are issued—namely, providing choirs with a regular series of Introits, reasonable in length and musicianly in structure; while they will be found suitable for use in places where only on special occasions can any departure be made from the usual routine of congregational music. The words have not been restricted to those of the Introits in use in ancient times, and in general estimation this freedom will be regarded as wise. It is also as well that the Anthems should not at present be arranged strictly in ecclesiastical sequence, as they will have to find their way gradually into use in ordinary choirs. The present instalment includes examples for Advent, Lent, Easter, Whitsuntide, Trinity Sunday, Saints' days, and general use. Among the composers are Dr. Garrett, Dr. Bridge, Mr. Baptiste Calkin, Dr. Martin, Dr. F. E. Gladstone, Mr. Harford Lloyd, Mr. Luard Selby, Mr. E. H. Thorne, and Mr. Berthold Tours. The names of such musicians are a guarantee of the excellence of the compositions. We may single out "Who are we, O Lord?" by Mr. Harford Lloyd; "Beloved, now are we," by Mr. E. H. Thorne; "Grant, we beseech thee," by Mr. J. Booth; and "The pillars of the earth," by Mr. Berthold Tours, for special mention, though where all are excellent it seems invidious to make distinction. It is easy to predict that a large sphere of usefulness is waiting for this new series of Anthems.

Theoretico-Practical Elementary Pianoforte School, for Students of the Lower, Middle, and Upper Grades. Prepared by Heinrich Germer (with the co-operation of B. Boekelman). [Leipzig: C. F. Leede.]

THE general scope of this work is sufficiently indicated by its title. We have before pointed out in these columns what we consider the leading characteristics of Herr Germer's workmanship—viz., a thorough mastery of his subject, combined with the comparatively rare qualities of lucidity of exposition, and a most rational arrangement and condensation of the "material" before him. These qualities are again fully displayed in the present volume, which, while by no means ignoring the well-tried precepts of the old school of pianoforte playing, endeavours to supply, even in the preparatory stage of the student's training, the ever-increasing demands made upon him by the modern development of the art. In this connection—i.e., in view of the immense strides effected in the *technique* of the instrument in these latter days—the judicious condensation of the requisite material, alluded to above, becomes a matter of the highest importance in modern tuition, one of the first aims of which should be to *economise the time and energies* of the pupil. The due recognition of this principle, the attractive nature of the material selected for practice, together with the clear and incisive instructions conveyed in the letterpress, render the present "Pianoforte School" a most valuable adjunct to the tuition of a conscientious master, desirous of keeping pace with the times.

There is no indication of the extent of Herr Boekelman's co-operation in the compilation of the volume before us. To judge from the conspicuous type in which Herr Germer's name appears on the title-page, as well as from other indications, he should certainly be credited with the lion's share in an eminently useful work. It only remains to acknowledge the ability displayed by the translator in the by no means easy task of rendering the German text, with its numerous

technicalities, into very presentable English; and to join our wishes with those expressed by the author at the conclusion of his preface—viz., "May this Manual then go forth, and faithfully co-operate in the successful development of the musical capacities of young pianists, that they may not only learn to listen to musical art-works with intelligence and lively interest, but may also be able to interpret them in an enjoyable manner at the instrument."

Original Compositions for the Organ. Nos. 113—118.
[Novello, Ewer and Co.]

THE usefulness of this publication is proved by the rapidity with which fresh numbers are issued, and it is highly creditable to organists that new compositions are now received with interest, reliance having been at one time placed chiefly upon transcriptions, with perhaps a modest substratum of Bach and Mendelssohn to give an air of dignity to the player's repertory. We will glance briefly through the series of new pieces indicated above. Nos. 113 to 116 contain twelve "characteristic pieces" by Rheinberger. It is almost needless to say that the characteristics of German organ music are solidity and dignity rather than showiness; but, while Rheinberger's pieces are marked by the qualities first-named, the composer is essentially a modern musician, and in several the melody and the harmonies show the influence of late nineteenth century developments. Perhaps the most effective are the piquant canzonetta in No. 113, the duetto in No. 114, and the pastorale in No. 115. The composer follows Mendelssohn's excellent plan in suggesting rather than fixing the stops to be employed. Mr. George Calkin's Festal March (No. 117) is bright and tuneful. Mr. Battison Haynes's Romance (No. 118) is a charming piece, perhaps slightly suggestive of Spohr in the chromatic harmonies, but none the worse on that account.

Twelve Characteristic Pieces. Composed by J. Jacques Haakman. Op. 10. (Albums for Violin and Pianoforte, No. 16.) [Novello, Ewer and Co.]

IT is necessary to minister to the needs of the many students who now take up the violin as a serious study by the production of pieces of various kinds likely to interest them and to make the path of study pleasant. The day has gone by when arrangements of popular airs served the needs of those who longed for something less dry than mere scale practice. Musical knowledge has increased so that melodic pieces not necessarily associated with familiar words are sufficiently understood to be attractive for their own merits. Composers who foresaw the need and provided for it have done a good work; composers who recognise the necessity and continue to supply its demands deserve the earnest thanks of both teachers and masters. The latest addition to Novello's Albums for Violin and Pianoforte, by Mr. Haakman, will be gladly received; if merit has any power of recommendation here is a forcible one indeed. These twelve pieces, varied in style, interesting in effect, and easy to play, are well calculated to develop expressive cantabile playing. They demand no very great technical skill and may be approached by students scarcely out of the initiatory text-book. They may also be enjoyed by those who have advanced sufficiently to be able to bring out their inner musical meaning.

Harvest Cantata. For chorus, semi-chorus, and organ. Composed by George Garrett, M.A., Mus. D. (Op. 20).
[Novello, Ewer and Co.]

IN the forthcoming months Harvest Thanksgiving Services will be general throughout the country, and as music usually occupies a prominent position in such celebrations, there can be no doubt but that so soon as the existence of Dr. Garrett's Cantata is made known it will be eagerly welcomed as most appropriate and valuable. The words are arranged by Dr. Waller, partly from the Scriptures and partly in original verse. There are also a few well-known hymns, such as "Come, ye thankful people," "Lord of the Harvest," and "We plough the fields and scatter," the use of which is optional, as the Cantata is complete without them. Dr. Garrett's music, which occupies about twenty minutes in performance, is very effective, because it is melodious and inspiring, and the solos and recitatives may be sung by a single voice or full. The Cantata so happily fills its requirements that it is without doubt destined to a wide popularity.

The Morning, Evening, and Communion Service in F.
By B. Luard-Selby. [Novello, Ewer and Co.]

IN this service we have a truly noble example of genuine church music as it has existed in this country for three centuries, combined with modern feeling and expression. Mr. Selby, however, eschews the procedure of eighteenth century composers, who cut up their settings of the Canticles into little pieces, marked alternately "full" and "verse," and reverts to the style of Gibbons and his contemporaries, so far as regards musical continuity, though never once losing sight of the fact that the object of a musical setting of the sacred offices is to heighten the meaning of the words. Numberless felicitous touches might be quoted, and not once does the composer fall into the errors of accent so common with church composers. In the "Gloria" to the Benedictus, there is such an effective *fugato*, that it is impossible to help regretting that it was not developed into a regular fugue, though of course Mr. Selby is to be commended for his reticence. It may be as well to add that the service needs a capable choir for its execution; and to those organists and choir-masters who are fortunate enough to preside over such a force, we warmly recommend it.

Bridal March. For the Pianoforte. Composed by T. J. Linekar. [Augener and Co.]

MEDELSSOHN'S Wedding March has for so many years taken its place as the recognised farewell piece to English brides and bridegrooms, that we can readily understand the desire on the part of composers to supply us with another of the same character which, at least in turn, may be selected for performance on these interesting occasions. Unfortunately, however, we cannot say that the work before us is likely to gain this enviable position. A bold, marked subject, a tolerably well contrasted trio, and a return to the original theme, with a contrapuntal accompaniment in octaves, seems the universally accepted model for this class of composition; and all these points are duly observed by Mr. Linekar; but the passages are conventional, and wanting in vigour. No fault, however, can be found with the writing; and the piece may fairly take its place amongst the Marches of the day.

Trio for Violin, Viola, and Violoncello. By J. A. de Orellana. [Charles Woolhouse.]

THE composer of this excellent Trio is a musician of no mean acquirements, and an advanced thinker in the art. He understands how to write effectively for the instruments he has chosen, and also how to invest his work with a proper amount of interest. The Trio opens with a short *Adagio* in C minor, followed by a spirited *Allegro* full of joyous phrases for each instrument, all helping to sustain the attractiveness of the design or construction which favours the teaching of the modern school. The *Andante* in E flat is a beautiful movement, and the *Menuetto quasi Allegro* is quaint and original, albeit it possesses an old-fashioned flavour. The final *Allegro* in C minor is as sweet as though it had been written by Haydn or Mendelssohn, yet it possesses no small amount of novel thought. It brings the work to a happy conclusion.

The Album of Twelve German Songs, with English Translations. By Liza Lehmann.

[Stanley Lucas, Weber and Co.]

THIS Album gives evidence of considerable musical taste and ability on the part of the composer. She is already most favourably known as an accomplished vocalist, but these songs show that her musicianship rests upon a firmer foundation than the power to interpret melodious thoughts in an intelligent fashion. The words are from various sources, and the musical treatment is in all cases thoroughly artistic and full of expression. The accompaniments are well written, and the collection is one that is likely to be highly prized by those who appreciate to the fullest extent the value of songs written for higher purposes than those which are influenced by commercial considerations.

Twelve Easy Pieces. By Arnold Dolmetsch. (Albums for Violin and Pianoforte, No. 15.) [Novello, Ewer & Co.]

THE composer of these elegant little pieces has already done good service to violin students by his arrangement of Corelli's Sonatas and other works, and it is therefore with

much pleasure that we take the opportunity to recommend some of his original thoughts to those who like to know that which is new. He shows a preference for "old-world" forms in his compositions, such as the Sarabande, Gavotte, Minuet, Bourrée, Sicilienne, Polonaise, and other dance forms. These, with a Romance, a March, a Serenade, a Canon, and a piece of quasi-religious character which is called "Mystica," make up a most interesting collection of pieces of attractive music by no means difficult of execution either for the pianoforte or the violin.

Polacca for three Violins, with Pianoforte accompaniment; Cradle Song; and Lament. By H. Heale.

[Augener and Co.]

THE Polacca is an ingeniously designed piece for three violins, with pianoforte accompaniment. It is not difficult, and will be found extremely useful in violin classes now so popular. Each part may be played separately with the pianoforte accompaniment, or any two together. The "Cradle Song," set to Dr. Watts's well-known words, "Hush! my dear, lie still and slumber," is a graceful simple melody, which seems to be fitly associated with the words. The "Lament," to Shelley's words, "Swifter far than summer's flight," has a very pleasing spontaneous melody, well suited for effective singing. There is much that is indicative of excellent feeling and promise in Miss Heale's music.

The Heart ever Faithful. A Set of Four Songs. Words by R. S. Hichens. Music by Gerard F. Cobb.

[Weekes and Co.]

UNDER this peculiar and not very original title Mr. Gerard Cobb has written four admirable songs, entitled respectively "There is my heart," "Why did you come?" "The last farewell," and "Constancy." They may be sung by soprano or tenor, or mezzo-soprano or baritone, according to the statement upon the title-page, in transposed keys. They are likely, however, to obtain their best effect from a tenor voice, and as they are capable of much when studied and delivered with intelligence, there is no reason whatever why amateurs and even professional singers should not be willing to add these songs to their *répertoires*. The accompaniments are good and helpful.

Lo, Summer comes again. By J. Stainer. (Octavo Anthems, No. 335.) [Novello, Ewer and Co.]

THIS Anthem is intended for harvest or general use, the words being by the Dean of Wells. It is somewhat lengthy, but not very elaborate, no solo voices being required. It opens with a vigorous passage for tenors and basses in unison, which is repeated in full harmony, and developed into a boldly-written chorus principally in diatonic harmony. The next movement is longer and more strictly devotional in character, in accordance with the prayerful nature of the words. After another unison passage for male voices we arrive at the final chorus, in which some use is made of contrapuntal devices, though there is no regularly developed fugue. The peroration is very effective.

Sing unto the Lord. Anthem for Harvest-tide. By E. A. Sydenham. [Novello, Ewer and Co.]

IN a month or so from the present time Harvest Thanksgivings will be general, and new compositions of merit suitable for this season will be eagerly sought for. The present example is a full Anthem in three movements, of which the first is the most extended. The style is appropriately bright, but dignified and churchlike, and parish choirs will find the piece quite within their powers.

Serenade (B dur) in vier Satzen, für Pianoforte zu vier Händen. Von Algernon Ashton. Op. 40.

[Berlin: Simrock.]

MR. ALGERNON ASHTON has given to the world many clever things in music, and this Serenade is not the least important of them all. The ideas are well based and thoughtfully carried out. The work for the fingers shows intimate knowledge of the resources of the instrument, and the four parts of the composition, with the help of quaint rhythmical figures and masterly harmony, will make them fascinating and attractive to players, while the charm of the melodies will render them popular with listeners.

The Vale of Flowers. A Pastoral Idyl. By P. Godfrey. [Augener and Co.]

THE music of this Cantata, set for female voices with soli and chorus, is very pretty, effective, and easy to sing. The accompaniments are well written and characteristic. The work of the musician is far superior to that of the versifier, whose design is trite, his images hackneyed, and his rhymes somewhat commonplace.

Trois Morceaux de Salon pour Pianoforte. Par J. Jacques Haakman. [Charles Woolhouse.]

THE title given to these pieces has been so often employed to describe weak, invertebrate, and uninteresting works, that it serves often as a hint to pass them by. These three pieces are so far out of the common as showing good purpose, strengthened and supported by musical skill, that they are satisfactory exceptions to the general rule.

Six Celebrated Pieces. By J. S. Bach. Transcribed for the Harmonium by King Hall. [Novello, Ewer and Co.]

THESE are arrangements of movements from the Sonatas and Suites for violin and violoncello of the old Leipzig master, and are so skilfully transcribed that persons unacquainted with the originals would never suppose they were not written for the harmonium. Some of them are, perhaps, too light to serve as Voluntaries, but they are all extremely effective.

Soft Voluntaries for the Organ. By George Calkin. Book XII. [Novello, Ewer and Co.]

As in all the previous instalments of this publication, we have here six pieces in which dignity and a melodious, elegant style are happily united. They are, perhaps, more even in merit than any of the previous books, and organists will find them very acceptable.

FOREIGN NOTES.

IN view of the Bayreuth performances now in progress, it may not be uninteresting to enumerate the various German operatic institutions, both Royal and Municipal, which have contributed leading members to the body of some three hundred artists taking part in these unique representations. They are the following—viz., Berlin, Herr Betz and Frau Rosa Sucher; Vienna, Herren Hans Richter and Van Dyck and Frau Amalie Materna; Dresden, Herr Gudehus and Frau Therese Malten; Munich, Herren Levi, Strauss, Porges (musical directors), Fuchs, Gura, and Siehr, and Mesdames Dressler and Borchers; Carlsruhe, Herren Felix Mottl and Ernst Wehrle and Frau Reuss-Belce; Darmstadt, Herren Hofmüller and Kranich (technical director); Hamburg, Herr Wiegand; Bremen, Herr Friedrichs; Leipzig, Herr Perron, &c. The largest contingent of orchestral members has been furnished by the Court Theatres of Carlsruhe and Mannheim.

Madame Etelka Gerster is just now the great attraction at the Kroll'sche Theater of Berlin; while at the Friedrich-Wilhelmstadt House, in the same capital, Millöcker's comic operetta "Der Bettel-Student" has been revived, and appears to be as popular as ever.

The Berlin Sing-Akademie has arranged an attractive programme for its Winter Subscription Concerts. Mendelssohn's "Elijah," Handel's "Israel in Egypt," and Blumner's "Abraham" are to be performed, and Bach's Christmas Oratorio will be given at the end of December. The first Concert is to take place on October 25, when "Elijah" will be given.

Johannes Brahms has completed a new work for eight-part chorus *a capella*, entitled "Fest und Gedenk Sprüche," which is to be first performed at the Music Festival to be held in September next, at Hamburg, under the direction of Dr. Hans von Bülow.

The Swedish Students' Choir of the University of Lund, numbering some thirty-two vocalists, under the direction of Mr. E. Norrmann, has met with a most hearty welcome at Concerts given last month both at Berlin and Leipzig.

Herr Angelo Neumann, the energetic *impresario*, has arranged for a series of performances at the Berlin Victoria Theatre, his *répertoire* including Wagner's early opera "Die Feen," Peter Cornelius's comic opera "Der Barbier

von Bagdad," and Weber's "Die drei Pintos" (Herr Mahler's version), all of them novelties to Berlin audiences.

M. Saint-Saëns's opera "Henri VIII." having had to be shortened, after production, by about one-half, a French wit suggests that the title should now be Henri IV.

At a recent performance at Bâle of Bach's "St. Matthew Passion Music," the bass soli were sung by Professor Julius Stockhausen, the eminent German singer, well remembered by many amateurs in this country. Herr Stockhausen, who has just completed his sixty-third year, still remains at the head of German concert-singers.

We again read, in Frankfort papers, most eulogistic accounts concerning the pianoforte playing of Mr. Howgrave, the young Englishman of whom mention has been previously made in these columns. At a recent public Concert of the Raff-Conservatorium, Mr. Howgrave (who is still a pupil of that institution) played, *inter alia*, Beethoven's Variations in E flat major (Op. 35) in a manner which, says the *Frankfurter Zeitung*, "entitles him to the first place amongst the executants of the three days pupil performances. We seldom have heard Beethoven," adds the journal in question, "interpreted in a more truly classical style, and then only by mature artists."

Herr Felix Mottl, the eminent German Conductor, proposes to perform next season, at the Carlsruhe Hof-Theater, Berlioz's opera "Les Troyens" in its entirety. The performance will be an event in the musical world, as the work has hitherto been produced only in an enormously curtailed condition, notably at the Théâtre-Lyrique, of Paris, years ago, where the first and second acts were entirely omitted.

At the Imperial Opera of Vienna, three operas of French origin will obtain a first performance during the coming season—viz., Berlioz's "Benvenuto Cellini," Bizet's "Les Pêcheurs de Perles," and M. Paladilhe's "Patrie."

Capellmeister Riccius, of Dresden, has been appointed librarian of the important musical library belonging to the King of Saxony, whereof the late Professor Fürstenau had been for so many years the highly esteemed custodian.

The Order of the Iron Crown has been conferred by the Emperor of Austria-Hungary upon Antonin Dvorák.

M. Ambroise Thomas is just now engaged upon the composition of a new opera, "Circe" (a Spanish subject, the libretto by Jules Barbier), which is to be brought out next year by the Opéra Comique Company.

M. Gounod is said to have declined, at the eleventh hour, the setting to music of the prize-poem written in glorification of the Revolution Centenary. "Quatre-Vingt-Treize" is the title of M. Theodore de Banville's verses, but the veteran French composer finds himself unable to make anything of them.

Forty recent performances at the Paris Opéra of M. Gounod's "Roméo et Juliette" have brought the exchequer of that establishment the sum of no less than 800,000 francs.

M. Tomas Breton's opera "Gli Amanti di Ternel," recently brought out with great success at Madrid, has just met with an equally favourable reception at Barcelona.

Performances of what is called "picturesque music" are just now being given at the Paris Trocadéro, among the home and foreign instrumentalists being the Provençal Tambourine Players and the "Muntere Musikanten," or Joyous Musicians of Finland. The Finn students come from the University of Helsingfors, and they have had a genial reception from the students of Paris, as well as from the Exhibition authorities.

Mr. Ambroise Thomas's music to the new ballet "La Tempête" (founded upon Shakespeare's "Tempest") continues to be the attraction at the Paris Grand Opéra, abounding, as the score of the work does, with graceful melodies and most effective instrumentation.

Pablo de Sarasate and Eugene d'Albert have just signed an engagement for a joint concert-tour in the United States of America during the coming winter.

The Swedish composer, Ivar Hallström, has just completed an opera, "Neaga," the libretto of which is from the pen of "Carmen Sylva," the well-known *nom de plume* of Queen Elizabeth of Roumania. The Royal authoress is now engaged upon another operatic text, founded upon a Swedish popular legend, for which M. Hallström is likewise to furnish the music.

The so-called Baruzzi prize, instituted at Bologna, has been conferred, for the year 1888, upon Signor Emilio Pizzi, for the composition of an opera entitled "William Ratcliff." The composer is a native of Bergamo and a pupil of Ponchielli.

An opera on the subject of "King Lear," composed by Signor Antonio Cagnoni, will be produced at Genoa next spring.

A Conservatoire of Music is about to be established at Buenos Ayres.

Rubinstein's latest opera, entitled "Goruscha," will be produced at St. Petersburg during the composer's jubilee celebrations.

The Société de Musique, of Brussels, has just celebrated the twenty-fifth anniversary of its foundation, during which period it has rapidly developed into a truly representative national institution. M. Peter Benoit, for twenty-three years the musical Director of the Society, has written a Cantata, entitled "De Rhyn," in commemoration of the event.

Wagner's "Tristan und Isolde" and "Die Meistersinger" will be produced during the approaching season at Buda Pesth, in the Hungarian language, after which the performance of the entire series of Wagnerian music-dramas is to be represented at the Hungarian National Theatre.

A new opera, "Florence," whereof Madame Helen Manletell is the composer, has been brought out with success at the Royal Theatre of Stockholm.

Herr Nikolaus Oesterlein, the well-known proprietor of the unique "Richard Wagner Museum" at Vienna, is just now engaged upon the completion of the third volume of his "Wagner Bibliographie," which will comprise a (relatively) complete record of the existing literature, in books, pamphlets, and periodicals, concerning the Bayreuth master and his works.

A new edition (the third) of Otto Jahn's standard biography of Mozart is about to be published in Germany, edited by Herr H. Deiters.

Messrs. Breitkopf and Härtel, of Leipzig, announce the completion of their splendid edition of the musical compositions of Frederick the Great, King of Prussia. The edition consists of four volumes, containing twenty-five sonatas and four concertos, all of them written for the favourite instrument of the King, the flute, and presenting their Royal author in the somewhat novel light of a very estimable and imaginative musician.

The mortal remains of Paisiello, the amiable composer of "La serva Padrona," have just been transferred from the Church of St. Francisus (which is being demolished) to that of Donnalbina, at Naples.

Auguste Mermet, the composer of the opera "Roland à Roncevaux," died at Paris, on the 4th ult., at the age of seventy-nine. The deceased artist, who was his own librettist, leaves behind him several operatic works which have never yet been performed—viz., "Jeanne d'Arc," written many years ago; an opéra bouffe, "Pierrot Pendu," and a five-act grand opera, entitled "Bacchus dans l'Inde."

Henri Jacquier, an excellent violoncello player, for many years a leading member of the Théâtre de la Monnaie orchestra, of Brussels, died at that capital on the 4th ult.

CORRESPONDENCE.

THE GUILD OF ORGANISTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I was unwilling to be drawn into a newspaper correspondence, but as I fear that if Mr. Lewis's letter in THE MUSICAL TIMES for July is permitted to pass without any reply, it might be inferred that the Council of the Guild "allow judgment to go by default," I trust you will give me a small space in your paper, that both sides of the question may be placed before your readers.

Mr. Lewis says he was *not* dismissed from the office of Hon. Sec. The following resolution passed by the Council, *unanimously*, April 10, 1889, will show whether he was dismissed or not.

"That in consequence of the action of the Secretary in issuing a circular calling a General Meeting without any authority or consultation with the Council, and his intentional neglect to call a Council Meeting, the Council hereby resolves that he shall forthwith cease to act as Secretary of the Guild, and requires him to deliver up the list of Fellows, Associates and Members, and all other books and papers relating to the Guild."

As to the power of the Council to dismiss the Hon. Sec., I presume that as they had the power to appoint him (and we have it in our minute book, *in his own writing*, that the Council did appoint him*), so they had the power to remove him if they considered it necessary.

I should very much like to ask Mr. Lewis what actions of the Council he has exposed. I must confess I was under the impression that the Council exposed *his* actions, which certainly were not for the good of the Guild. I can assure you there is no necessity for "imputing to him errors he has not committed," and the Council have no desire to screen themselves by doing so.

They have offered a full explanation and investigation to the members, and have received a very large number of letters from members who could not attend the general meeting, all of whom approve entirely of the step the Council felt it their duty to take.—Yours very truly,

J. T. FIELD,

Sub-Warden, Guild of Organists.

London, July, 1889.

LADIES' SURPLICED CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your journal for December, 1887, you very kindly permitted the insertion of a letter from me, asking the opinion of organists and choirmasters as to the advisability of admitting ladies to assist our church choirs. I thought then, and think now, that mature voices only would be of service to the choirmaster; and as those would be ladies with trained voices, advanced musical knowledge, some in all probability married, the rest certainly not children, the question arises—Would those ladies care to don the surplice and college cap? Your correspondent "E." says the opponents of choirs consisting of "ladies and millinery" visited the Anglican Cathedral at Adelaide, and were so delighted with the singing (*i.e.*, of boys, ladies, and gentlemen together) that they offered to defray the expense of the whole choir going over to Melbourne to give an octave of services. Just so; that, to my mind, is all that is required—good singing, good music.

I read your journal in the good old days, when you released the ambitious amateur from his dirty, well-thumbed, and incorrect collection of choruses in manuscript, by offering him a full score of "The Messiah" and other oratorios, with pianoforte or organ accompaniment, for the modest sum of 2s. 6d. (that same amateur soon after made the Handel Festival a possibility, augmented the sacred Harmonic and other London Societies, opened his mind to instruction, and now forms the basis of the finest choir in the world—the Royal Choral Society); and now that your impartiality is acknowledged, your authority established throughout all lands, and as this new departure of ladies' choirs is liable to become a question of Dress *v.* Good Music, I think I may venture to say an early word from you upon the subject will be most anxiously looked for and appreciated by your readers in general and Churchmen in particular.

BRET MILLER.

July 22, 1889.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read the correspondence in your current number, and am also acquainted with the facts relating to the innovation in question made in Melbourne, and the controversy which was raised at the time about it. It appears to me that the dictum of St. Paul, "Let the women

* Extract from Minute Book:—"Third Council Meeting, 15th June, 1887. The following officers were elected: . . . Hon. Sec. and Treasurer, James Henry Lewis, Ph. D., F.M.I.C., F.G.S.E.—Signed by CH. VINCENT, Mus. Doc."

be silent in the church," covers the whole question, and who can deny that the carrying out of that instruction, whether intentionally or not, has been of the greatest service to the proper and efficient rendering of church music, so much improved within the last decade? In numberless churches the mixed choir has been abolished, and boys substituted for women, with the best results. Every choirmaster of experience will bear me out in saying that far better ultimate results can be obtained from boys, with all their troublesome ways, voice breaking, and the rest, than from women or girls. All this, however, is beside the ecclesiastical view of the matter, and in many cases which have arisen within my own experience, the employment of girls or women instead of boys in the choir, is *pure laziness* on the part of the authorities. Apart from this, the idea of vesting females in surplices, or a modern adaptation of the same, must surely be abhorrent to any true member of the Church, male or female. What authority has a nineteenth century clergyman for inventing a new ecclesiastical vestment?—Yours truly,

GEO. DIXON.

7, Lynton Road, Crouch End, N., July 1, 1889.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As enquiries are being made in your valuable and widely circulated paper concerning the above, and as my name has been mentioned in the matter, perhaps you will allow me a few words.

Until a little over two years ago the choir of my church (St. Luke's, Birmingham) was in the west gallery. It was composed of ladies and gentlemen. At that time it was determined to have a surplised choir at the east end, and as I did not wish to have boys in place of the ladies, it became necessary to consider the question of a robe. Of course what is known as a surplice would not do. Two ladies, therefore, designed a robe, and it has given every satisfaction. I immediately received letters from different parts of the country, and among them from Skelton-in-Cleveland, Yorkshire, which has been mentioned by two of your correspondents. The Vicar of Skelton obtained from me the patterns of the robe and cap (after the style of a D.C.L., not "Tam O'Shanter"). I have also had letters from Winnipeg and New York, each and all showing the desire there is to avoid the difficulties in connection with boy choirs, and to improve the quality of the singing by introducing the lady element. I have one before me now from an organist who has taught boys for over thirty years, and was totally opposed to the admission, by the vicar, of ladies into the choir. He now says that he finds it an improvement in *every* way. Having myself had twenty years' experience of choir training, I may say that, if good conduct, reverence, and sympathetic and refined rendering of music in the service of God are sought, give me the ladies in preference to the boys. In addition to this, although we have an Anthem every Sunday, one practice a week is sufficient in the place of the three or four necessary for boys.

Let not any condemn the practice of having ladies simply and gracefully robed in white in church choirs without having seen and heard for themselves.

Clergymen have come to my church, acknowledging that they were deeply prejudiced, and have gone away delighted.

In conclusion, I may say that the robe is very simple, of thin Scotch lawn, and essentially feminine.

Yours faithfully,

WILLOUGHBY B. WILKINSON.

St. Luke's Vicarage, Birmingham, July 20, 1889.

ANCIENT ORGAN MAKERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your Correspondent, R. C. Hope, asks (in THE MUSICAL TIMES, p. 429) whether there were any English organ builders prior to the year 1625. Will you

kindly inform him that he will find eight such in Grove's "Dictionary of Music," viz.:—

Vol. I., p. 340, John Chappington	1597
427, Thomas Dallam	1613
468, Anthony Duddington	1519
Vol. II., p. 587, Article "Organ," Ely Cathedral (no name)	1407
587, " " St. Alban's Abbey (no name)	1450
588, " " Anthony Duddington (same man as in Vol. I.)	1519
588, " " Thomas Dallam	1605
(same Dallam as in Vol. I.)	
Vol. IV., p. 489, William Wotton	1486
772, Robart	1551
772, John Roose	1457

VICTOR DE PONTIGNY.

Belvedere Road, Norwood.

PATENT INTELLIGENCE.

DURING the past few weeks the following Inventions connected with music have been registered at the Patent Office, the list being specially compiled for THE MUSICAL TIMES by Messrs. Rayner and Cassell, Patent Agents, 37, Chancery Lane, from whom all further information concerning Patents may be had gratuitously:—

9974. A new or improved Resonator for Pianofortes, Organs, and other Instruments, and for the Human Voice. A. J. Reynolds, June 17. Date applied for under Patents Act, 1883, Sec. 103, November 19, 1888, being date of application in the United States.

10,343. Improvements in and relating to Musical Instruments. A. Arnstein, June 25, 1889.

10,356. An Improvement in Banjos. H. S. Turner, June 25, 1889.

10,372. For an Invention for use as Musical Note, Interval, and Scales Instructor. Willison Agar, June 26, 1889.

10,441. An improved Sound-generating, Augmenting, and Sustaining Device for Pianofortes and other Musical Instruments with Metallic Strings. Richard Eisenmann, June 27, 1889.

10,638. Improvements in Electro-pneumatic Organs. Thos. Casson, July 1, 1889.

10,642. An Improvement on the "Tuning Fork" now used by Musicians for Tuning the Voice and Instruments. Joseph N. Harmer, July 1, 1889.

10,771. Improved Repetition Movement for Tubular Pneumatic Organs. Tom Hugh Harrison, July 3, 1889.

10,782. Apparatus for Controlling Gas or other Motive Power when applied to work Organ Bellows. John Melvin, July 5, 1889.

10,936. Improvements in Gongs. Edmund Townshend, July 8, 1889.

11,069. Improvements in Musical Wind Instruments. Charles Gerard Conn, July 9, 1889.

11,171. An Improved Flute. Eberhard Wunnenburg, July 11, 1889.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANXIOUS.—There is no harm in using the voice. Care should be taken not to force the upper notes.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BLACKBURN.—The St. Cecilia Society, the principal society in the town, and the Blackburn Vocal Society, after a separate existence of about fifteen years each, have amalgamated, and the new Society will be known as the Blackburn St. Cecilia and Vocal Union. Mr. J. H. Rooks, who has been Conductor of the St. Cecilia for the last seven or eight years, will be the Conductor of the new Society. Great things are expected from the amalgamation, and it is undoubtedly a step in the right direction.—The Philharmonic Society will open its season on November 1 with Rossini's *Moses in Egypt*. Madame Albani, Miss Fenna, Miss Hilda Wilson, and Messrs. Lloyd, Piercy, Grice, and Bridson are announced as principals.—On the 10th ult. Mr. W. H. Thorley gave a Recital on the new Organ (two-manual), presented to St. Barnabas' Church by Mr. W. Tattersall at a cost of £800. Messrs. Wilkinson of Kendal are the builders. The programme included Andante and Allegro (F. E. Bach), Wedding March from *Lohengrin*, two Andantes by Batiste, Adagio in D (Mozart), and Sterndale Bennett's Barcarolle.

BRIGHTON.—Handel's Oratorio *Samson* was performed at the Dome on Thursday, the 4th ult., by the Sacred Harmonic Society, which thus introduced a work comparatively unknown in Brighton in its entirety. The soloists were Miss Marian Fenna, Mr. P. Newberry, and Mr. Brereton. Mr. R. Taylor was the Conductor. The Choruses were well sung, especially "Fixed in His everlasting seat," which created a profound impression and elicited an enthusiastic encore. The orchestra played with excellence of tone and delicacy. Mr. P. J. Starnes was at the organ.

CAMBRIDGE.—The ninth Annual Festival of the Epping Forest Choir Association was held on Saturday, the 13th ult., at King's College Chapel, Cambridge. Some 1,200 persons, besides the 230 members of the Choirs forming the Association, journeyed by special train to Cambridge. The service commenced with the hymn "Saviour, blessed Saviour," by J. Roe. Psalms cxviii. and cxlviii. were sung to chants by Cutler and R. Cooke; the Magnificat and Nunc dimittis to chants by Stainer. The Anthem, "I will sing of Thy power," was by Sir A. Sullivan, the tenor solos being rendered by Mr. Charles Strong. The Dean of Chichester preached the sermon, this being preceded by Barnby's hymn, "I could not do without Thee," and followed by the hymn of Sir John Goss, "Praise, my soul." The service concluded with Berthold Tours's Te Deum, and Barnby's hymn, "For all the Saints who from their labours rest." The organ accompaniments—by Dr. Mann (Organist of the chapel) and Mr. H. Riding—were supplemented by three brass instruments. The singing of the Choirs was most excellent. Altogether the Festival may be said to have been the best the Association have yet held. The offertory amounted to £6 6s. At the conclusion of the service the members of the Ilford Choir presented a silver-mounted ebony *bâton* to Mr. F. J. Brand, their Choirmaster.

CHESTER.—Miss M. J. Jones, the Organist of Queen Street Congregational Church, on the occasion of her marriage with Mr. James T. Pye, of Glasgow, was presented by the congregation with a handsome silver hot-water flagon and case of silver fish knives and forks, as a mark of appreciation of her services; and the bridegroom was presented by the congregation of Anderston United Presbyterian Church, Glasgow, with a very handsome and valuable black marble timepiece and pair of bronzes, and a beautifully inlaid case of silver dessert knives, forks, &c., for the bride.

FOREST GATE.—At a Garden Party, held on the 20th ult., upon the invitation of Mr. Curwen, an impromptu choir of about 200 sang a number of part-songs by Mendelssohn, Abt, Macfarren, Sullivan, Hatton, and others. The singers came from Australia, Canada, and all parts of Great Britain, and were drawn to the Tonic Sol-fa College by the normal classes for teachers held there in the summer. The part-singing was most effective.

HENLEY-ON-THAMES.—Mr. H. B. Wilsdon, Organist of the Parish Church, gave a morning Concert in St. Mary's Hall on Wednesday, the 10th ult., assisted by about thirty members of the "Oxford Gleemen" (of which Society he is the Conductor), and Miss Amy Knight, Mr. Ernest Warrington, and Miss Marie Ernst, violinist.

HERNE BAY.—Mr. E. A. Crutenden's Annual Concert was given in the Town Hall on the 9th ult. The vocalists engaged were Madame Clara West, Miss Lottie West, and Mr. J. H. Mullerhausen, all of London; these being supplemented in the instrumental department by pupils of Mr. Crutenden, and others.

KING'S LYNN.—The annual Choir and School Festival of the London Road Primitive Methodist Church was held on Monday, the 15th ult., in St. James' Hall, when G. F. Root's Cantata "Under the Palms," with full band accompaniment, was performed. Special scenery illustrating the subjects of the Cantata was fitted up by Mr. G. M. Bridges, with palms, ferns, and other plants on the platform. The music was rendered with excellent effect and precision. The several choruses by the children were well received. Mr. J. G. Churchman was leader of the band, Miss Barnard, Miss Rutter, Miss Sporne, Mr. E. Taylor, and Mr. G. Rose were the principal vocalists. Mr. W. O. Jones presided at the pianoforte, Mr. B. Hewetson at the organ, and Mr. Jasper J. Wright conducted.

LEEDS.—The Borough Organist gave the last but one of the half-yearly Organ Recitals at the Town Hall on the 13th ult. The following programme was given:—Grand March, *L'Etoile du Nord* (Meyerbeer); Romance, "Resignation" (Eugene Wagner); Old English organ piece, Voluntary in D (John Keble); Larghetto in A from the Grand Symphony in D (Beethoven); modern French organ pieces—(a) Pastoral in G, (b) Finale in D (Widor); Duet, "Come, ever smiling liberty," and chorus, "Sing unto God," *Judas Maccabæus* (Handel).

—The rewards for proficiency attained by students during the past year at the Leeds Conservatoire of Music, in Cookridge Street, were distributed on the 13th ult. in the Albert Hall, by Alderman Sir Edwin Gaunt. An entertainment was given by the pupils. Herr Alfred Giessing was the Conductor, and Herr Christensen accompanied. The fourteenth annual Service of Song of the Choir of Salem Chapel was held on the 14th ult., when Sir A. Sullivan's Oratorio *The Prodigal Son* was given by a choir of sixty voices. The solo parts were entrusted to Mrs. Naylor, Mrs. Cresser, Mr. C. Suther, and Mr. John Browning. Both solos and choruses were rendered with much expression and taste, and were much appreciated. Mr. Hardingham accompanied, and also played J. S. Bach's Toccata and Fugue in D minor and Sir W. Sterndale Bennett's Barcarolle in F. Mr. W. Toothill was the Conductor.

MOFFAT, N.B.—The new organ, built by Messrs. Bevington and Sons, London, for the United Presbyterian Church, was opened by Dr. Cresser, Organist of the Parish Church, Leeds, assisted by Mrs. Cresser, as vocalist, on the 5th ult.

PHILADELPHIA.—The Convention held in Philadelphia, from the 2nd to the 5th ult., by the Music Teachers' National Association of America, was one of the most successful ever known, although the great heat prevailing seriously interfered with the proportions of the audiences. The Essays and Addresses included two by Messrs. Edwin Chadfield of Derby, and John Towers of Manchester, who met

with a most cordial reception. The music performed and sung was mostly by rising American composers, and was of such a high standard as to encourage the hope that more will, ere long, be heard of American music than has hitherto been the case. All the executants were of exceptional ability, but the greatest success was obtained by August Hyllested, who gained golden opinions by his rendering of a brilliant Pianoforte Concerto by Richard Burmeister of Baltimore, who will shortly re-visit England. The local members of the profession vied with each other in hospitality to the visitors, and the doors of the musical club, the "Utopia," were thrown open for their comfort and convenience.

ST. PETER'S, PARKSTONE, NEAR BOURNEMOUTH.—An Organ Recital was given by Mr. G. E. Lyle, Organist of Sherborne Abbey Church, on Monday, the 8th ult., on Messrs. Bryceson's Electric Organ. The programme included pieces by Scotson Clark, Haydn, Handel, Romano, Mendelssohn, Schubert, Mozart, Batiste, Pleyel, W. H. Richmond, G. E. Lyle, and Lemmens.

SALTASH.—The Saltash Choral Society performed Gaul's sacred Cantata *The Holy City* on the 10th ult. in the Church of St. Stephen. The members of the Society, attired in white, were arranged in the choir stalls. A short service was conducted by the Vicar, the Rev. W. Fraser, and the hymns sung during the evening were "Jesu, Lover of my Soul," "At the Name of Jesus," and "The Old Hundredth." The solos in the Cantata were sung by Misses Dora Rogers and Bulley, Mrs. Farwell, Mr. Sidney Williams, and Mr. Tufnail, who also sang "It is enough" from *Elijah*. The accompaniments, although they were rather difficult, were played on the organ by Miss Hunter; and the tasteful manner in which the choruses were sung reflects great credit on the Honorary Conductor, Mr. A. C. Faull, of Plymouth.

SHERBORNE.—The Sherborne School Musical Society, which has been established eighteen years, was founded in 1871 by Mr. James Sterndale Bennett, the son of Sir William Sterndale Bennett. He was succeeded as Conductor by Mr. Louis N. Parker. There are about 300 boys in the school, and the Musical Society, which is perfectly voluntary, numbers 100 members. On Commemoration Day, June 26, this Society gave its 10th Concert, and the occasion was rendered memorable by the performance of Sir Arthur Sullivan's *Golden Legend*. The orchestra was strongly reinforced from town by such artists as Messrs. Barrett, Malsch, Morrow, Eayres, and many others. Two little boys sang the parts of Elsie and Ursula, Mr. Hodgson, one of the masters, took the part of Lucifer, and the choruses were well sung. From first to last the performance went without a hitch, and in such places as the scene round the spire of Strasburg Cathedral, the procession of pilgrims with Lucifer in their midst, the breaking in of the door at Salerno, &c., the appreciation of the dramatic situation by all the performers was most marked. The solo with chorus, "The night is calm and cloudless," and the Epilogue, were excellently rendered. The whole performance was received with enthusiasm.

SOUTHSEA.—The Summer Concert of the St. Michael's Choral Society was held in the Victoria Hall, on June 27. Anderson's *Norman Baron*, Schumann's "Gipsy life," and part-songs by Barnby, Sullivan, &c., were performed very creditably. The ladies' voices were especially effective in Mackenzie's Trio, "Waken, waken." Solos were sung by several members of the Society, including an excellent rendering of Gounod's "Ave Maria" by Miss M. Horniman. Organ and pianoforte duets were given by Mr. Harvey Pinches and Mr. Monk Gould; the latter also played a pianoforte solo, and conducted the Concert.

TENBURY.—The Tenbury Musical Society gave the first Concert of its nineteenth season on the 4th ult. Mendelssohn's *Walpurgis Night* and Brahms's *Song of Destiny* were the two Cantatas chosen for performance. We should mention that the soloists were Miss Napper (a member of the Society) and Messrs. Castings and Ineson, of Hereford Cathedral, who contributed in no small degree to the success of the performance. In Brahms's *Song of Destiny* there was not a slip from beginning to end in either the vocal or instrumental part. The programme was supplemented by a couple of songs and a duet, by Messrs. Castings and Ineson, the overture and ballet music of Schubert's *Rosamunde*, and Auber's Overture *Le Maçon*, concluding with Handel's characteristic chorus, "Crown with festal pomp the day." The band cannot be praised too highly for their performances; the light and shade which they imparted to the *crescendo* and *diminuendo* passages was, in most places, quite masterly. The secret of their success was doubtless to be found in the inspiring conducting of the Rev. J. Hampton, who kept them well to their work.

ORGAN APPOINTMENTS.—Mr. Gilbert H. Greenwood, Organist and Choirmaster to St. John's Church, Dewsbury.—Mr. C. Powis Whittaker, Organist and Choirmaster to the Parish Church, Abbot's Langley.—Mr. R. M. Long, to St. Oswald's Parish Church, Filey.—Mr. H. C. Willis, Organist and Choirmaster to St. Mary's Church, Faddington Green.—Mr. J. Cuthbert Hadden, Organist and Choirmaster to St. John's Parish Church, Edinburgh.—Mr. Robert Bell, Organist and Choirmaster to Erskine United Presbyterian Church, South Portland Street, Glasgow.—Mr. Arthur M. Flack, to Christ Church, West Green, Tottenham.—Mr. W. F. Whitefield, Presbyterian Church of England, Wolverhampton.—Mr. Henry E. Dalby, Organist and Choirmaster to Helmsley Parish Church, North Riding, Yorks.—Mr. Chas. Sil. Banwell, Organist and Choirmaster to St. Mary's Church, Maidenhead.—Mr. Arthur Fagge, to St. Paul's, Forest Hill.

CHOIR APPOINTMENTS.—Mr. R. Daniel Jones (Principal Tenor), Bangor Cathedral.—Mr. Grieves (Choirmaster), to St. Ann's, South Lambeth.—Mr. Carl Beujons (Solo Tenor), to St. Mary's Church, Grassendale, Liverpool.

MARRIAGE.—June 26, JAMES T. PYE, Mus. Bac., Oxon., F.C.O., Glasgow, to MARY JANE, eldest daughter of the late Mr. Robert Jones, Chester.

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Possibly, in trying to carry out this idea, the words selected have in some instances necessitated a musical setting longer than was at first intended; but it would neither have been possible nor desirable that the whole of the compositions thus put together should have been framed upon one uniform pattern. Several of them too—as will be perceived—have been already published in other forms.

But it is hoped that the series will, as a whole, so help to meet the want felt that its further extension may be rendered necessary. With this idea in view, it has been thought undesirable that the Anthems should at present be arranged strictly according to the Church's seasons, although, as the series is increased, this and other improvements may be effected.

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PREFACE.

IN preparing the present edition of Schumann's works, the greatest care has been taken to ensure accuracy, not only as to the notes, but also in regard to slurs and all other marks of expression.

The task of translating the German terms and directions was one of great difficulty, the literal equivalent of a word being in many cases quite inadequate to convey the feeling and spirit of the original. The translation now offered aims throughout at an intelligent rendering of the meaning, rather than at the exact literal reproduction of the text.

In every instance where the words are Schumann's own (as in the case of the Preface to Op. 3, the titles of the various pieces, the indications of *tempo*, &c.), the original is retained with the translation; when, however, the information is obtained from other sources (as in the case of the Appendix to Op. 5, the Preface to Op. 6, &c.), it has been deemed sufficient to give it in English alone.

The only pieces which Schumann seems himself to have fingered in detail are Op. 3 and 7, and these are, of course, left exactly as they appeared in his original edition. In the other works he has occasionally given a little fingering, which, however, calls for no special attention, except in some few instances, when the unusual difficulty of the method indicated by him makes it desirable to give the option of an easier one. The latter is then placed in (), so that, when *two* sets of figures appear, the player will understand that the fingering in () is by the present editor, the other being that of Schumann himself. A few additional *P*'s and *F*'s will be found marked in the same manner.

A source of great inconvenience to students and players is the want of uniformity in the signs used to express fingering. In England the thumb is represented by +, whereas, on the Continent and in America it is marked 1; thus the figures 1, 2, 3, 4 have a different meaning in an English edition from that which they have in a foreign one, a discrepancy which cannot but cause embarrassment, especially in reading new music. The advantage of having only *one* set of figures in general use is obvious, and as it cannot be expected that the mode recognised by a majority of countries will be altered to agree with that which is used in England alone, it seems inevitable that what is called "foreign fingering" should ultimately prevail.

Messrs. Novello, Ewer and Co. have, therefore, decided on the important step of adopting this mode (that is, 1, 2, 3, 4, 5 instead of + 1, 2, 3, 4) in their future publications, and it is accordingly introduced in this edition.

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Each Piece is prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the composition which they introduce. The daily practice of these Exercises should always precede that of the Piece, until both are completely mastered.

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MISS EDITH MARRIOTT (Soprano) begs to notify her CHANGE of ADDRESS to Oaklands, Parson's Green, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed; or, to Mr. W. Marriott, 295, Oxford Street, W.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1889.

ANGLO-CANADIAN COPYRIGHT.

A SHORT paragraph, which appeared in the August number of THE MUSICAL TIMES, directed attention to an agitation now being carried on in Canada with reference to the Law of Copyright, at present affecting the interests of authors and publishers as between the mother country and the colony. Seeing that this agitation has proceeded so far as to assume the form of an Act, which, having passed the two Houses of the Canadian Legislature, is now awaiting the Royal Assent, it is time that the matter formed the subject of grave consideration in this country, where acts of confiscation, affecting any section of the community, are not, as a rule, accepted without a murmur. In the article referred to a point was taken that, before any expression of English opinion upon the merits of the Act in question is called for, there exists a preliminary objection, which Canada should at once be required to dispose of. It was pointed out that, under the laws which now regulate Anglo-Canadian copyright interests, large sums of money are due from, and unpaid by, the Canadian authorities to British copyright owners; and that, until that account is discharged in the usual way, it is premature to discuss any proposals for a change in the law.

A preliminary objection, however, is, as often as not, indicative of a weak case behind it, the object being to put off and embarrass the more open discussion of the case upon its merits. A careful consideration of the history of the Copyright Law between England and Canada will at once demonstrate that the mother country has no reason to take advantage of any such subterfuge; on the contrary, it will appear that such an investigation will be all in favour of the mother country, and that it will cut the ground from under the feet of the colony in its unwarrantable attempt to place an Act of obvious confiscation upon the Canadian Statute Book. The preliminary objection may be, therefore, waived for the present, although later on it will form a substantial argument; and it will be profitable to at once consider the case historically and critically.

At the outset it may be laid down, without fear of contradiction even in Canada, that the English Copyright Act of 1842, which is still the fountain-head of the English law on the subject, applied to Canada, and to all other English possessions, in precisely the same way as it applied to the United Kingdom. Not only was this expressly laid down by the 29th Section of the Act, but it was held by the House of Lords in the important case of "*Routledge v. Low*"—(1) That an author residing in Canada can, under the Act of 1842, acquire copyright in England; and (2) that British copyright, when once it exists, extends to every part of the British dominions. It is not necessary to go into the detail of the provisions of the Act of 1842; because if it can be shown that Canadian authors and publishers are as well protected under that Act, and subsequent Acts, as British authors and publishers are, the Canadian case for agitation and confiscation is clearly disposed of. To demonstrate that this is so, however, two provisions of the Act of 1842 must be borne in mind—one a condition necessary to be observed before English copyright can exist even in England; the other a provision which prohibits the importation into the United Kingdom or any British colony for sale or hire, by any person, other than the owner of

the copyright work, of any foreign reprint of such work. The condition referred to makes it necessary that the work be *first published in the United Kingdom*. If it is so published, it is protected throughout the British dominions; but if the work is first published in Canada, or any other British colony, no copyright—*i.e.*, no English copyright—can, under the Act of 1842, be acquired in that work. Of course the local laws of the colony could protect it in that colony; but outside that colony it was, under the 1842 Act, without protection. Canada, however, by a series of Acts, commencing with an Act of 1841, and continued as recently as 1875, has passed laws which regulate Canadian copyright as regards works published in Canada.

Here, then, was an anomaly. Works first published in the United Kingdom were protected everywhere within British Dominions; but works first published in a colony were only protected in the colony where they were first published; assuming, of course, that the colony had passed a law for the purpose. This anomaly no longer exists; and at the present moment the only distinction which remains between the laws which protect British publications and those protecting colonial publications, is in favour of the colonies.

Already it has been observed that the other provision of the Act of 1842, necessary to be borne in mind, is the prohibition which prevents anyone, other than the owner of the copyright work, from importing into the British Dominions, *for sale or hire*, foreign reprints of British copyright works. Three years later another Act *absolutely* prohibited a similar importation of reprints produced in any other country. Both these Acts, however, failed to check the steady flow of foreign reprints of British copyright works into the colonies, and enormous quantities of these pirated reprints found their way into Canada from the United States. The British protests against this state of affairs may be without difficulty imagined, and it was to protect the British owner of the copyright, as much as to enable Canada and the other colonies to enjoy the benefit of a literature, which being stolen, as it were, was necessarily sold to them at a cheap rate, that an Act of 1847 was passed in England.

This Act of 1847 enabled Her Majesty, by an Order in Council, to suspend the prohibitions against importation into British colonies of foreign reprints, contained in the Acts of 1842 and 1845, provided the colony chose to accept its benefits by passing a local law which, in the opinion of Her Majesty, made due provision for protecting the rights of British authors there. Canada, in due course, accepted the benefits offered by the Act, and in the year 1850 passed an Act authorising the Governor in Council to impose a duty, not exceeding twenty per cent., on foreign reprints of British copyright works for the benefit of the author of the work; and on December 12, 1850, an Order in Council was issued, under the English Act of 1847, suspending, as regards Canada, the prohibitions contained in the Acts of 1842 and 1845. The duty was fixed at twelve and a half per cent. *ad valorem*.

Here it is necessary to remark that, in consequence of the Confederation of Canada in 1867, and of the passing of an act by the Canadian Legislature in the following year (31 Vict., c. 7), for the purpose of imposing fresh customs duties for the Dominion generally, it became doubtful whether, owing to the words used in the Customs Act, the Act of 1850 had not been repealed. Accordingly, the Canadian Legislature passed an Act in the year 1868 (31 Vict., c. 56) for the purpose of removing that doubt, and for re-enacting the Act of 1850, so as to make it apply to the Dominion generally. In consequence of the

passing of this last Act Her Majesty's Order in Council of December 12, 1850, which had been issued to give effect to the Canadian Act of 1850, became of doubtful value; and it was necessary to issue a fresh Order in Council to give effect to the Canadian Act of 1868. This was done by the issue of an Order in Council dated July 7, 1868. So that, it will be noted, the Act and Order in Council of 1868 made no change in the law; they merely provided for the continuity of the law by exactly filling the places up to that date occupied by the Act and Order in Council of 1850.

Both Orders in Council, however, proved to be mere waste paper, so far as they concerned the author's interests. The duty—the altar upon which those interests were sacrificed—was, to all intents and purposes, never collected; and the obstruction which was opposed to the author's endeavours to collect it was so carefully organised that British copyright owners soon became conscious of the fact that the duty was a mere pretext; and they have long ago ceased to concern themselves about it, or to rely upon the provisions of the Canadian Act, which, had it been designed for the purpose, could hardly have deprived them more effectually of the compensation which was, in theory, reserved to them. Had this duty really been collected large sums of money, which at present only swell the "bad debts" account in the reckoning, would have been paid by Canadian dealers to British authors and composers.

The Act of 1847 is probably the only statute on the English Statute Book which permits the receiver of stolen goods to reap the benefit of his transactions with the purloiner. It was only because the Act in question made due provision for compensating the owner of the goods that it was possible for it to become a law in England. What then can be said of the receiver, who, permitted to carry on his trade under certain conditions, completes his transactions with the purloiner, but ignores his obligations to the owner, and the conditions subject to which alone his transactions were to be tolerated? Can it be argued that such a receiver is to be allowed to go one step further and to snatch the goods from the owner himself? Yet this is what the Canadian Act, now awaiting the Royal assent, is framed to facilitate.

Recapitulating, for a moment, it will be seen that upon the issue by Her Majesty of the Orders in Council of December 12, 1850, and July 7, 1868, the position briefly was as follows:—1. Under the Act of 1842, works first published in the United Kingdom enjoyed copyright throughout the British Dominions; 2. Canada, by publishing in England, would reap all the benefits of that Act precisely as though Canada were an English county; 3. Under Canadian statutes Canadian authors and publishers could enjoy absolute protection in Canada for works copyrighted there; and (4) Under the Orders in Council of December 12, 1850, and July 7, 1868, Canadian dealers could import foreign pirated reprints of English copyright works. On the other hand, the British author had no rights in Canada other than those derived under the Act of 1842; and under no circumstances were British dealers permitted to import into this country the pirated editions referred to, notwithstanding that these editions were being constantly poured into Canada, and, as events proved, with an utter disregard of the duty to which they were subject. The consequence was that, by the importation of these pirated reprints into the Dominion, British owners lost the sale of their works in the Canadian market; while, by the failure of the Canadian Legislature to provide for the collection of the duty, reserved as compensation, they lost that also.

For some six or seven years the situation remained unaltered: British authors were clearly duped; and, as the collection of the duty was practically impossible, their only chance of redress was to be, if possible, admitted to the benefits of the Canadian Copyright Law, under which, by republishing their works in Canada, they would be in a position to restrain the importation of the pirated reprints of their works into the Dominion. In the year 1875 this very desirable change was effected by the passing of an Act in the Canadian Legislature which, in due course, received the Royal assent.

It is important here to observe that Acts of the Dominion Legislature are usually ratified by the mere assent of Her Majesty. As, however, the Order in Council of 1868 was still in force when the Act of 1875 was passed, a doubt was raised whether the Royal Assent could operate so as to modify that Order in Council, in a manner necessary to give validity to the provisions of the Act of 1875. Accordingly a special Act of Parliament was passed to remove all doubt and to enable the Royal assent to be given: and the Canadian Act was duly ratified.

This measure of justice, of 1875, for which full credit must be given to Canada, enabled British and colonial copyright owners to protect their property under the Canadian Law, and to obtain a Canadian copyright, on condition that the work was printed and published, or reprinted and republished, in Canada, with the necessary formalities. And it was provided that nothing in that Act was to prohibit the importation from the United Kingdom of copies of the work lawfully printed there.

Upon this change in the law taking effect the prospects of the British owner very much improved. Canada had enabled him to minimise the evil consequences of the Orders in Council of 1850 and 1868, and all that he had to do was to print and publish, or reprint and republish, in Canada. So far everything looked promising. Yet, before the Act of 1875 had been in force for twelve months, a very gross attempt was made by the Canadian publishing world to twist and distort its provisions in a manner which, had the attempt proved successful, must have made the Act a far greater stumbling-block for the British copyright owner than the Orders in Council of 1850 and 1868 have proved to be.

It was contended in Canada that this Act of their Legislature had practically repealed, as far as Canada was concerned, the English Act of 1842! It was maintained that the English Act of 1842 and the Canadian Act of 1875 were to be read together, and that the provisions of both Acts were to be duly observed; and that the Act of 1875, being the later, must be taken to have repealed the Act of 1842 to the extent to which its provisions did not harmonize with the Canadian Act. Canadian publishers accordingly asserted that, as their Act required printing and publication in Canada, no works not so printed and published could enjoy copyright in Canada, notwithstanding that, prior to the date of that Act, they had enjoyed it under the Act of 1842. They further supported these monstrous arguments by maintaining that the English Act of Confederation of 1867, commonly known as the British North America Act, which united into one Dominion the various Federated Provinces of Canada, had, by conferring on the Dominion Parliament "exclusive legislative authority" in various matters, including copyright, given Canada the power to legislate on the subject, *not only against the various provincial legislatures, but also against the United Kingdom itself*; and that, even if the Canadian Act of 1875 could not have the force of repealing an English statute, at all events the English Parliament had, by a special Act (referred to

above), ratified the Act of 1875, and had, consequently, repealed its own Act of 1842.

On the strength of arguments such as these they not only sought to fritter away the provisions of the Act of 1875, but they went so far as to publish an English copyright work, which had not been printed and published in Canada. To resist this outrage the famous action of "*Smiles v. Belford*" was instituted in the Canadian Courts. The action was by an English copyright owner to restrain the publication in Canada by the defendant of the plaintiff's work "*Thrift*," a work in which he claimed copyright in Canada under the Act of 1842, notwithstanding that he had not availed himself of the provisions of the Canadian Act of 1875.

One by one the Canadian arguments were disposed of, and the Canadian Vice-Chancellor by his judgment decided that it is not necessary for the author of a book, which is copyright in England, to copyright it in Canada with a view of restraining a reprint of it there; but that if he desires to prevent the importation into Canada of pirated copies from a foreign country, he must copyright his book in Canada. He further held that the British North America Act did not give the Dominion Parliament any right to legislate on copyright questions as against the United Kingdom, but only as against the various provincial legislatures; that the special English Act confirming the Canadian Act of 1875 could not be held to have repealed any portion of the English Act of 1842; that there was nothing inconsistent between the Acts of 1842 and 1875; that there was nothing to compel a British copyright owner to avail himself of the provisions of the Canadian Act of 1875 if he preferred to protect his copyright under the Act of 1842; and that all he could gain by the Canadian copyright was the right to prevent importation into Canada of foreign reprints of his work; which the combined effect of the Act of 1847 and the Order in Council of July, 1868, would interfere with his doing if he preferred to ignore the Canadian Act of 1875.

The case was carried to the Canadian Court of Appeal, where the Canadian Chancellor and three Judges of Appeal affirmed unanimously, and on all points, the decision of the Court below.

The attempt, therefore, of the Canadian publishers again to filch the property of British owners was, in this instance, completely frustrated by the decisions of their own Courts of Law; and to the present day the law remains as it was laid down in 1876 in the case of "*Smiles v. Belford*."

Only one other statute need be referred to before the Act which has provoked this discussion will be considered. The reader will have been struck by one hardship which has throughout affected the interest of the Canadian publisher. It has been observed that he could obtain no copyright in England unless he published in England, and that if he published in Canada his work could only claim the protection afforded by Canadian Acts, which, of course, could not control the mother country, nor diminish the effect of the Act of 1842, which made publication here a *sine quâ non*.

The establishment of an International Copyright amongst the various countries who agreed to be bound by the provisions of the Berne Convention of 1886 afforded the opportunity of removing this one cause of complaint which, at that date, Canada could advance. The English Act of Parliament passed in 1886, to confirm what was undertaken in the name of Great Britain and her colonies at the Berne Convention, enacted that the English Copyright Acts were to apply to a literary or artistic work first produced in a British possession in like manner as they applied

to a work first produced in the United Kingdom; and that nothing in the English Copyright Acts was to prevent the passing in a British possession of any Act or ordinance respecting the copyright, *within the limits of such possession*, of works first produced there.

By this last change in the law was swept away the only anomaly which worked to the prejudice of the Canadian; and at the present moment, on all questions of copyright, whether English, Canadian, or International, the Canadian is, in all respects, in as good a position as the Englishman. To all intents and purposes Canada has become a portion of England, and the only distinction that exists between the two countries is that Canada may, under certain conditions (which are ignored) import foreign reprints of British copyright works, which under no conditions can be admitted into the United Kingdom.

Under these circumstances the proposed new Canadian Act (1889) has, very naturally, created no small stir among British authors and publishers. This Act proposes to grant a Canadian copyright to Canadians, British subjects, and to those foreign countries which are entitled to the benefits of the Berne Convention, only on condition that the work is registered in Canada before, or simultaneously with, its publication elsewhere; and that it is reprinted and republished in Canada within one month of the date of its production elsewhere. Section 3 enacts (i.) that "if the person entitled to copyright under the said Act" (*i.e.*, the Act of 1875) "as hereby amended fails to take advantage of its provisions, any person or persons domiciled in Canada may obtain from the Minister of Agriculture a license or licenses to print and publish or to produce the work for which copyright, but for such neglect or failure, might have been obtained; but no such license shall convey exclusive rights to print and publish or produce any work"; and (ii.) that "a license shall be granted to any applicant agreeing to pay the author or his legal representatives a royalty of ten per cent. on the retail price of each copy or reproduction issued of the work which is the subject of the license and giving security for such payment to the satisfaction of the Minister."

By Section 4 provision is made for the collection of the royalties by the Canadian Inland Revenue; but the Canadian Government is "not to be liable to account for any such royalty *not actually collected*." Section 5 provides for prohibiting or allowing the importation of copies of works, as to which licenses have been granted, according as the licensees do or do not provide adequately for the public demand. And Section 6 provides that the Act is not to be taken as prohibiting importation from the United Kingdom of copyright works lawfully published there; nor is it to apply to any work for which copyright has been obtained in the United Kingdom or other countries affected by the Act, before the Act comes into force. Such are the main provisions of the Act which now awaits the Royal assent.

That it must be resisted to the utmost, in the interests of British authors and publishers and the nation generally, is made obvious by a mere glance at its provisions; and it is of vital importance that steps be at once taken with that object.

It is impossible within the limits of these columns to exhaust all the arguments which may be advanced against the Act in question. The more serious objections to it will probably be discovered only when it is, if it ever will be, in actual operation. But it will be useful to point out even a few of the more fatal objections which suggest themselves, as attaching not only to the Act itself and its provisions, but to any Act which may be conceived in a similar spirit.

(i.) The Act goes beyond the powers of the Dominion Legislature. The Canadian Courts have decided

that the British North America Act of 1867 did not empower the Dominion to legislate against the United Kingdom. So that, even if the Act were to obtain the Royal assent, it would still be powerless to repeal the provisions of the English Act of 1842, which are in direct opposition to the provisions of the Canadian Act. Consequently the Act is premature; the way is blocked by the Act of 1842; and, unless the Dominion Parliament is to be allowed to repeal Acts on the English Statute Book, the Canadian Act is, *ipso facto*, impossible.

(2.) It is unjust, and contrary to the spirit of all modern legislation, national and international, on the subject; which is to extend, and not to restrict, the measure of protection afforded to those whose intellects are devoted to literature, science, and the arts, from the encouragement of which nations derive so great a benefit.

(3.) The Act is unnecessary. The history of Anglo-Canadian legislation on copyright questions shows that fresh legislation is absolutely uncalled for. At the present moment, and since 1886, Canada, upon all copyright questions (with the one exception already alluded to, which is in favour of Canada), is in exactly the same position as if the colony were geographically a portion of England. Every facility that is afforded to a British subject for the protection of his works is equally available for the benefit of the Canadian. In both cases works, whether first published in the United Kingdom, in Canada, or in any portion of the British dominions, are protected throughout the entire British dominions and in many foreign countries. The markets of the whole world are open to the Canadian no less than to the Englishman, and if, by a fair and open bargain, the Canadian publisher can arrange with an author or composer of any country for the purchase of his works, the Canadian publisher, no less than his English competitor, is protected in the enjoyment of the property which he has acquired. No author or composer, whatever his nationality, will decline to deal with the Canadian publisher merely because he is a Canadian; but the Canadian must pay the author's price, and so acquire in a straightforward way property which Englishmen and most foreigners will respect. If he cannot pay the author's price let him take his hands off property which so many English speaking and foreign nations have agreed is to be secured to the legitimate owner of it. What more can the Canadian want: unless it be the confiscation of those works or compositions which his own apathy prevents his originating, or which his own want of enterprise prohibits his acquiring in the open market, or openly?

(4.) The Act is unaccompanied by any guarantees. There is no probability that Canadian dealers or publishers will be more honest in the future than they have been in the past. What *certainty* is there that the ten per cent. royalty will be collected? The history of the twelve and a half per cent. duty does not inspire confidence on this point; and nothing short of *absolute certainty* will suffice, having regard to the important interests which are to be placed in jeopardy upon the pretext of a royalty. The Act provides that security is to be given to the *satisfaction of the Canadian Minister*; but the history of the same duty has demonstrated that Canadian Ministers are easily satisfied in these matters; and, when once the Minister is satisfied, the British copyright owner will be at the mercy of the Canadian publisher. Clause 4 of the Act declares that the Canadian Government is not to be liable for any royalty "not actually collected": those words are full of meaning, and give character to the whole Act.

(5.) If the object of the Act is to obtain a cheap literature in Canada, the Canadian Government may

go a long way towards that end, without confiscating the property of others, by abolishing an import duty of fifteen per cent., which is attached, as a fiscal tax, to all literature imported into the colony.

(6.) The provisions of the Act are vague and unreasonable; and, if the Act were in other respects acceptable, it must go back to the Canadian Parliament to be redrafted. The expression "each copy or reproduction issued" needs explanation. Does it mean copies printed, or copies sold and otherwise distributed? There is no machinery provided to enable the author, affected by the grant of a license, to ascertain what number of copies really have been "issued." The provision requiring reprinting and republishing in Canada, within one month of printing and publishing elsewhere, is arbitrary as regards the limit of time; and, as no power to extend it is reserved to anyone, it can only have been inserted as an excuse for expediting the moment for confiscation. The royalty, when collected, is to be paid over to the persons entitled thereto, "under regulations to be approved by the Governor in Council." Are the British and Colonial Legislatures to be consulted in the drawing up of these regulations? It will be interesting to learn how, and when, the payments will be made, and to what deductions they will be subjected.

(7.) The necessity of registration in Canada will oblige the British or Colonial copyright owner to employ agents in Canada to act for him; this will involve trouble and expense, and will leave the copyright of the work at the mercy of the agent, who, by delaying its registration, whether by negligence or by design, may deprive the author of his Canadian copyright for ever.

(8.) *Anyone* may obtain the license on giving the so-called security, so that, unless the conditions as to registration, reprinting, and republication in Canada are complied with, valuable copyright works and musical compositions, the property of Englishmen, will in all probability be utilised as material for Canadian newspapers and periodicals, and sold for a few cents per copy.

(9.) The Canadian reprints will go forth into the world unrevised by the author, to the detriment of his works.

Such are a few of the objections to this Act which are suggested by a casual glance at its provisions. The Act has the obvious appearance of being a means to an end, and that end is the complete abolition of Anglo-Canadian copyright. If this is what the Canadian desires, let him say so, without resorting to "licenses" and similar pretexts, and we in England will know how to deal with him. Let him assume the position which has been persistently maintained by his American neighbour, who candidly avows his determination to ignore such questions as International Copyright. If he were to adopt this line, English authors and publishers would be on their guard, and fresh legislation in England may be necessary to protect them. But there is one feature in the case to which it will be well to call the very serious attention of these reckless plungers, whose habit apparently is to pass a law to-day for the purpose of distorting it to-morrow. They must not overlook the fact that the familiarity which has bred contempt in their dealings with their English relations is not likely to be thoroughly appreciated in those countries which, by joining in the Berne Convention of 1886, have as important a voice as England has in the settling of this question. The matter becomes an international one. Germany, Belgium, Spain, France, Haiti, Italy, the Republic of Liberia, Switzerland, and Tunis are all entitled to be heard; and before the Royal assent can be accorded to such

a measure of universal confiscation as is now put forward, very grave questions will have to be settled to the satisfaction of everyone of those countries; and if Canada or England should attempt to deal lightly with interests such as these, it is not impossible to imagine that temerity of that kind will, in many instances, bring about very awkward situations with countries whose goodwill we appreciate, and whose honesty and straightforwardness in dealing with these questions might form a profitable subject for reflection by the colony whose aims and objects have ever been but clumsily disguised.

LADIES' SURPLICED CHOIRS.

THE correspondence upon this subject which was started in these columns, includes a number of letters containing facts, opinions, and suggestions. Many of these are interesting, some are instructive, and others are amusing. The variety of these qualities has been further extended by the numerous letters which have appeared in a daily contemporary, wherein the views of many musicians, amateur, clergy, and laity—very few of which have kept to the matter at issue—have been set forth. The questions involved have many sides—social, practical, convenient, æsthetic, and ecclesiastical. The letters on the subject were in answer to an inquiry as to whether there were any choirs in England in which the female members wore surplices. The practice had its origin, it is said, in the Cathedral of Melbourne, Australia. Whether it arose from expediency or inclination does not signify much. It may have sprung from the difficulty of obtaining boys to sing the treble part in the musical portion of the service. The utility of female voices being admitted, the character of the vestments most suitable became the subject of consideration. The matter was settled, and afforded a pattern for imitation, with modifications according to circumstances. It was felt that if ladies were to appear in the choir, some uniform costume was desirable, in order that it might harmonise with ecclesiastical surroundings and neutralise the effect of "the daily changing caprices of fashion in feminine attire." Among the vestments mentioned as being actually worn by those members of female choirs already existing, are: "An ordinary surplice over a dark dress with a small cap or biretta on the head; surplices pleated at the back to fit the figure, with violet velvet Tam O'Shanter caps to match the hangings of the church; robes specially designed by the ladies themselves with D.C.L. caps," and other peculiarities of millinery more or less fanciful. The appearance of the female singers, called by our contemporary "the Angelic Choir," being thus provided for, the value of the aid of the gentler sex in adding to the attractions of the service have formed no inconsiderable point in certain of the letters written on the subject. The ladies themselves have urged their claims to an active share in the performance of the musical portion of the service, while others, quoting St. Paul's words, "Let your women keep silence in the churches," would deny them the right to have lot or part in the performance of the act of worship under any conditions.

The belief expressed and endorsed by some, that the appearance of a female choir would have the effect of drawing men more frequently to church, need not be confirmed, as it is founded upon an entire misconception of the purport of the service. The "thousands of men who now keep away from church," who might be drawn by the attraction of a female choir, could scarcely be expected to attend the services with proper motives, and those who based

their arguments on such grounds may probably have had in mind the experience of the theatre rather than that at the church. Those pursuing the train of thought arising from this suggestion, who are of opinion that "an additional zest to the proceedings would also result from the monthly practice of a lady in the pulpit," appear to have ignored St. Paul's precept, which while it does not apply to women *singing* in the church, most certainly has reference to their *preaching* or leading the service. Of course in the ventilation of the several opinions there would be many correspondents who should express themselves concerning the difference in the quality of boys' and women's voices. On this ground there are conflicting opinions, some preferring the one, some the other. The most practical views are those of writers who speak with the conviction of experience. It might be assumed that young ladies undertaking the duties of singing in church would be more amenable than boys to discipline. This may be so. Differences, if they were created, would most likely have reference to the shape and pattern of the regulation costumes. The sober uniformity of the adopted clerical vestment adapted to female needs, would of necessity be subjected to the vagaries of the ever-changing modes in dress; for with women, even more than with men, the axiom "that it is better to be out of the world than out of the fashion" would be an ever present instigation to modification.

The question of adornments is of less importance than that of discipline, and in this respect the females of the choir would be superior. But, as a Conservative Vicar points out, there are other sides to the question. "Boys, it is true," he says, "are in many ways a nuisance; their eyes have a knack of wandering; their apprehension of new work is not so subtle and quick as that of the fair sex; their discipline is not always all that might be wished; while their voices will insist on cracking just when the choir-master has completed their education to his satisfaction. But, though young damsels are demure and obedient enough, it is not so with their charming elders. To reprimand a lady chorister is a very dangerous experiment, and may mean the decimation of your flock. This peculiarity of the feminine mind is no new experience. Those who remark the continual disputes between *prima donnas* and their managers will appreciate my meaning. Then there is another troublesome element to be considered. These fair creatures do not always appear to recognise the solemnity of their position."

The supposed advantage of gaining greater expression in the performance of solos where women are employed was not overlooked by certain advocates. The passionate beauty of the female voice, as contrasted with the coldness of the voice of the boy, was held to be an argument in favour of its introduction. It is not necessary to speak in detail of the various suggestions put forth, or to criticise *seriatim* the peculiar crotchets of many who have entered upon the subject. It is a matter of note, however, that few, if any, of those who could speak with authority with regard to certain of the points discussed have done so, and the whole correspondence has been less profitable than might have been expected, because it has been too discursive.

Some of the remarks we need not notice. Others which lose sight of the customs of the Church may be dealt with at once. Those who have been so delighted with their appearance that they have expressed a wish to see the introduction of surpliced women in our Cathedrals, are moved by fancy and speak without knowledge. There can be no doubt that it would be good to enlist the help of "willing women" in those places where there is

no provision for the training of boys' voices; but they should not be habited in any semblance of ecclesiastical vestments, and their place should be in a gallery or in the front benches of the nave. They would be out of place in Cathedrals. These foundations are derived from the old monastic establishments, and the union of male and female voices in the ordinary services of the Cathedral is inconsistent with tradition and custom. There are, it is true, choirs attached to certain congregations of women in the Roman Church, but that Church, constant to ancient practices, forbids the employment of women in the choirs where men are also engaged. In the whole history of the Cathedrals of the Anglican Church there are no records showing that women singers have assisted in the celebration of daily worship. The decency and order of the ministration would be at an end if once the practice were to become general. It would be, therefore, not only inexpedient, but it would be unwise to countenance the innovation.

However delightful it may be to hear female voices in the choirs, and to mark the effect gained by the "expressive and passionate" interpretation of "beautiful music by beautiful voices," there can be no question that the integrity of the Service is better maintained by the performance of the music by the passionless tones of well-trained boys' voices. The service of the Church does not lose any dignity by the unemotional character of the singing of boys. Those who have any experience of a well-ordered service can testify to the effect produced by the tone of "the childish treble," an effect far more elevating than ever can be gained by the voice of a woman in church. The character of the service is therefore better sustained by the use of boys' voices.

If there are difficulties in the way of obtaining boys' voices, the attempt to form choirs in parish churches after the Cathedral models should be abandoned. The services of the ladies can be utilised in another way. They should be kept out of prominent view, and they might be distributed over the church and lead the singing among the congregation. The congregation should be encouraged to join in the Psalms, Canticles, and Hymns, and a weekly or more frequent practice might be instituted. This has been and is still done in many of the churches and chapels of the Nonconformists, with the best results. It is true that years ago the experiment was tried among the congregations of the Anglican Communion without producing the end expected. But musical knowledge was not so widely spread then as now, and it would be worth while to revive the practice and so make the endeavour to solve the question of congregational singing. This would obviate the necessity of establishing "Angelic Choirs" tricked out with undesirable imitations of ecclesiastical vestments, of which Dr. Liddon has remarked that "it is difficult to say whether the spectacle of ladies dressed in surplices, and so on, in church, is more irreverent than it is certainly grotesque."

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (*continued from page 465*).

WE have now reached a period in Handel's career when it began to take a steady and uniform course. He had one more battle to fight with his old enemies, the aristocracy; one more fall to suffer at their hands, and one more proof to give his foes that, like the fabled hero, contact with mother earth inspired him with renewed strength and courage. But these events, though they disturbed, did not change the current of the master's life. He had done for ever—in effect, if not intention—with Italian Opera and its vicissitudes,

and he had settled down to regular work as a writer and producer of Oratorios and kindred things. At last Fate had placed him, after many corrections, and much against his will, in the right way to an immortality more glorious than any success in connection with the operatic stage could possibly have achieved.

We now see Handel busily engaged upon his own proper work. He brings out "Joseph and his Brethren" at Covent Garden in 1744, while engaged in the composition of "Belshazzar," the words of which had been supplied by his friend Jennens, the librettist of "The Messiah." Some, if not all, of the master's letters to Jennens in connection with "Belshazzar" have been preserved, and must necessarily be quoted here—necessarily, because even the slightest biographical sketch of Handel's career must contain every word from his pen that has come down to us. The first letter is simply a request for an instalment of the libretto:—

"Dear Sir,—Now I should be extremely glad to receive the first act, or what is ready, of the new oratorio with which you intend to favour me, that I might employ all my attention and time in order to answer, in some measure, the great obligation I lay under. This new favour will greatly increase my obligation. I remain, with all possible gratitude and respect," &c.

This brief note well illustrates the stately courtesy and ceremonious language of the time. Had Handel and Jennens lived a hundred and fifty years later, the first would probably have written to the second: "Dear Jennens,—When are you going to send me some more words? I am waiting, so hurry up, there's a good fellow, and oblige yours," &c.

The second letter, dated July 19, 1744, ten days later than the first, shows that Jennens had, in the interval, sent on the first "Act"—

"Dear Sir,—At my arrival in London, which was yesterday, I immediately perused the act of the oratorio with which you favoured me, and the little time only I had it, gives me great pleasure. Your reasons for the length of the first act are entirely satisfactory to me, and it is likewise my opinion to have the following acts short. I shall be very glad and much obliged to you if you will soon favour me with the remaining acts. Be pleased to point out these passages in 'The Messiah' which you think require altering. I desire my humble respects and thanks to my Lord Guernsey for his many civilities to me, and believe me to be," &c.

"Be pleased to point out these passages in 'The Messiah' which you think require altering." The reader is probably wondering what the sentence implies. It implies that Charles Jennens, Esq., of Gopsall Hall, was not satisfied with Handel's masterpiece, and had the temerity as well as the impertinence to point out what he regarded as open to improvement. We know this from one of his own letters, addressed to a friend, about a year later, in which the following passage occurs: "I shall show you a collection (compilation) I gave Handel, called 'Messiah,' which I value highly, and he has made a fine entertainment of it, though not so good as he might and ought to have done. I have with great difficulty made him correct some of the grossest faults in the composition. But he retained his overture obstinately, in which there are some passages far unworthy of Handel, but much more unworthy of 'The Messiah.'" Through these words we get a glimpse into the inner nature of the writer, and find Charles Jennens, Esq., to have had a considerable amount of the self-sufficiency which makes a man look like a fool. "I have . . . made him correct some of the grossest faults in the composition!" There's for you! Alas, poor man! Against the merit of his "Messiah" book must ever

be set the demerit of his own pretensions to criticise what he was clearly unable to comprehend.

We now come to the third letter—an acknowledgment of words received and a request for more. It is dated "London, Agost ye 21, 1744":—

"Dear Sir,—The second act of the oratorio I have received safe, and own myself highly obliged to you for it. I am greatly pleased with it, and shall use my best endeavours to do it justice. I can only say that I impatiently wait for the third act, and desire (you) to believe me to be," &c.

On September 13 Handel addressed a fourth letter, very flattering to his correspondent's self-esteem, and, we may well believe, thoroughly appreciated by the critic of "The Messiah":—

"Dear Sir,—Your most excellent oratorio has given me great delight in setting it to music, and still engages me warmly. It is, indeed, a noble piece, very grand and uncommon; it has furnished me with expressions, and has given me opportunity to some very particular ideas, besides so many great choruses. I entreat you heartily to favour me soon with the last act, which I expect with anxiety, that I may regulate myself the better as to the length of it. I profess myself highly obliged to you for so generous a present, and desire you to believe me to be, with great esteem and respect, Sir," &c.

The final epistle—the most interesting and valuable of all—bears date October 2, 1744:—

"Dear Sir,—I have received the third act with a great deal of pleasure, as you can imagine, and you may believe that I think it a very fine and sublime oratorio, only really it is too long; if I should extend the musick it would last four hours and more. I retrenched already a great deal of musick, that I might preserve the poetry as much as I could; yet still it may be shortened. The anthems come in very properly, but would not the words 'Tell it out among the heathens that the Lord is King' be sufficient for our chorus? The anthem, 'The Lord preserveth all them that love Him, but scattereth abroad all the ungodly' (verse and chorus), 'My mouth shall speak the praise of the Lord, and let all flesh give thanks unto His holy name, for ever and ever—Amen,' concludes well the oratorio."

Handel would have been something more than human had he not taken a secret pleasure in correcting his corrector, and cutting out 200 of his lines. We do not know what answer Jennens made to the last letter, but, however he expressed himself, Handel carried out his fell design, and sacrificed the part to the exigencies of space. But Jennens would not submit to the shortening of his piece as far as the public eye was concerned. The 200 lines may go from Handel's score, as perforce they must, but they shall appear in the book of words, accompanied by a *Nota bene*: "The oratorio being thought too long, several things are marked with a black line drawn down the margin, as omitted in performance." Thus the world did not lose the full light of Jennens's genius, and he himself found balm for his wounded self-esteem.

"Belshazzar"—called at first "Belteshazzar"—was performed on March 23, 1745, and twice later, during the same Lenten series, the place being the King's Theatre, which Handel had taken after another failure of the nobility's opera. How the master must have triumphed in the capture of his enemy's citadel, and the taking possession, with beat of drum and sounding trumpets, of the stage they had been compelled to abandon! At the King's Theatre, during the same season, he produced "Hercules," which, in order of composition, immediately preceded "Belshazzar" (July 19—August 17, 1744). There, also, he revived "Deborah," "Saul," "The Messiah,"

and other works. Unfortunately, as foes of Handel, the nobility, though scotched, were not killed. Unable to start oratorios in opposition, as they had given operas, the distinguished personages in question anticipated modern political practices, and sought to damage the man they hated by giving social entertainments in order to keep people away from his concerts. My Lord this and my Lady that, as well as a certain Lady Brown, who "distinguished herself as a persevering enemy of Handel," opened their houses, even in Lent, and invited all the snobs and toadies of the day to come and bask in the refulgence of their presence. Thus the saloons were filled and poor Handel's theatre left almost empty. It is hardly matter for surprise that women were the master's bitterest enemies. "Always more impassioned than men, both in their hatred and in their love," writes Schœlcher, "the women were the most furious against him. They it were who invented the balls and tea-parties which were so fatal to the performances of Handel." And they it were, as we learn from a note to Smollett's satire, "Advice," who, in their heartless folly, wrecked the life of a poor, harmless entertainer named Russell—using him as a tool and then flinging him away. Russell, says the note, "was a famous mimic and singer engaged by certain ladies of quality, who engaged him to set up a puppet-show in opposition to the oratorios of Handel; but the town not seconding the capricious undertaking to injure one against whom they were unreasonably prejudiced, deserted their manager, whom they had promised to support, and let him sink under the expenses they had entailed upon him. He was accordingly thrown into prison, where his disappointment got the better of his reason, and he remained in all the ecstasy of despair, till, at last, his generous patronesses, after much solicitation, were prevailed upon to collect five pounds, on the payment of which he was admitted into Bedlam, where he continued bereft of understanding, and died in the utmost misery." Moved by the wrongs of this betrayed and wretched man, Smollett lashed the "generous patronesses" with a whip which some of them may have been thin-skinned enough to feel.

Again shall Handel raise his laurel'd brow,
Again shall harmony with rapture glow.
The spells dissolve—the combination breaks,
And Punch—no longer Frasi's rival—squeaks.
Lo! Russell falls a sacrifice to whim,
And starts amaz'd in Newgate, from his dream,
With trembling hands implores their promis'd aid,
And sees their favour like a vision fade.

But the sympathy of poets and noble natures could not save Handel from the consequences of a severe and resolute boycott. In vain the master engaged the best artists obtainable. His theatre remained empty; the remaining savings of his Irish enterprise were quickly absorbed by the expenses, and, early in 1745, the struggle seemed so hopeless that Handel, for the second time, went into bankruptcy. There was joy among the Philistines that day. Mayfair had again triumphed, and at every tea-table were chuckles of satisfaction, with more or less profane asseverations of delight in every club. "Now," they may have thought, "the 'bear' is down for good!" Was he? For a while he kept quiet, writing nothing and making no sign. But quietness with such a man is ominous to his foes. The lion is quiet just before he leaps, and, as the Lent of 1746 approached, Handel flashed out once more, ready for another struggle. Amazed and confounded, his enemies turned tail and fled. The feminine schemers and the swearing dandies gave up the fight, and we hear nothing of them through their mighty antagonist's remaining years of glory and success.

(To be continued.)

THE VALUE OF SECLUSION.

It was the luminous and voluminous Gibbon, we think, who once remarked that, while conversation might enrich the intellect, solitude was the true school for genius. The truth of this saying may not be of universal application, but it seems to us that in no province does it hold good with greater force than in that of musical composition. Whether we look at the matter from the *à priori* or the *à posteriori* standpoint, we shall find that the results of our enquiries conform to the Gibbonian maxim. It might, therefore, be imagined that, in recommending composers, and especially native composers, to pay more attention to this salutary precept, we are only engaged in the task, as the French say, of staving in an open door. We may be accused of preaching the most self-evident truism; but if the reminder be really needed, as we firmly believe, no further justification is demanded for offering advice—a thing which genius is not at all given to accepting. As we said at the outset, whichever way we look at the matter, the appropriateness of Gibbon's dictum to music is evident. If we view it apart from all details, nothing is more obvious than that a composer—who is, or should be, an entirely self-sufficing personage—will work best alone, say on a desert island or in a lighthouse, where he is free from all the interruptions of society and the roar and jangle of town life. The original incentive to the composition on which he is engaged may be either in nature or humanity—a landscape or a ladylove—but we contend that the sounds into which the subject-matter translates itself are likely to be more beautiful and appropriate when the composer is alone and undisturbed than otherwise. The intrusion of mundane noises has a good deal, but not everything, to do with it; for the ear with which the composer hears is the mental or *inner* ear, and there have been instances of musicians—Mozart, for instance—who could write down what had taken shape in their brains when all sorts of discordant noises were going on around them. But although silence is a great boon to the composer, solitude is a greater. We do not suppose that the sighing of the breeze or the roaring of the waves would ever seriously interfere with the flow of a composer's inspiration—rather the reverse; while the rattling of cabs, the unseasonable caterwauling of cats, the crash of the incoming coals, or the long-drawn blasts of the street cornet-player, can hardly be argued to stimulate or sooth the imagination. Now, if we turn from this general and abstract speculation on the value of solitude to concrete examples, we shall find that the practice of many of the most eminent composers entirely bears us out. The conditions of Haydn's surroundings were undoubtedly such as to secure him leisure and quiet through a great many years of his life. Mozart's case was peculiar. His power of abstraction was so remarkable as to exempt him from the necessity of isolation. But we read that he had a special predilection for sitting up late at night to play, and found his brain worked better and quicker in the open air. Its isolation was one of the chief features of Beethoven's life. It might be urged that it was a necessity, and that we have no right on that ground to regard it as a virtue. But, so far as his creative faculties were concerned, there can be no doubt that solitude was essential to their free play. He was devoted to nature and the country, and his inspirations seem to have come most readily to him in his solitary rambles in the summer, which he always spent in the country. Sir James Crichton-Browne, in the address recently read at the British Medical Congress, stated it as his opinion that the imagination was most active in the spring. With

Beethoven the summer was the creative time. In the winter, he told a friend, he did little beyond writing out and scoring what he composed in the summer. Beethoven's isolation, however, was materially enhanced by his physical infirmities. Nothing cuts a man off so much from his fellows as deafness. But there are not wanting those who urge that in a great composer the calamity may not be an altogether unmixed evil. Mr. Finck, in his essay on "How Composers work," points out how musicians are in one respect more fortunate than painters. "If Titian had lost his eyesight he could never have painted another picture. Whereas Beethoven, after losing his principal sense, still continued to compose better than ever. Mr. Thayer even thinks that, from a purely artistic view, Beethoven's deafness may have been an advantage to him; for it compelled him to concentrate all his thoughts on the symphonies in his head, undisturbed by the harsh noises of the external world." Weber and Wagner were both greatly addicted to solitary walks. Mendelssohn was one of the most sociable of men, but some of his finest work was the outcome of a direct communing with Nature as she revealed herself to him in her forests and floods and caves. The long lonely rambles in the Italian hills which Berlioz describes with so much charm in his *Memoirs* were fertile in musical thoughts. If we come down to the present time, we shall find that the leading composers of the day are constituted like their predecessors. Verdi leads the life of a country gentleman, rarely emerging from his solitude and entertaining but few visitors. Admirers of Grieg will remember that he loves to compose in a little cottage which he has built for himself in a secluded spot on the bank of one of the most beautiful fjords in Norway. And, finally, with Brahms the need of solitude and quiet in the country is imperative whenever he is engaged on any creative work. Many are the stories told of the ingenious devices by which he endeavours to secure immunity from all noise or interruption.

Whether one theorises about the matter, or regards it from the point of view of history, the results, as we have seen, are much the same. One would naturally expect the great creative minds to be enamoured of isolation, and so they have generally been found to be. Let it not, however, be supposed that our aim is to urge every student of composition to go out into the wilderness in the hope that the divine *afflatus* will at once fall upon him. Solitude will not create genius any more than society will destroy it. The fact is, that the ability to go into intellectual retreat, as it were, and shut oneself off from one's fellows is the mark of a self-sufficing and independent nature which it is not given to all to possess. The average man is gregarious, and likes the company of his kind whether at work or play. To be able to live alone is rather a test of originality or of strength of purpose. A great many people frequent places of amusement for the reason assigned by Dr. Johnson—they are afraid to sit at home and think. They are either bored because their minds are ill-stored with subjects of reflection, or depressed by the intrusion of harassing and worrying thoughts. Happy, in such a case, are those who have the creative instinct to fall back upon, indulgence in which brings the keenest intellectual pleasure of which mankind is capable. The self-absorption of an original musical composer, when at work, can only be compared with that of a great mathematician engaged on the most transcendental problems. For, whereas, to quote another sensible remark of Mr. Finck, "in literature we blame a writer who, as the expression goes, 'evolves his facts from his inner consciousness,' in music this proceeding is evidence of the highest genius, because music has only a few elementary

‘facts’ or prototypes in nature.” This it is which gives to the highest forms of music an indefinable, transcendental, and inaccessible character—the fit outcome of that attitude of isolation and abstraction in which they are conceived in the brain of the composer. It is possible, as we have seen in the case of Mozart, for a man to attain to this state even when surrounded by his fellows and in the midst of distracting influences. But solitude and quiet are in most cases indispensable for the free exercise of the creative faculty, and, as the world grows older, solitude and quiet are increasingly difficult to attain. For, in the first place, the minds and ears of many of us have become so attuned to the noise and bustle of city life that the calm of the cloister would prove disconcerting. There are many, in fact, to whom solitude proves a strain rather than a relaxation, and whose brains are stimulated by the friction of town life. This is true above all of the journalist and literary piece-worker. To use the cant phrase, there is no “copy” to be made out of country life. Those who have tried to do so, even when endowed with real genius, like the late Richard Jefferies, have found it exceedingly hard to make both ends meet. Composers, however, are not under the same obligation to find materials for “copy” outside themselves. The thoughts out of which their works are constructed spring up unbidden in their brains, and the annals of their art go far to show that their productive powers are enhanced and not impaired by the isolation and tranquillity which a life in the country affords. Unfortunately, with a musician the choice of residence is not a mere matter of inclination and preference. He must live where the means of subsistence are most readily afforded, and that in England is, in nine cases out of ten, amid the turmoil of the largest city of the world. We feel convinced that the great musical work of the future to be done in England is that of decentralization. Once the demand for first-rate music in the provincial towns is sufficient to induce first-rate musicians to settle there, one can have little doubt as to the salutary and stimulating effect which this diffusion of talent will exercise on the taste of the public. On good local orchestras, above all, we believe the future of English music to depend. London must always remain the headquarters of the representative side of the art, but it is in the greater quiet and seclusion, attainable either in the country or in country towns that the creative side of our music will be best attended to.

In this connection it is permissible to revert to a point on which we have touched in former contributions to these columns. We refer to the power—say, rather, the privilege—which our cultivated millionaires have of befriending music by establishing private orchestras at their own residences. There are not a few men in this kingdom who are considerably exercised to devise means of getting rid of their riches. They manage to spend four or five thousand a year on a racing yacht, a similar sum on a moor or a deer forest, and certainly not less on their hunters. Then there are their gardens and conservatories to be kept up. Some original minds run to a real tennis court. But what single instance is there at the present day of an English peer or commoner who has conceived the idea of retaining the services of a private Kapellmeister and of keeping up a small orchestra of his own? Life in a great country house is often rapid enough. How far brighter it would be for a daily or even a weekly concert! In such surroundings, always presuming that the musician had a free hand, good work could not fail to be done, if the analogy of Germany holds good to any extent. Failing the advent of such enlightened patronage, we venture to propose that a Society

should be started having for its aim the preservation of young composers of merit by exempting them from the necessity of teaching, and by supplying them with the funds necessary to enable them to study and compose, “far from the madding crowd’s ignoble strife” in an atmosphere of serene and leisurely seclusion.

MUSICAL CLEFS AND THEIR ABOLITION.

By T. L. SOUTHGATE.

WE are constantly being told that this is an age of reform; institutions and methods, whether social, political, or artistic, are on their trial. If any of these do not come up to, what some deem, the modern enlightened standard, they must be improved away, and something new set up in their place. It is useless to plead that “constitutions” (to employ the word in the sense that Newton, Dryden, and Shakespeare used it) have rendered signal service to humanity in the past; to point out that no mundane system is absolutely perfect, and it not infrequently happens that a complaint advanced against a certain constitution reflects less on that method or institution itself than on the people connected with it. The majority of mankind lack the power of perception, and thoroughness; this deficiency alike affects the judgment of many of our people and causes the indolent school-boy to lament the difficulties of the system he is set to study. It is futile to tell such persons that all consolidated institutions and recognised systems are the outcome of long, well-tried experience, and that they represent the concrete result of satisfied requirements extending from the dawn of civilisation to the wants of to-day. A certain section of mankind constantly demands what are termed “royal roads,” and faddists are continually starting up with some *ignis fatuus* to gratify this sort of people for the nonce. The system of musical notation has from time to time afforded a suitable target for the literary shafts of smart iconoclastic writers who dwell upon the difficulties it presents to beginners, and are usually ready with some new plans of their own which they guarantee will make everything simple and delightful.

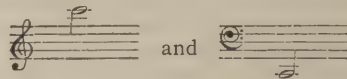
Some such thoughts as these will probably occur to the minds of our musicians who have perused a singular article entitled “The Abolition of Musical Clefs,” which appeared in a recent number of the *Universal Review*, under the signature “E. Globe Ellis.” The name of this writer is not familiar to our musical world, and judging from some of his (or her) statements, it is doubtful whether he possesses sufficient acquaintance with the subject of notation to qualify him for dealing with its improvement. True, he obtains a sort of quasi-certificate, for at the commencement of the essay we read:—“This article has been read and approved as suggesting a practical and much-needed reform by several eminent musical authorities.—Ed. U.R.” But Mr. Harry Quilter, the editor of the *Universal Review*, is not looked upon as an expert in such matters, and if proof were needed of the value of his knowledge musical, it is aptly afforded in this very issue by the insertion of a coarse picture representing a girl playing a viola (or a fiddle much out of drawing) in the customary position, which bears the title “The Violoncello”! But beyond these accidents, the internal evidence supplied by the article itself cannot but excite a suspicion that its writer has not mastered the subject on which he poses as an authority and a reformer. We meet with examples of this throughout the article. It opens with the following argument:—

“The five musical clefs in use at the present time

are relics of an obsolete method of notation invented by the monks of the Middle Ages. When first devised they formed part of a reasonable plan; the plan itself was a clumsy one, but so far as it went it was complete. In later times, when the awkwardness of the system became evident, a compromise was arranged, and its unity was destroyed. What we now have is an unscientific and accidental method, consequently an imperfect, confusing one; its cause, its origin, are matters of history, known to but one in a hundred performers; its inconveniences are suffered by all. Among the many institutions that still interfere with study, and cry aloud for reform, there can scarcely be found one so irrational, so easily amended, as the division of the musical stave. The five or six clefs now surviving are the G; the C, in the form of soprano, alto, and tenor clefs; and the F clef. Every note in the compass of the piano may be written in five different ways; any one symbol may mean five different things, the distinction lies in the sign that goes before."

Did space permit it might be usefully employed in examining and refuting almost every statement in this introduction, but the errors can only be glanced at. In the first place, there are not, and have never been, "five or six clefs." There are but three, though we no longer call them the *F finale*, the *C acutum*, and the *G superacutum*, as did the "clumsy" monks of the Middle Ages. The clefs or keys (*clavis*) to indicate the particular lines employed, and the method of notation which the old musicians invented, are in no sense of the word "obsolete." The only part of the old system that is obsolete is the distinction that was once made in the form or shape of the clefs, according as they were used for plain-song or for figurate and measurable music. Examples and an explanation of these peculiarities will be found in "*Erotemata Musicae*," by Lucas Lossius, 1570, and also in M. M. David and Lussy's "*Histoire de la Notation Musicale*." Although Mr. Ellis, in common with others, speaks of the soprano, alto, and tenor clefs, this is a misnomer; the *C* clef never changes its position of standing on the middle line of the great stave of eleven lines, and any consecutive set of five lines can be selected to use with it. The clef really retains, though to the unpractised eye it appears to change, its place; instead, therefore, of speaking of the soprano, alto, and tenor clefs, we ought more correctly to say the soprano, alto, and tenor staves. The two coloured lines of Guido, yellow for C and red for F, that first served to indicate the relative position of the hitherto uncertain pneumas, with the gradual development of music, grew into the great stave of eleven lines, the clefs determining the names of the notes standing on the respective lines on which these indicating "keys" were placed. Mr. Ellis finds fault with the plan, but few others who have thought on the subject are of his opinion. The great stave supplied us with a ladder of steps, picturing to the eye the graduated and exact position occupied by every note that the human voice could sing; it was, in its way, as great an invention as is the art of expressing words in writing. The pictorial stave was a vast improvement on the numerous and multiform letter system of the Greeks and Romans, and on the ambiguity of the pneumas. For nearly a thousand years it has withstood all the attacks that those who are unable to appreciate its full significance have advanced against it. Justice would seem to require that we ought to be thankful, and admire the old monks who invented it, instead of terming the invention "clumsy," and glibly denouncing it as an "unscientific, awkward, accidental method," just because some complain that they find it difficult to master. There is a desire now-a-days to acquire

knowledge with the least possible amount of exertion, and to grudge time occupied in continuous study. A protest may well be uttered against this mania for making everything so easy and simple; we see examples of what this feeling leads to in such announcements as "The piano taught in twelve lessons"—"How to vamp accompaniments for one guinea"—"German (or French) acquired in six months." In opposition to Mr. Ellis, it may be maintained that our staff notation is scientific, ingenious, and rational. As to being able to write "every note in the compass of the piano in five different ways," one would like to see these two notes so dealt with—without employing so inordinate a number of ledger lines that the eye could not readily take count of them—let us see these in five different ways:—



That this five-way statement is not a thoughtless piece of assertion is apparent from an after sentence (page 227), where the writer tells us that "every note of the scale must be learnt five times over, and may be looked for in any of its five various forms." On such extraneous evidence as that the early Italian musicians put their words (not notes) in detached syllables on a set of parallel lines, Mr. Ellis, speaking of the various clefs "apparently representing the same sound"—the note between the staves (C)—says, "For the invention of this ingenious muddle we are indebted to the Romans." Now, as a matter of history, the stave and its clefs, as a means of representing the absolute pitch of a note were wholly unknown to the Romans. Our writer opines that "No person in his right senses would have sat down to deliberately plan such a jumble." But there is no "jumble" or "ingenious muddle"; the great stave was designed to represent all the sounds required for vocal music, and it completely carried out its purpose. The reason why all the eleven lines were not constantly used is simple. As men and boys were not always banded together in singing two, three, or four-part music, it was not necessary to use all these lines. An appreciation of this fact supplies the clue to the whole situation. Sometimes the top portion of the stave was used, sometimes the middle, and sometimes the bottom, the three clefs were the keys (as the origin of the words tells us) to settle just what portion of the stave was in use, and the lines on which they were respectively placed ingeniously indicated the very sounds associated with the fourth, sixth, and eighth lines of the great stave. It will thus be perceived that any set of five consecutive lines could be employed, the clef pointing out just which set was in use; thus useless lines were discarded, and the eye was not perplexed with having to look at a lot of lines not required. This species of natural selection was a clever, certainly not a jumbling, one as our writer terms it. By the way, in his illustration, page 225, he places the "Alto Clef" on the fifth line of the great stave; this is wrong, it should stand upon the sixth line. In order to enforce his (or her) arguments as to the blundering of our ancestors, and the dread of innovations they have from time to time exhibited, Mr. Ellis contrasts the modern ironclads with the old ships of war with ornamental prows, rowed with oars, and asks if alterations have been made in our build of ships, why "our clefs remain the same"? He does not explain what is the necessary analogy between ships and clefs, unless indeed he considers that they both have to do with the *sea* (C); he is particularly severe

upon this clef, stigmatizing its defenders as exhibiting "a limpet-like clinging to senseless mouldy custom." Logicians will term such a line of reasoning *argumentum ad absurdum*. At page 228 we meet with the singular statement "Trombones are tuned in three keys," a piece of information likely to prove a *crux* to our students in orchestration. On the difficulties of reading a full score owing to "the practice of scoring the lines for transposing instruments in the keys in which they appear to the performer," Mr. Ellis dilates at considerable length; he expresses much pity for "the unfortunate conductor who is called upon to translate C into E flat, A, B, &c., in pursuit of his transposing horns." He makes merry over the process recommended by Dr. Marx for facilitating the reading of these transposing scores, characterising it as "a large order for the imagination when carried out for various instruments through the *thirty (sic)* major and minor keys." In conclusion, he declares that "the subject is involved, and between the transpositions and the clefs any attempt at a lucid explanation is as likely to fail as an illumination in a pea-soup fog." "As regards the clefs, let them be abolished for ever; we have outgrown them." The employment of the word "fog" is suggestive. Musicians will ask what is the necessary connection between clefs and crooks; and why players on instruments of the mutation type should be specially aggrieved at having to read all their music in one set key. That the necessary transposition on these instruments is mechanical, and not a mental effort, seems to have escaped Mr. Ellis's consideration. Musicians well understand the value of the identical fingering of the transposing brass and wood-wind instruments; their peculiarity presents no valid reason why this feature should be advanced as an argument for "the abolition of musical clefs."

Mr. Ellis's commiseration for conductors who, besides "carving the air with a *bâton*," have to "read and understand simultaneously twenty-two parts," is quite touching; these unfortunate persons will doubtless be as much surprised as a Chinaman must be over his denunciation of "the obscure Chinese typography of their terribly complicated letters"; and our Teutonic friends will be amused at his censure of them:—"Though the Germans are a degree more enlightened than the Chinamen, they cannot bring themselves to accept the Roman alphabet. Its introduction would seriously damage the spectacle trade, and, as a protectionist country, Germany no doubt feels herself bound to guard the interests of that deserving industry." Many more extracts from this article might be culled if unlimited space permitted, but it is necessary now to proceed to examine Mr. Ellis's proposal of what to do when we have got rid of the "obscure, hieroglyphical clefs."

At the outset it may be stated that his scheme is not original, nor is it workable. In the first part of his article he prints from *Knight's Encyclopædia*, 1861, a short extract giving a brief account of a reform attempted in the reign of Charles the Second, by a distinguished mathematician, the Rev. Thomas Salmon, M.A., of Trinity College, Oxford, and rector of Mepsall, Bedfordshire. This proposal was violently opposed by musicians of the day, and so this "simple feasible plan and rational attempt to remove much of the difficulty attending the practice of music was strangled in its birth." That is nearly all that Mr. Ellis says of this scheme, the evident prototype of his own; but a few more words as to what took place may be added here. Salmon, in the title of his essay, stated that his object was "the casting away the perplexity of different clefs and uniting all sorts of musick in one universal character." He laid down

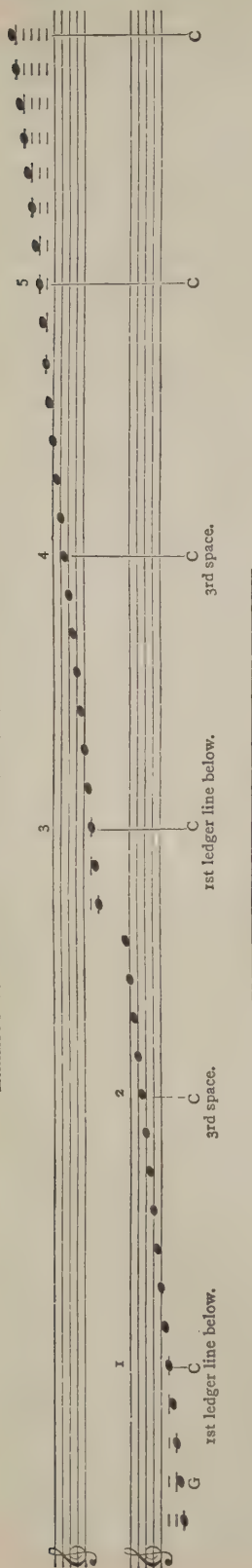
the thesis that the lowest line of every stave should be called G, and in order to distinguish the relative places of the several parts of a composition, he marked the treble with the letter T, "the mean" with M, and the bass with B. He permitted the occasional use of a few ledger lines, but if there were many notes together above or below the staves, he put them on the lines and spaces of the same name, prefixing the appellation of the octave to which they belonged. For Salmon's book, published by J. Carr, in 1672, John Birchensha, a notable musician of the time, wrote a preface recommending the method—which, by the way, the Royal Society seems to have approved of. The scheme attracted the attention of Matthew Locke, who issued a small octavo, "The present practice of music vindicated against the exceptions and new way of attaining music lately published by Tho. Salmon." Here the proposed plan was proved to be untenable; it was shown that it would introduce more difficulties in music than it would remove, and that in some cases it could not possibly be put into practice. Salmon replied in "A Vindication," and was then attacked by J. Phillips in his "Duellum Musicum," and reduced to silence, a letter of Playford's closing the dispute, which was marked throughout by the intemperance of language and personal abuse characteristic of the contentions of the day. Copies of these publications are to be found in the old Sacred Harmonic Society's Library, now attached to the Royal College of Music. Thus ended the first notable amateur effort to abolish the clefs. Space would fail to cite all the attempts that have been made to tinker musical notation. A few only may be mentioned. Thomas Delafond, in 1725, suggested the exclusive employment of the F or bass clef. In 1811 S. Rootsey, in an attempt to "simplify notation," discarded all clefs. About the year 1840 Miss S. A. Glover, of Norwich, wrote a pamphlet advocating the Tetrachordal method, and essentially ignored the clefs. The eventual outcome of this was the Tonic Sol-fa system, which is practically a modification of the old Roman and later letter tablature plan; it was not designed to abolish clefs, but for a very different object. Galin-Chevé and the Belgian Meerens methods both modify the clef signs. According to a report issued a few years ago by a learned society at Zurich, there are some fifty systems of musical notation. Those interested in this question will find further historical particulars and suggestions in the published papers that have been read before "The Musical Association" by W. Sedley Taylor, John Hullah, Dr. W. Pole, Sir John Stainer, Rev. T. Helmore, Mr. Arthur Hill, and others.

Among other systems mentioned, one author refers to "the chromatic or keyboard stave . . . brought out in a special number of a musical magazine some two years ago, together with the portrait of a nameless gentleman in a beard (*sic*), presumably the inventor." As to which it may be observed that the method in question was invented by a Mrs. L. Reid, that an instrument cleverly constructed to work with this plan was shown in the Paris Exhibition of 1867, and that an account of it, with a drawing, appeared in the *Musical Standard* in the November of that year.

Now for Mr. Ellis's plan. He proposes the addition of one line to the great stave, claiming for this scheme that "every note on every part of the piano [why the piano only?] would be represented by a single sign which could not be mistaken or altered for another by any preceding figure; . . . one note would mean one thing in any octave instrument or key." This thesis is not particularly clear, and some statements are open to dispute, but let us examine

the illustrations furnished in support of his scheme. Here they are:—

EXAMPLE 1.—PROPOSED METHOD. PIANOFORTE SCALE.



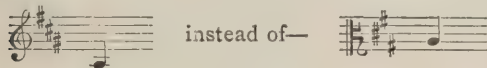
EXAMPLE 2.—THE SEVEN PIANOFORTE OCTAVES WRITTEN ON ONE STAVE.



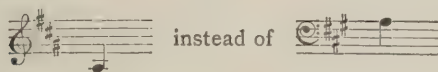
The first thing that strikes one in glancing at this "perfected" system is that the staff has at its head one of the much abused clefs, the G; next, that in Example 1, a multiplicity of "confused fumbling ledger lines" is still employed, and thirdly that the various octaves being represented by the same signs occupying identical positions on the five-line staff, it has become necessary to mark off these different octaves by a series of figures placed above or below the staff, as the case may be. Now what has been gained by "the adoption of this universal character," as Mr. Ellis terms his proposed system? He claims that "instead of learning two sets of notation the beginner would need to master but one, and children fighting with their rudiments would be spared their confused fumbling between the upper and lower staves"—which reminds us that children have to learn a good many things more difficult than the names and positions of the notes on our staff. For instance, they have to "fight" until they acquire a knowledge of the difference between the shape of the capital and small letters of our alphabet, both as to written and printed characters, amounting to 104 in all. We pay no attention to the complaints of the stupid and lazy as to the trouble and difficulty they experience in acquiring this necessary knowledge; they must fight with their ignorance and wrestle with their fumbling until they have succeeded in mastering this commencement of a civilised education. But alarming as may be this embryotic condition of the rudiments of learning, it is as nothing to the after prospect of those boys and girls who go on to acquire German, Greek, and possibly Hindostanee, and who will have to hold in their mind some 500 characters! Such unfortunates ought doubtless to be objects of the deepest commiseration. By the way, dilating on the "obscure, terribly complicated Chinese typography," our author writes:—"Any attempt at printing with ready-cast letters, as we do it in Europe, would in that language be beyond the powers of a compositor." This is, indeed, a strange assertion. The Chinese print plenty of books in their peculiar characters, and Mr. Ellis will no doubt be surprised to learn that our British and Foreign Bible Society issue from the Mission press at Shanghai several portions of the Scriptures in Chinese, and the setting of their type characters appears to be quite within the powers of our London compositors. However all this may be, it is impossible to admit that there is any net gain in the adoption of Mr. Ellis's plan; indeed, besides the tiresome foisting in of figures, there is a distinct loss. One great advantage of the linear system of notation is that it presents a ladder of sounds; the eye perceives in a moment whether the progression from any note to the following is up or down. Now, if the entire compass of sounds is to be cut up into octaves, apparently repeating themselves, and all identical in position on the five lines, being only distinguished from one another by certain letters or figures, and if a passage is so constructed that it goes through two or more octaves in its course, under this new plan its picturesque progression becomes lost, and we may get a downward motion on paper, whereas the melody really ascends. This is just what happens now when the music dodges about among the ledger lines; surely it would not be a gain to amplify and perpetuate this exceptional feature of our present custom! Mr. Ellis does not explain his plan very clearly, so we may be mistaken in supposing that for the transposing instruments in a score he proposes to use some novel shaped clefs, calling them by some unpronounceable names. What analogy exists between such queer words as "Uyir, Txhhg, Swggp, Rvffo, Zmqxsvme, Xkevgtkc, and Wjdupsjb," and our three clefs, and what illustrations they furnish to

indicate the difference between the written and the produced sounds by instruments, transposing or not, it is impossible to perceive. Mr. Ellis fails to describe or illustrate his scheme so fully as he might have done, and so the old warning applies, "Brevis esse laboro, obscurus fio." He prints the impressions of some conductors whose opinions he invited over his improvement. Dealing with these in a perfunctory manner, he declines to accept the dictum of such accomplished artists as Sarasate and experienced teachers on the ground that "they are practically incapable of throwing back their mind to the primitive blank state when they were first made aware of the clef's existence"; but he contents himself with dedicating his method to beginners in their first three weeks, who, he believes, will "welcome his proposal with tears of joy." Possibly Mr. Ellis may be a believer in the wisdom which a certain authority instructs us is to be found in the mouth of babes and sucklings; such a contention only serves to amuse an unregenerate world. However, in this country we do not consult children as to what system of education they prefer to adopt and what text-books they deem proper to study.

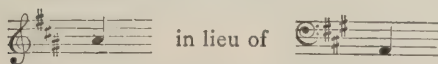
By way of showing Mr. Ellis's system as applied to a full score, he is satisfied to give two bars of illustration. The first of these he terms "an imaginary octave of A," a vague description, but which, when we look at the imaginary octave, seems to be the four A's from the first ledger line above the treble stave to the second space of the bass stave, allotted to various instruments. It suffices to say that all the parts are written on the treble stave, the various octaves being indicated by figures, and no heed is paid to the exigencies of the transposing instruments. Despite his condemnation of ledger lines the tenor trombone appears—



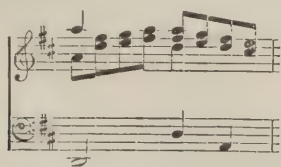
the violoncello—



while the bassi part is written—

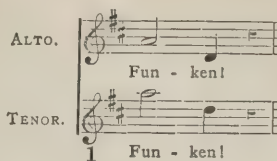


all of which we are expected to accept as a much needed improvement. Then he gives us in score the first bar of the concluding *Prestissimo* of Beethoven's "Choral Symphony"—



which, as he naïvely observes, "is not exceptionally complicated." The "Present Method" and "Proposed Method" are printed side by side; the new treatment is like that already commented on above; all the notes, both for voices and the orchestral instruments, are in the G clef, their respective octaves being indicated by figures underneath. It looks odd, not to say anomalous, to note that the tenor is placed an octave higher in the stave than the alto, thus

(although Beethoven gives them both the same note to sing)—



but, of course, the new figure sign 1 that the inventor imposes on his followers sets the matter quite right, and renders it all delightfully simple and easy.

These are all the illustrations Mr. Ellis ventures on, and wisely. There is not much difficulty in making people understand a simple fragment of melody in alphabetical, linear, figure, or whatever system it may be written. But as to the elaborate pianoforte and organ music of to-day he is silent. We ought to have some examples as to how such complicated music would look in this, both-staves-alike, and sectionised octave scheme, and then we should be in a better position to judge of the vaunted improvements. And examples might be given of such pieces as, *e.g.*, Schumann's Novelette in F and the "Nachtstücke," Mendelssohn's "Rondo Capriccioso," Thalberg's "Home, sweet home," Moszkowski's "From Foreign Parts," Grieg's "Ballade," some of Liszt's Studies on octaves and tenths, Best's Organ Fantasia in D, Jensen's "Wanderbilder," Chopin's Impromptu in A, a fragment of Wagner's instrumentation, or his "Rhapsodie Hongroise," and the full score of the opening movement of Sullivan's "Golden Legend." The putting of these into intelligible notation will test the feasibility of the scheme. Mr. Ellis asks that "finished musicians should unlearn a little for the benefit of generations to come"; he appeals to someone of influence in the musical world to take up his "universal notation," and considers that an "institution like the Academy, the Royal College, or the Guildhall in England, or some Conservatorium on the Continent—or better still in America, where innovations are not looked upon as inventions of the devil—ought to insist that every pupil should play only from the new method." He then indulges in a prophetic rhapsody as to the eager publishers who would speedily enter the field to supply the best standard works in the new notation, and believes that certificated teachers would spread the reformed system over the country and win adult converts. As he pathetically puts it, the reform must come from the powerful, for "infants of seven years when they are beginning the piano cannot issue newspapers or hold public meetings." But before all this glowing success can take place, Mr. Ellis will have to demonstrate the advantage of his system, and must convince the experts and authorities in the musical world that it is feasible under all conditions, and an improvement on the system which has stood the test of well nigh a thousand years' use. Until he has done this we shall regard his plan as yet another outcome of zealous faddism, and relegate it to the limbo where rest many such crude and impracticable experiments of the past.

Although in olden times the clefs were moved about to suit various compasses and instruments, they are now definitely settled. Musicians appreciate the clef system as an ingenious method for extending a limited stave, and defining the precise compasses of the various tone-members of the complete orchestra, whether they be instruments or voices. Granted that it requires intelligence, study, and practice fully to appreciate and master the scheme, in the absence of any better plan there is little likelihood that so useful and exact a system will be abolished.

GLOUCESTER MUSICAL FESTIVAL.

THE stewards of the Festival, which begins at Gloucester on the 3rd inst. (166th meeting of the Three Choirs), are to be congratulated upon having drawn up a most excellent and interesting programme—one which combines in happy and just proportion works that are classical with others of recent production, among which are two novelties. Let us at once mention the classics, and so have done with them. They are "Elijah," Rossini's "Stabat Mater," the first two parts of the "Creation," Gounod's "Messe Solennelle," the "Last Judgment," and "The Messiah." These call for no remark save that they belong to the list of works which have a strong attraction for the general provincial public, who know them by repute or observation, and may be expected to answer their powerful call. Readers of THE MUSICAL TIMES will naturally take more interest in the less familiar compositions, which include Dr. Parry's "Judith"—an Oratorio chosen, we may well believe, for its own inherent worth, rather than because its author has connections with Gloucester of an intimate character. The list comprises, also, Sullivan's "Prodigal Son," an offspring, so to speak, of the Three Choir Festivals, since it was written for a celebration at Hereford; Dr. Mackenzie's "Dream of Jubal," produced at Liverpool in February last; and Sullivan's ubiquitous and inevitable "Golden Legend." All these, it will freely and frankly be admitted, have a right to be heard on such an occasion, and form a distinct and powerful attraction. Sir Arthur Sullivan's great successes gained since the now distant day in which the "Prodigal Son" was written, invest that work with renewed interest, while making it a subject of curiosity. It has been so seldom heard—for reasons which a consideration of its character do not explain—that the "Prodigal Son" now comes before the public, certainly before the Gloucester public, as practically a new thing, to be heard and judged afresh. With regard to the "Dream of Jubal," novelty of character and treatment alone suffices to justify its presence and to form its recommendation. We congratulate the gifted Scottish composer upon the fact that his beautiful work has a place in a Festival programme. It will now receive the widespread attention which a detached and casual performance is seldom able to obtain.

We now approach the new works to which reference has already been made. One of them is a setting—termed, for want of a better name, a Cantata—of some verses by Mrs. Hemans. In her "Elysium," for soprano solo, orchestra, and chorus, Miss Ellicott, daughter of the Bishop of Gloucester and Bristol, puts forward a claim to be considered not only as a conspicuous representative of female composers, but a no less prominent and satisfactory champion of amateur talent in a high walk of art. The nature and limits of Miss Ellicott's subject did not allow of very ambitious flights, and on that account it was, perhaps, the more suitable, while in her handling of the theme the composer took wise counsel with herself as to the avoidance of effort in excess of its fair demands. The result is a satisfactory piece of music, expressive of the sentiments of the poetry, technically good, and æsthetically attractive. Contrast and variety are well secured without exacting demands upon the performers, and we shall be much surprised if Miss Ellicott's piece does not obtain a liberal amount of favour with choral societies, to whose general requirements it is exactly suited.

The second and larger novelty has been supplied by Mr. C. Lee Williams, Organist of Gloucester Cathedral, and takes the form of a "Church Cantata,"

largely after the model supplied by Sebastian Bach's numerous examples. The librettist, Mr. Joseph Bennett, selected as his theme the last visit of our Lord to the house of Martha and Mary (hence the name of the work, the "Last Night at Bethany"), and thus brought the Cantata within the scope of Lenten and Passion Week observances, which now so frequently include an elaborate musical service. In outline the book is a reading of the sacred text with interpolated meditations. It opens with an expression of desire (chorus) for the Saviour's presence among His people, couched in unrhymed verse:—

Sweet Lord and Saviour come!
Without Thee life nor light
Hath this poor world.
Our hearts are dark and cold,
We dwell in gloom profound,
When Thou'rt afar, &c.

The Scriptural passage, "Behold, I stand at the door and knock," &c., is then recited by a baritone, followed by a choral—

Sweet promise of a heaven below,
When Christ with us a guest shall dwell!
Such condescension who can know?
Such love and pity who can tell?
But how unworthy we
Beneath our roof to see
The Lord whom angels praise through all eternity!

This completes an introductory section, and now a contralto voice begins the narrative, telling of the visit to Bethany and the supper prepared by Martha, Lazarus being "one of them that sat at meat with Him." The meditation upon this begins with a tenor solo, "O God, most merciful and gentle," expressive of a fervent desire to share the marriage supper of the Lamb in heaven. The chorus takes this up—

O Master, let us in,
O Saviour, let us in,
Throw wide the door.
We come in lowliness,
In humblest guise, prepared
The feast to serve.

At this point the congregation, as representing the Christian church, joins in the well-known lyric from Hymns Ancient and Modern, "The Heavenly Word proceeding forth"; thus giving a mystic meaning to the idea of the supper. At its close, the Narrator tells of the anointing of our Lord's feet by Mary, whereupon a representative meditator (soprano) dwells upon the unworthiness of the costliest gift that man can offer—

All that I have is Thine, my Lord,
And I am Thine, O Saviour, King,
Yet what unworthy sacrifice
The best that to Thy feet I bring? &c.

Another verse of the narrative records the exclamation of Judas about the superior claims of the poor to the cost of the unguent. Here the chorus sharply intervenes—

The poor! O Man of sorrows!
O Wanderer, faint and weary!
Who is so poor as Thou? &c.

The words of Jesus, ending with "But Me ye have not always," suggest a new idea to the meditators, who appeal for the continued presence of the Lord—

By the good that Thou hast wrought,
By the fight that Thou hast fought,
Counting pain and sorrow nought,
Blessed Saviour, stay! &c.

The short and simple story is now told, but the work has not ended. Soft orchestral music suggests that night has come and the Son of Man is sleeping. It is once broken by the words, "For so He giveth His Beloved sleep," sung in four-part harmony by supposed

angelic voices. The chorus now contemplates the Saviour's rest, and calls upon nature to silence her voices—

Calm ye, O winds around Bethany blowing,
Hush all your voices, O waters loud flowing,
No sound arise
From earth or skies,

Till 'gain in the East morning splendours are glowing, &c.

The sleeping Lord is next invoked—

In slumber gather strength, my Jesus,
For all the pains that lie before Thee—
The faithlessness of friends,
The traitor's shameless kiss, &c.

the whole ending with the triumphant thought of the Resurrection.

With reference to the music with which Mr. Williams has clothed the moving story, we shall not anticipate what will have to be said in a critical review of the performance. But our readers may accept an assurance that the composer has met the chief requirement of a work intended for Church use. His music is profoundly devotional, tenderly expressive, and in harmony with the best traditions of sacred art. Nothing in it seems to be there for its own sake, but rather because the subject demands it, and we hear in the music the very voice of the situation or the sentiment. This is high praise, but it is certainly deserved, and will be accorded by every one who takes the words and their setting as "one and indivisible." It need scarcely be added that, in his solos, Mr. Williams has made no concessions to mere display. Grave and tender, they demand from the performer a religious expression, and can tolerate no other. The structure of the choruses, and the treatment of the harmonies, accord with the method of English church music, and we see every reason to believe that the English church will find in the "Last Night at Bethany" a welcome addition to its *répertoire*. The foregoing is all that need at present be said.

Turning to the *personnel* of the Festival, we find about 180 stewards, among them the Dean of Gloucester, who will, on Tuesday morning, plead for the connected charity. The vocal soloists engaged are Mesdames Albani, Williams, Brereton, Wilson, and Morgan; Messrs. Lloyd, Nicholl, Foote, and Brereton, with Mr. Charles Fry as reciter. Dr. Colborne (Hereford) and Mr. Done (Worcester) are organists, Mr. Carrodus leads the orchestra, and Mr. C. Lee Williams conducts. Sir Arthur Sullivan, Dr. Parry, and Dr. Mackenzie direct the performance of their respective works, and by their presence supply the Festival with a valuable measure of personal interest. The chorus and orchestra are of the usual strength and quality.

There remains only to add that, at the full Choral Service on Friday evening, the "Hymn of Praise" will be performed, and that the prospects of the Festival at the time of writing are unusually good, as, indeed, they ought to be.

ELSEWHERE in our columns we call the attention of our readers to the serious attack with which English composers and proprietors of copyright works are threatened from abroad at the hands of our Canadian cousins. It may surprise many to learn that an onslaught of similar character, but far more difficult to cope with, on account of its insidious nature, is already being persistently delivered upon the same class of bread-winners by a considerable section of our own brothers and sisters. We allude to the practice, which is growing every day more pronounced, of reproducing in manuscript copyright works. This danger obviously more directly affects

the musical interest than any other of the similarly protected arts; and, on that account, it becomes a fit subject for comment in these columns. The young lady of to-day has barely completed her purchase of a copyright song before she proceeds, with the very best intentions, to copy it for the use of her accompanist; or she magnanimously lends it to her friends, one after another, who do not return it until they have called into existence so many more copies, with results varying according to the skill and experience of the copyist. The parson purchases a Book of Chants, an Anthem, or a Service; and, jealous though he be of his interests in his own sermons, forthwith devotes himself to copy, and re-copy, the work he has purchased, until he has duly provided for the necessities of each member of his choir. Careful expounder, as he is, of the eighth and other commandments, he does not hesitate to chant the "Kyrie" from a manuscript copy, the unlawful production of his own hand. The enthusiastic organiser of local Concerts is no less enterprising in the interests of the art he loves; but it is at the expense of the composer of the works honoured by his selection; not unfrequently his victim is the librettist, whose verses are furtively incorporated into the improvised programme, a whole staff of organised copyists being specially retained for the purpose. If he is very case-hardened, he goes so far as to employ the local printer; when, however, the printer is admitted to a share in the spoil the risk run is considerable, for the chance of detection is very much enhanced by the greater circulation thus given to the pirated copies, and is not always counterbalanced by the prospect of the profit to be obtained by their sale. But the manuscript copying almost defies detection, and being, therefore, very difficult to combat, is much more generally resorted to. The young lady, the parson, the local enthusiast, and other similar practitioners are all very good and upright people in their way; to accuse any of them of pilfering, not to mention theft, would kindle within them a spontaneous feeling of righteous indignation and resentment. The *animus furandi*, in most cases, probably is not present; but culpable negligence, amounting to an absolute recklessness concerning the property of others, or to an almost wilful disregard of the distinction between *meum* and *tuum*, predominates to so unmistakable a degree that they are equally guilty of an offence against the law and are no less blameworthy when tried by the code of honour. By the law of the land "Copyright" is construed to mean "the sole and exclusive liberty of printing or otherwise multiplying copies of any subject to which the said word is applied"; consequently any copy of a copyright work, whether it appears in print or in manuscript, is an infringement of the rights which the law confers upon authors, and which it protects not only for their benefit, but also for the encouragement of their art, from which the public in its turn derives both benefit and pleasure. Obviously the sale of the copyright work in the hands of the composer or his publisher must be taken to be prejudiced precisely to the extent of the number of copies thus unlawfully called into existence, and any unlawful reproduction is an encroachment upon the composer's rights of property which he is at liberty to resist by legal proceedings, or by seizure of the pirated copies wherever they may be found. When culprits of this class are brought to book the excuses usually offered are that *they did not know* that copying was an offence, or that *they did not know* that the work was copyright, or that the law "is absurd" and ought to be rectified. To the first excuse the composer may justly reply that ignorance of the law is no excuse, and that, if it were, the law of conscience

and commonsense cannot be so complacently evaded; to the second he may, with equal justice, reply that all works are to be assumed to be copyright until the fact that they are non-copyright is established, by appealing to the publisher or otherwise; and that those who take no trouble to ascertain ascertainable facts are least of all justified in pleading their own ignorance; to the third he is not called upon to reply at all, so long as this country can boast of a Legislature which has power to make laws and to alter them. It cannot be too generally known that anyone who copies a copyright work, whether in manuscript or otherwise, does so at his peril, and that if his fraud is undetected it is none the less a fraud upon well-established rights.

IN an interesting and amusing article in the first number of the *Sligo Young Men's Magazine*, on the subject of the "Popular Appreciation of Music," reference is made to "The last rose of summer," which the writer assumes to be the production of Carolan. Writing from the country where the tune originates, the assertion may be made upon some authoritative basis. If so, we shall have to abandon the belief that the melody is by R. A. Millikin, of Cork, who adapted it to his words "The Groves of Blarney," which was a burlesque upon the efforts of a wandering minstrel who visited the mansions of the well-to-do and wrote ungrammatical but complimentary songs upon their houses and grounds. One of the most famous of these efforts was "Castle Hyde," the music of which was inserted in Smith's Collection with polished words. The old words are still printed as a broadside ballad. The "weaver poet"—as he was called—wrote in earnest, Millikin in jest; but the chief charms of the air of the exaggerated song "Castle Hyde" could not be destroyed even by means of a parody, as any one who will take the trouble to compare the two melodies can satisfy himself—

CASTLE HYDE.



There is no need to give the air of "The last rose of summer," or, to call it by its original title, "The Groves of Blarney." It would be interesting to learn whether the melody was known before the year 1790, the date of the production of "Castle Hyde," what title was given to it by Carolan, who died in 1738, and whether it was ever associated with other words.

THERE are certain musicians, English and American, who desire to have all musical terms and expressions in their native tongue rather than in Italian. They believe that the dictionary would supply all that is necessary, that the language is sufficiently copious to meet all needs. The Germans have done much to show their independence in the matter by the employment of Teutonic phrases. These, however, do not always supply all that is required, and the force of association is too strong to make any change from established custom thoroughly effective. Italian words,

which are undoubtedly the best for musical purposes, have served the convenience of those who are particular concerning the performance of their music since the days when it became the fashion to indicate intention by the use of approximate expressions derived from foreign sources. Many English composers were content with the employment of a very few words to convey their ideas. These were confined to such words as "fast" or "slow," "loud" or "soft." In course of time these general directions proved insufficient, and expression became subject to more and more subtleties of refinement. The meaning of the composer was painfully set down, and, as some contend, was unduly elaborated. Hence arose the wish to return to primitive practice, and the abuse of the thing prompted measures for sweeping reform. In France, as in Germany, and afterwards in America, it became the custom to give the titles of operas in the vernacular. Some enthusiasts propose to continue this practice, and to offer English equivalents not only for musical terms, but also for musical titles as far as possible. Thus, "La Sonambula" is to become "The sleep walker (female)," and "Don Giovanni" is to be "Lord John." The programmes (outlines) of musical performances arranged after such a plan, while they would be completely intelligible to the unlearned, would at the same time afford a large amount of curious information. To be thoroughly consistent, the names of the performers should also, where possible, be translated. Instead of "Batti, batti," by Madame Patti, obbligato for 'Cello, Signor Piatti, to read, "Beat, beat," by Mrs. Compacts, with compulsion for the little, Mr. Plates. To avoid such obvious absurdities the universal retention of Italian words should be insisted on, so that there may be one language only employed throughout the world for musical terms.

GERMAN opera conductors of the present day have occasionally been found fault with on the score of their inability to appreciate foreign artists. From this reproach they may fairly be relieved, so far as the recent performances at Bayreuth are concerned, where a Belgian singer, Mr. Blauwaert—whose fine voice and effective declamation created a most favourable impression on the occasion of the performance of Benoit's *Lucifer* in the Albert Hall—has won the suffrages both of the public and the *cognoscenti* as represented by so distinguished a critic as Herr Lessmann of Berlin. But an even more welcome instance of this capacity to recognise that talent is not a matter of geography is forthcoming in the tidings that Herr Levi, the General Director of the Bayreuth Festival, has offered a two years' engagement at the Hof-Opera, at Munich, to Mr. Plunket Greene, the young Irish bass, who has already established himself in the popular favour in London and the provinces. The compliment is a remarkable one, and its significance is further enhanced by the fact that, so far as we are aware, Mr. Plunket Greene has hitherto had no experience on the boards. His commanding presence, however, his excellent enunciation, and the dramatic feeling which he always throws into his singing afford the best guarantee that the experiment will be crowned with success. It is further stated in the German papers that Madame Wagner, who expressed a desire to hear Mr. Greene sing, was greatly impressed by his performance. And yet Ireland declares that she is the least favoured country in the world. It would be interesting to know how many natives of Great Britain have won acceptance on the German operatic stage since Kelly—also an Irishman—in Mozart's day.

ON another page is a reference to the Salmon and Locke controversy. The abuse the combatants shower on one another is astonishing. If only certain rabid journals, who have long ago used up their store of vituperation, could get these books, they would probably be able to start afresh. In one place, Locke speaks of Salmon's "illiterate absurdities for which it was necessary to bring him to the bar of reason," and goes on to call him "A purblind, copper-nos'd, sparrow-mouth'd, goggle-ey'd, hunch-back'd devil. A half-witted mountebank, a universitie chicken with a long maggot in his young skull." The other retorts that Locke "only possesses a ricketty embryo of a kickshaw brain, and is a Jackanapes and little wriggling p— (Popish?) maggot." John Phillips, who styles himself "a gentleman," goes at the mathematical parson, whom he banters over his "Trinitarian loins." Here is his introduction to the little volume:—

As Marsyas, though by Minerva taught,
While with insipid Novelties he thought
Great Phœbus of his lustre to deprive;
Was for his bold presumption flea'd alive;
So while our Locke, th' Apollo of our age,
This Musical Phanatick doth engage;
He both o'ercomes and punishes his pride,
Though he Fleas not his skin, he Tanns his Hide.

If the law of libel had existed at that period, there would have been plenty of work for the courts of justice, and an abundance of copy for the daily papers.

MR. F. H. COWEN'S new Cantata, set to words by Mr. Joseph Bennett, deals with an Old English subject. The superstitious observances connected with St. John's Day, in Midsummer—namely, the bonfires, the sowing of hempseed, the eating of bread and cheese, the plucking of the rose at midnight and concealing it until the following St. John's Day at Christmastide, when, if it maintains its freshness, it will be plucked from the bosom of the wearer by "him who will her husband be," all form piquant details in the unfolding of a story in which the love incidents are strong and dramatic. Mr. Cowen has succeeded in imparting to his music a thoroughly English character. Not only the songs, but the choruses and the dances are full of tunefulness, and the subject is so ably treated that it will probably become as popular as Bennett's "May Queen," one of the very few good Cantatas on English subjects now existing. It will probably be heard in London for the first time during the course of the ensuing season.

A CORRESPONDENT has suggested that the names of the authors of the words of songs should be given, in addition to the names of the composers, in those programmes of musical performances which do not contain the verses fully set forth. This would, doubtless, answer very well in certain cases, and the union of such names as Shakespeare and Arne, Scott and Bishop, Burns and Mackenzie, would add to the artistic interest of the selection. But as many programmes now-a-days are made up of songs in which the higher canons of art and the lower rules of grammar are either ignored or despised, the most merciful thing to do, next to suppressing the song altogether, is to conceal the author's name, and look with a pitying and charitable eye upon his delinquencies.

ARCHDEACON FARRAR, in a speech which he recently made at the opening of the Westminster Art and Industry Exhibition, told a rather amusing story of the late Earl of Beaconsfield. At a former Exhibition of the sort held some ten years ago, the Conservative

leader consented to give away the prizes. Amongst the exhibits was a violin, the handiwork of a blacksmith, "but it was unfortunately made of metal, and when he (the Archdeacon) pointed out to Lord Beaconsfield the mistake—viz., that metal interfered with the resonance of the strings, his Lordship replied that he should always think of his friend, Mr. Smith, as the harmonious blacksmith."

FACTS, RUMOURS, AND REMARKS.

WOMEN'S Rights again! A lady professor writes to a musical contemporary in a high state of indignation, because members of her sex are not eligible to join the Royal Academy of Music Club. "Pray," she asks, "do we not also stand in need of sympathy and help, and fresh sources of information, just as much as our male brothers in art? Do not we ladies have to teach, to play and sing in public for a living just in the same way as you do? Of course we do, and so we ought to have just as much consideration extended to us. I call it a shame we should be so ignored." We should, perhaps, seriously discuss this feminine outburst if the facts made it worth while. Let it be known to the aggrieved sex that the R.A.M. Club is simply an association for the purpose chiefly of dining together once a year. The lady professor adds: "We don't want to attend grand banquets such as the gentlemen went to at the Holborn Restaurant last week; we should be satisfied with tea." This settles the question. Let there be another R.A.M. Club, meeting once a year to drink tea, and with membership confined to ladies.

IN the course of an essay on "Modern Singers and Singing," read by Mr. John Towers, of Manchester, before the National Music Teachers' Association at Philadelphia, the following illustration appeared: "Only a short while back I heard a *prima donna*, with an annual income which was nothing if not princely, warble forth the astounding information that two lovers, concerned in the ditty, could not breathe. This was repeated *ad nauseam*, until the impression became confirmed that it was a decided case of asphyxia. Had the singer only pursued the phrase to its logical issue, it would have been found that the hapless pair had only found a trifle of difficulty in breathing that 'tender, last farewell,' and thus a very painful state of suspense, on the part of the hearer, would have been happily averted." The phrasing, even of great singers, is sometimes atrocious. We can all remember the time—it is past now—when Adelina Patti sang: "An exile from home splendour—dazzles in vain; O give me my lowly—thatched cottage again!"

MR. W. J. HENDERSON, who is the musical critic of the *New York Times*, has recently been among us taking notes, and sending them home to be printed. Among other things, he compares operatic performances in London with those in the Empire City, and remarks: "We hear no such choruses, no such orchestras, and no such conducting. . . . There was a general smoothness, delicacy, and unanimity of sentiment about the work of the fine body of musicians (Covent Garden orchestra) that we seldom hear in New York. The best work of our excellent orchestra at the Metropolitan does not quite equal it in expressiveness and significance of shading. The chorus, too, was never ragged, and never out of tune, but always precise in time, exact in pitch, and correct in expression."

THE Richter concert audience will hardly recognise itself in Mr. Henderson's description: "An exceedingly brilliant audience regarded the proceedings (performance of a scene from 'Götterdämmerung') with a sort of amused curiosity, and went away, no doubt, more convinced than ever that Wagner's later operas consisted chiefly of discordant shrieks." He adds that Richter's patrons, after years of Wagner culture, would "need several courses of Walter Damrosch's explanatory lectures before they would awake to a consciousness of what it was all about." But Richter's conducting has been "a revelation to these Londoners," poor benighted creatures, whose opportunities are infinitely fewer and less valuable than those enjoyed by cultured and refined New York. "Happy New York and still happier Boston!" exclaims Mr. Henderson.

A WEEKLY contemporary quotes the following from the *Baltimore Sun*:—"Ice Cream Matinée, Saturday.—The Thompson Opera Company will sing 'The Bohemian Girl' at Harris's Academy of Music, Saturday afternoon, when every one in attendance will be served with ice cream and *souvenir* napkins." This paragraph is said to be "refreshing in its originality"; but, with the exception of the "*souvenir* napkins," the idea is not original, for, several years ago, at the establishment in London then termed the "English Opera House," an ice was promised to each member of the audience in the boxes; the project, however, was eventually abandoned, we believe, in consequence of a clamorous demand for some sliding scale of refreshment for the occupants of the pit and gallery.

A BLIND fiddler was playing at a wedding party in a rural district. He kept the dancers well and happily at work, and so admirably did he handle the bow that he excited the wonder of a musician who was among the guests. At the conclusion of one of the dances our musical visitor stopped before the performer and said, "I am delighted with your playing, which to me is all the more wonderful because you cannot see. Tell me, how do you manage to remember the tunes and the variations? Do you play by the ear, or how?" "Well, sir, to tell you the honest truth, I have never made a contract for so long a period as to play by the year. I generally play by the night."

A WISH having been generally expressed that an endeavour should be made to establish a permanent memorial of the late Carl Rosa, and it having been suggested that the foundation of a Musical Scholarship to bear his name would be a very appropriate mode of carrying out the desire, steps are in progress to carry it into effect. An influential London committee will be formed, with sub-committees in the chief provincial cities and towns which are visited by the English Opera Company founded by Mr. Rosa, and subscriptions will be invited from those who desire to assist in affording another opportunity for musical education.

THE Examiner in Music to the Society of Arts, in presenting his report to the Council, takes occasion to quote certain of the answers made by the candidates to the questions set on the last examination paper. "In the question asking for explanations of the meaning of certain Italian expressions in very common use, some of the answers given were instructive. For instance, the term *Volti Subito*, which means turn quick, was variously said to mean

subside willingly, leap under, continue without stopping, in a quiet, submissive style, quietness in an undertone, and giving free marching substance or style."

"A STILL further astonishing amount of peculiar information is given in the answers to the History questions. The first which was set forth was, 'Give a list of eight English composers in chronological order who were living before the year 1820. Mention one work by each.' This question allowed much latitude, in the hope that it might bring out the knowledge of the names and works of our native musicians up to the second decade of the present century. The answers proved that the scope allowed was not considered sufficient by all. The statements made showed a comprehensive and patriotic grasp of the subject."

"THE names of Beethoven, Grann, Clementi, Andreas Romberg, Gade, Schubert, Mozart, Wagner, Stephen Heller, Bezet, Liszt (often spelt Lizst, or Lizts), Brahm, Spohr, Anthon Rubinstein, Hadyn, Piccini, Glück (*sic*), Weber, Chopin, Hérold, Monte Verde, Mendelssohn, Lully, Gounod, Ambrose Thomas, Carissimi, Rameau, Donizetti, with Barnby, sometimes called Branbey, Dr. Bridges, meritorious organist, Cowen, and such remarkable composers as Cerney, Mechencie, Divoke, Cotch, Dr. Harn, Percel, Juskin du pres, Mucann, the composer of "Calirrhoe," and Summicheal Costa, were given all among the English composers."

"SOME of the works attributed to native musicians are worthy of mention. Bull wrote 'Rule, Britannia!'; Arne wrote 'Able'; Barnbey, 'Hezekia'; Chopin, 'Les deux journées'; Balfe wrote 'La Sonnanbula' and the 'Boheimain Girl'; Handel wrote 'Idomeneo'; Liszt wrote 'Regatta Venezuila'; Back wrote 'Fuguis' and 'Dido and Inias'; Bennet, a 'Barchoral'; Arne wrote anthems and church music, Goss wrote masses, and Beethoven wrote a waltz. Many of these 'facts' are derived from the inner consciousness of the writers, some may be traced to the 'meritorious text-books.'"

"THE answers to the question, 'Who was Rossini? What influence did he exercise over the art of music in his time?' brought to light much curious and interesting intelligence. His nationality was various. He was 'a German by birth, but was born at Pesaro in Italy'; 'he was born in 1670 and died in 1826'; he was a 'Frenchman,' 'a noted writer of the French,' the place of nativity was 'Pizzarro in Genoa'; he was 'an Italian, and made people feel drunk with the sparke and richness of his melody'; he composed 'Oberon,' 'Don Giovanni,' 'Der Frieschutz,' and 'Stabet Matar.'"

"He was 'an accomplished writer of violin music and produced some of the prettiest melodies'; it is 'to him we owe the extension of chords stuck together in ar peggio'; he was 'the founder of some institution or another'; 'the great aim of his life was to make the music he wrote an interpretation of the words it was set to'; he 'broke many of the laws of music'; he 'considerable altered the stage'; he 'was noted for using many instruments not invented before'; in his 'composition he used the chromatic scale very much, and goes very deep in harmony.'"

"He was 'the first taking up the style, and therefore to make a great change in music'; he was 'the cause of much censure and bickering through his writings';

he 'promoted a less strict mode of writing and other beneficial things'; and, finally, 'Giachono Rossini was born at Pezarro in 1792. In the year 1774 there was war raging in Paris between the Gluckists and Piccinists. Gluck wanted to do away with the old restraint of the Italian aria, and improve opera from a dramatic point of view. Piccini remained true to the old Italian style, and Rossini helped him to carry it on still further by his operas, 'Tancredi,' 'William Tell,' and 'Dorma del Lago.'"

ENCOURAGED by the success of the Festival at Hanley last year, the managers have determined to persevere with their enterprise, and give another series of performances in 1890. The proceedings, we learn, will continue through two days, and in their course a new cantata, "Fair Rosamund," the work of the late Desmond L. Ryan and Dr. Heap, will be produced for the first time. Poor Ryan! The "log" he kept on his voyage to Australia shows how gallantly, in the midst of much discomfort, and spite of weakening health, he laboured at his last libretto, which will ever have a melancholy interest for those who knew the author.

CLERGYMEN and others who advertise for organists allow us no peace; and sometimes we really do not know whether to laugh at or cry over their offers. A Rector, who comes from a seaside town, but cautiously gives a London address, recently made known his want of a musician willing to play for the sum of £20 per annum, the tuning to be thrown in. We do not fail to see that tuning is better than looking after a reverend gentleman's horse; nor do we overlook the Rector's comforting assurance that there is "a good opening for music pupils." There need be a supplement to the eight shillings a week.

LETTERS recently to hand from New York contain, it is stated, some interesting news concerning the proposed doings of Mr. Abbey and his Operatic Company in America—how that Madame Albani will take the part of *Desdemona* in Verdi's "Otello," Tamagno playing the title-character; how that the season will open in Chicago, continue in Mexico and San Francisco, and end in New York, &c. We did not need letters from New York to tell us this, inasmuch as the information appeared in a London daily some weeks ago.

At Brussels, we hear that a Society has been formed for the study and practice of instruments once in general favour, but now almost unknown in our Concert-rooms, such as the Clavi-cembalo, the viol da gamba, the viol d'amore, &c., and that the members of this body have already given historical Concerts with much success. As many of these instruments are freely used in the works of Bach, Handel, Couperin, Rameau, &c., it is to be hoped that performances of such deep interest to musicians may be shortly heard in the metropolis.

ENGLISH opera as a principle is much belauded, and all due encouragement is given in this country to every worthy effort to place it upon a basis of respectability, if not of honour. But English operas have little monetary value. Balfe's last opera, "The Talisman," was recently sold for one hundred pounds, and the other day the score of Macfarren's opera "Helvellyn," with all rights, was knocked down in the auction room for five-and-twenty shillings, and it is not yet five-and-twenty years old.

THE Chicago *Indicator* exclaims: "Aha! 'tis as we thought! the infant phenomena are not only increasing in number, but decreasing in age"; and then proceeds to tell how Master Johnnie McKeever, aged 3, plays the violin. "His version of 'Pop goes the weasel' is said to be surprising enough to warrant any expectations." Our contemporary pertinently suggests that Master Johnnie should learn the art of playing the fiddle and holding a bottle of milk at the same time.

DR. HORATIUS BONAR, Minister of Grange Free Church, Edinburgh, who was well known as an author and a popular hymn-writer, many of his pieces having been translated into several languages, died in Edinburgh on July 31, in his eighty-first year. His beautiful verses "I heard the voice of Jesus say," "I lay my sins on Jesus," "The Bridegroom comes," and many others are familiar to the congregations of all churches whatever be their creed.

IN the notice of a Concert given by the South London Musical Club, a musical contemporary says: "Indeed, the members of the Club throughout the evening managed, by excellent performances, to raise the hope that they will do much to rescue part-singing from the miserable state into which it has sunk in the metropolis." Is not this somewhat rough upon those conductors who have zealously worked for years in our London Choral Societies, and innocently believed that they had produced highly successful results?

A POLITICAL meeting with "music between the speeches" is a decided novelty; but a local paper informs us that not only has such an event lately taken place, but that the vocal and instrumental solos were "most welcome, as adding the ever delightful charm of variety." This, we think, will scarcely be accepted as a compliment, for it seems to imply either that the speeches required to be propped up by the music or the music to be propped up by the speeches.

SOME of the musical journals in America love each other very much. One speaks of a contemporary as a "corrupt and putrid organism that purports to be a journal, and to represent the music trade in this country. Inadvertently wherever it appears it carries with it its fetid atmosphere and proclaims its own rottenness. It is the courier only of its own moral disease." Surely the writer must have been reading the *Eatanswill Gazette*!

It is satisfactory to find that the pianoforte which was lately cast up on the beach at Goring proved to be one of Collard and Collard's make. Had it been the manufacture of one of our advertising firms, we might have had a tale woven around the incident, with even, perhaps, a fanciful allusion to the effect its exquisite tone produced when first heard by the mermaids. A waterproof pianoforte is as fertile a subject for advertisement as a fire-proof safe.

THE Australian craze for "protection" seems to be extending to matters musical. We read in the *Sydney Herald* of "an agitation against securing the services of the premier organist of the day for the opening of the largest organ in the world." This movement is, it seems, based upon "Australia for the Australians." Such crass folly is well-nigh past belief.

BUENOS AYRES appears resolved to set an example which deserves the warmest recognition from all music-lovers; for, following closely upon the announcement that a Conservatoire of Music is about to be established there, we meet with the following advertisement: "Organist wanted, for Church in Buenos Ayres. Double manual, 24 stops. Salary, £100."

In a recent advertisement of "Six Lieder ohne Worte for the Piano," the publisher says, "These must not be mistaken for Mendelssohn's, but are six original pieces, published at 3s. each." If there should be any chance of these compositions being "mistaken for Mendelssohn's," the danger would surely have been lessened by giving them some other title than the one adopted by that composer.

GENTLEMEN who "do" weddings for provincial journals should so far look up the subject of music as to secure themselves against sentences like the following:—"Miss Hutchence presided at the harmonium; and very efficiently played 'In nature worth' by Haydn, 'Loegrin' by Wagnal, and 'Roman march.'" "Loegrin' by Wagnal!" And such is fame!

THE worship of bigness goes on. Miss Augusta Holmes (or Holmès) has composed a Symphonic Ode for soprano solo, chorus of 2,000 voices, and four complete orchestras. Her work is to be performed, we are told, in the great hall of the Paris Exhibition, at a cost of £12,000; the orchestras engaged being those of Colonne, Lamoureux, the Opéra, and the Conservatoire. Shade of Berlioz, you are not "in it."

DURING their next series of Concerts, Messrs. Paterson and Sons, of Edinburgh, will produce Dr. Mackenzie's "Cotter's Saturday Night" and a new Cantata, "The Cameronian's Dream," by Mr. Hamish MacCunn. In each case the composer will conduct. The managers are to be congratulated upon their spirit of enterprise, and, not less, upon their encouragement of home productions.

In our last number we alluded to the improvement in the music provided for promenaders at open-air gatherings; but that this change is at present not very general is shown by a paragraph in a contemporary, which informs us that at a recent fashionable garden-party the music consisted of "solos and duets on the banjo, mandolin, and guitar."

In Mr. Justin McCarthy's novel "My Enemy's Daughter," one of his characters is made to say, "My dear madame, do you really suppose there is one note, one half-note, of this music that is not familiar to me as the letters of the alphabet?" Would so clever a man as the author of this work thus show his want of knowledge of any other art than music?

THERE is some talk among American protectionists of preventing the landing of Mr. Nikisch, the newly-appointed Conductor of the Boston Symphony Concerts. Mr. Nikisch will arrive in America, it is assumed, under a contract, and the contract labour law forbids all and sundry such immigration. But surely the Musicians' Protective Union will let the matter end in talk!

It may be interesting to those who are concerned in the adoption and retention of the title of Professor to know that at Monaco there is a Professeur de Roulette, in Ostend there is a Professeur de Santé pour les Chiens et Chats Malades, and even in Paris there is a Professeur of writing, reading, and all things in general.

THEY are making a hash of Weber's "Sylvana" at Kroll's Theatre, Berlin. Mr. Ernest Pasqué has "modified the book" and Mr. Ferdinand Langer has added to the music several pieces from the master's other works, including the "Invitation à la Valse" and the first Allegro of a Pianoforte Sonata. We now wait for the next case.

AN American journal, referring to the work which Mr. Gilbert and Sir Arthur Sullivan have in hand, describes the authors as "the cynic and the peer." A Frenchman might so have written in good faith, but not an American, surely. Still, if there be a joke, we do not see where it comes in.

MAYOR GRANT, of New York, has been thinking about putting his foot down on street musicians. "Taking all the complaints together," said Mayor Grant, "they convince me that the wandering minstrels make considerable of a nuisance of themselves. I propose to have the nuisance abated."

AN Arion Sängersfest party recently travelled from New York to Wilkesbarre. "Just before the train reached Mauch Chunk the beer gave out, and the 150 noble singers, twenty-five musicians, and twenty ladies, cried in bitter anguish. Some of them wanted to return to New York at once."

It has been stated that Mr. Burnand will write the English version of Messrs. Bisson and Planquette's new opera for the Prince of Wales's Theatre. We sincerely hope that he has measured the difficulty of the task before him; else there may be surprise, not to say disappointment.

MISS EMMA ABBOTT has come over to Europe on business connected with her next operatic tour. She lays great stress on the fact of having ordered thirty new dresses, and the good news was sometime since cabled to the States by fascinated interviewers.

As country reporters evidently think that, in noticing a meeting, it is tame merely to record that a band was in attendance, is there no writer with sufficient spirit and independence *not* to say that it "discoursed sweet music"?

THE REV. DR. HAVERGAL, Prebendary of Hereford, is preparing a small volume of Reminiscences of the late Sir Frederick Ouseley. It will contain a number of interesting anecdotes, written by many of the personal friends of the lamented Professor.

A MICHIGAN woman has exhibited extraordinary perceptiveness. She pitched her "parlor organ" into the yard and made a bonfire of it on the plea that it was a device of the Evil One.

FLUTE-PLAYERS should rejoice to hear that Messrs. Breitkopf and Härtel have published four volumes of music composed by that eminent flautist, Frederic the Great.

VICTOR WILDER, the well-known musical critic of *Gil Blas*, has received the cross of Chevalier de la Légion d'honneur. They manage some things very well in France.

Two new French books may be recommended to musical students: Tiersot's "*Histoire de la Chanson populaire en France*," and the fourteenth volume of the "*Annales du Théâtre et de la Musique*."

A TRANSATLANTIC journal prints the following dialogue, which is, no doubt, very old. Missionary: "Are you a Christian, young man?" Young Man: "Oh, dear, no! I'm a choir singer!"

THE young pianist, Eugène d'Albert, still keeps his name before the public; but this time the news from Berlin merely informs us that he has become a vegetarian.

It is reported that Mr. F. Cliffe has been asked by the Philharmonic directors to compose an orchestral work for their next series of concerts. Good.

MR. JEFFERSON BRICK has gone into the musical profession. He calls himself Professor Frankenstein, and is just sixteen years old.

LUIGI CANEPA, the composer of several Italian operas, has abandoned his profession and gone into business as a baker. What a useful example!

ROYAL ACADEMY OF MUSIC.

ON Saturday afternoon, July 27, at St. James's Hall, Piccadilly, the Lady De Grey distributed the prizes gained by the students of the above Institution during the past session. There was a large attendance of ladies and gentlemen, and nearly 500 students were present on the platform. After a solo by Miss Minnie Kirton, which was much applauded, Dr. A. C. Mackenzie, Principal of the Academy, delivered an address. He congratulated not only the Board of Directors and the Committee of Management, but his colleagues and professors upon a highly successful session. The large number of students—bordering on 500—had, he need not say, taxed their energies to the very utmost. Their scheme of local examinations throughout the country, hitherto conducted alone, would in future be carried on in combination with the Royal College of Music; and the Prince of Wales had consented to act as President of that very desirable union. The examination of the students had been conducted in the most searching—he might almost say severe—manner, with the strictest impartiality, and those who had been fortunate enough to gain awards might certainly attach a deep value to them. During the past session the students had carried out their work with great spirit; and he would remind those who were now leaving the Academy to seek their fortunes in the outer world, that upon their shoulders rested very much the good name and fair fame of that Institution. Lady De Grey then performed the ceremony of presenting the prizes, the successful students being loudly applauded. Dr. Mackenzie proposed a vote of thanks to Lady De Grey, and the proceedings terminated with the singing of the National Anthem.

THE BAYREUTH FESTIVAL PLAYS.

PERHAPS the most remarkable feature of the recent series of these performances, which came to an end on Sunday, the 18th ult., was the largely increased measure of public support accorded to them. The Bayreuth Theatre is no longer a temple of art solely for the limited number of

fanatical worshippers of the deceased master. The larger world of rational music-lovers has become interested in the work carried on there. The poet-composer has taken his place by the side of the other great masters, and there is no further need to employ special advocacy of his claims to consideration, while, on the other hand, to persist in denying these claims has become ridiculous. These thoughts came uppermost in the mind as one surveyed the heterogeneous crowd, gathered from all parts of the world, which assembled in front of the Bayreuth Theatre every afternoon during the late festival. As the works given this year were merely repetitions of those produced on former occasions, there is no occasion to speak particularly as to the manner of performance. Let it suffice to say that to hear "*Tristan und Isolde*" and "*Die Meistersinger*" under the most favourable conditions, it is necessary to journey to the little Franconian town, while of course "*Parsifal*" cannot be heard at all elsewhere, and there is happily no chance of this wise rule being abrogated. Naturally those who regard the Wagner Theatre as a valuable institution for inculcating the purest principles of art will be glad to learn that the lofty standard previously observed in the performances has been, on the whole, well maintained, though at the same time there are causes for anxiety as to the future. We refer more particularly to the supply of young artists worthy to take the place of those who have become veterans in the cause. On some of the latter the hand of time is already apparent in diminishing vocal ability and other qualities necessary for the ideal interpretation of Wagner's heroes and heroines. Mr. Vogl preserves the nobility of his style, and is still unapproachable as *Tristan*, but his voice begins to show signs of wear. Again, Madame Materna, although she maintains her natural powers in a manner that may be regarded as astonishing, cannot much longer prove an acceptable *Kundry*. Madame Sucher's *Isolde* continues to develop in queenly grace and in the expression of intense womanly passion, but her extreme upper notes are beginning to fail, and Miss Theresa Malten's voice is also on the wane. On the other hand, Mr. Gura as *Hans Sachs* and Mr. Betz in the same character, and also in that of *Kurwenal*, are still without flaw. Turning to the younger artists, the only two who may be spoken of in the highest terms, as being thoroughly fitted for the duties they have undertaken, are Mr. Friedrichs as *Beckmesser* and Mr. Hofmüller as *David*. The former is a comedian of the first rank, and the latter produces his pleasant light tenor voice in the best and purest manner. He has evidently been trained in a good school. The striking success of Mr. van Dyck in the rôle of *Parsifal* has been due rather to his great dramatic intelligence and his fine appearance than to any special vocal excellence. His voice is powerful, but it is not perfect in quality, and whether it is under complete control or not it is difficult to say, as *Parsifal* is hardly a singing part. Neither Mr. Grüning as *Walter* nor Miss Dressler as *Eva* can be regarded as thoroughly satisfactory, the former being indeed inferior to Mr. Gudehus in the same part.

As regards the general presentation of the works, perfection has been approached if not actually attained. Mr. Levi's reading of "*Parsifal*" is far brighter and more effective than that of Mr. Mottl last year, while, on the other hand, the Carlsruhe conductor has thoroughly mastered the intricacies of "*Tristan und Isolde*," and the performance under his baton amounted to a revelation even to those familiar with the work. As to the interpretation of "*Die Meistersinger*," under Dr. Richter, it need only be said that, as compared with the tamely correct performance at Covent Garden, it was a genuine treat, all the piquancy and delicate points, in which the score abounds, being brought out with masterly skill. The chorus was better in all departments than that of last year, and the perfect unity of method in the Grail scene, in the flower-maidens' chorus, and in the last scene in "*Die Meistersinger*" was very remarkable, not less so being the delicious quality of tone when the entire force was singing *mezza voce*. It is now settled that "*Tannhäuser*" will be the next production in 1891, and several of the details are already arranged. A more difficult question will be the selection of artists for the three principal characters, and it is understood that this matter is under the most serious consideration.

THE COLOGNE CHORAL UNION AND CHORAL MUSIC IN ITALY.

THE recent tour of the celebrated Cologne "Männer Gesang-Verein" in Italy constituted a musical event of unusual interest, not only because the appearance of that Society on Italian soil was an absolute novelty in itself, but also because the fact of this peaceful and artistic invasion from the North being hailed everywhere with satisfaction, affords eloquent proof of the present remarkable receptivity and eagerness of the educated musical mind of Italy, as compared with the time, not so very long ago, when, musically speaking, Italy lived almost entirely on her traditions, and rested on the faded laurels of her bygone supremacy. The strides which musical education has made in Italy during the last decade or two, more especially in the field of lyric drama, are enormous; and the change and development of style and treatment amount to little less than a revolution, which is in no small degree due to the country being brought nearer to, and in touch with the culture of its Northern neighbours—to wit, Austria, Switzerland, and Germany; in other words, to the essentially masculine and Gothic influence of Teutonic music. Thus, "Lohengrin" has taken root on all the leading stages of Northern Italy, while such advanced works as Wagner's "Nibelungen" have penetrated South as far as Rome, and "Tannhäuser" has lately enjoyed a series of performances even at the San Carlo Theatre of Naples, where formerly Bellini and Donizetti reigned supreme. In the matter of classical instrumental music, and of sacred works by Northern composers, too, there has been an advance no less considerable and significant; and Mendelssohn's oratorios, formerly almost boycotted, are now quite familiar to Roman audiences. In the Eternal City these achievements are mainly due to the initiative taken by such enlightened and cosmopolitan musicians as Signori Pinelli and Sgambati; and their laudable efforts are nobly seconded by the cultured Queen of Italy, who never omits an opportunity of promoting and encouraging every class of art in its best form, no matter whence it comes. In Florence it is Signori Sbolci and Buonamici, the latter one of Dr. von Bülow's most distinguished pupils, who have done much towards reviving the languishing taste for classical music; while in the North, notably in Milan, Turin, and Bologna, the very proximity of Austria and Switzerland, as well as the more constant relations with Germany, and the naturally more robust taste and keen appreciation of high-class music, have long since enabled the Teutonic Muse to sow her seeds and establish a permanent home.

The latest importation of Northern art has been the vocal music for male chorus for which the three great Choral Unions of Cologne, Vienna, and Zurich have already acquired fame in other countries besides their own; and the Concerts recently given by the first-named of these Societies in Milan, Turin, Bologna, Florence, and Rome elicited the more curiosity and interest, and evoked, particularly in the Northern cities, the more enthusiasm, as that class of vocal music—to wit, four-part songs for tenors and basses—has hitherto been practically unknown in Italy, where the only form of choral music executed by male voices is that performed by the Cathedral choirs. I shall not attempt to dwell on the excellence of style and the other peculiar merits of the Cologne Choral Union, seeing that with these English audiences have long been familiar; but it may not be without interest to give a short outline of the impressions the performances of that Society, as well as the music which forms its specialty, produced on cultured Italian musicians; and to that end I cannot do better than give an abstract of some of the exhaustive notices published on the subject by one or two of the leading musical critics in Italy, whose authoritative opinion is the more instructive because it throws a flood of light on the defects and the present unsatisfactory condition of choral music in what formerly claimed to be the land of song.

After pointing out the deplorable want in Milan of a Concert Hall, properly speaking, which, if not as vast as the Albert Hall of London, should at least be of an adequate size for such performances as that of Beethoven's Choral Symphony, of the programme of the Cologne Choral Union,

and of classical and choral works generally, the eminent musical critic of the *Corriere della Sera* says:—

"In an audience composed of over 2,000 persons crowded into an unsuitable hall, it required all the earnestness of execution characteristic of a Society which justly claims the palm among kindred Associations to prevent the religious attention of the listeners from flagging. Nay, it is a pleasure to be able to state the extraordinary fact that for once silence reigned in an assembly which is always ready to chatter whenever there is music to listen to. On this occasion it was possible to enjoy the best parts of the programme and to applaud them with profound conviction. Would that the enthusiasm displayed that evening were destined to bear practical fruit in the city of Milan! It is sad to see how little interest the upper as well as the lower classes in Italy take in such choral institutions, which are a true source of artistic enjoyment, of culture, and of refinement, and offer to amateurs infinite scope for initiating themselves into, and becoming imbued with, the beauties and merits of compositions, and of enjoying them with an intensity which perhaps no other form of art admits of. Italy gave birth to Palestrina, Marcello, and Lotti; choral singing reached a high degree of perfection, and choral schools—first sacerdotal and later on secular—were founded everywhere; but now all this is gone, and Italy is far behind other countries. It is sad to think that, whereas in London alone there are 130 flourishing Societies for the cultivation of instrumental and choral music, in Milan there have been during the last ten years but two choral Societies which, after languishing for some time, were obliged to amalgamate, and that a year or two ago even this one Society came to an end for want of support and vitality. The memory of the great masters of figurative art is perpetuated by preserving and exhibiting their works in museums and galleries; but such jealous custody is not to the advantage of musical compositions which, to be perpetuated, must be performed, and thus rendered accessible to the ears of the public. To an infinitesimal extent this tribute is rendered to the departed masters by the Cathedral choirs; but how poor and sterile is in Italy generally the reverence due to her great composers of the past!

"The Cologne Union has for its motto 'Durch das Schöne stets das Gute,' and seeing how worthily it acts up to this motto, the great success it has achieved in Milan is not surprising. The excellence of its performance was, moreover, attested by Verdi himself, who is notoriously averse to paying compliments; but who, having been present at the Concert, told Dr. Zöllner, the distinguished leader of the Union, that he had never listened to a more perfect execution of choral music than that by the Cologne Society.

"The success obtained in Milan is certain to accompany the Union throughout its tour in Italy, more especially if Dr. Zöllner will convince himself of the advisability of varying his programmes by suppressing some of the all too numerous *Lieder* and substituting some of the best among the classical compositions of Bach, Marcello, Lotti, and others—in this respect he can never err on the side of being too classical. The *Lieder* are intensely characteristic of Germany, for it is in them that both poets and composers know how to portray every phase of life, every shade of feeling and sentiment, moulding them into a chain of songs which may be said to accompany the sons of Arminius from the cradle to the grave; but, on the other hand, it cannot be denied that the almost uninterrupted succession of so many compositions all belonging to the same *genre* is liable to become monotonous. This piece of advice the distinguished director of the Society will do well to lay to heart, for other audiences in Italy may, in this respect, be less considerate than the audience he had in Milan.

"Like all great artists, the Cologne Union, considered as an artistic unit, is fond of showing its strength, and hence it is liable to err on the side of extreme contrasts. Thus, justly proud of the imposing sonority of its *fortissimi* and of the marvellous finish of its *pianissimi*, which in Italy are altogether unknown, the Cologne Union seems to despise the *mezza-forte* even when it would be appropriate to use it and when it ought to be used. But, on the other hand, what perfect intonation, what almost

Hymn to Diana.

Words by BEN JONSON.

FOUR-PART SONG.

Composed by
ARNOLD D. CULLEY, F.C.O., A.R.C.M.

Andante sostenuto.
mf

SOPRANO.
Queen and huntress, chaste and fair, . . Now the sun is laid to sleep,

ALTO.
Queen and huntress, chaste and fair, . . Now the sun is laid to sleep,

TENOR.
Queen and huntress, chaste and fair, . . Now the sun is laid to sleep, . .

BASS.
Queen and huntress, chaste and fair, . . Now the sun is laid to sleep,

PIANO.
(*ad lib.*)
mf
♩ = 80.

Seat-ed in thy sil-ver chair, State in won-ted man-ner keep, Seat-ed in thy

Seat-ed in thy sil-ver chair, State in won-ted man-ner keep, Seat-ed in thy

Seat-ed in thy sil-ver chair, State in won-ted man-ner keep, Seat-ed in thy

Seat-ed in thy sil-ver chair, State in won-ted man-ner keep, Seat-ed in thy

p sil-ver chair, State in won-ted man-ner keep, . . state . . in won-ted

p sil-ver chair, State in won-ted man-ner keep, *f* state in won-ted

p sil-ver chair, State in won-ted man-ner keep, . . state in won-ted

p sil-ver chair, State in won-ted man-ner keep, *f* state in won-ted

man-ner keep: Hes-per-us en-treats thy light, God-dess ex-cel-lent-ly bright. *rall.*

man-ner keep: Hes-per-us en-treats thy light. . . God-dess ex-cel-lent-ly bright. *rall.*

man-ner keep: Hes-per-us en-treats thy light, God-dess ex-cel-lent-ly bright. *rall.*

man-ner keep: Hes-per-us en-treats thy light, God-dess ex-cel-lent-ly bright. *rall.*

Earth, let not thy en-vious shade Dare it-self to in-ter-pose; *mf*

Earth, let not thy en-vious shade Dare it-self to in-ter-pose; *mf*

Earth, let not thy en-vious shade Dare it-self to in-ter-pose; *mf*

Earth, let not thy en-vious shade Dare it-self to in-ter-pose; *mf*

Earth, let not thy en-vious shade Dare it-self to in-ter-pose; *mf*

Cyn-thia's shin-ing orb was made Heaven to clear when day did close, Cyn-thia's shin-ing

Cyn-thia's shin-ing orb was made Heaven to clear when day did close, Cyn-thia's shin-ing

Cyn-thia's shin-ing orb was made Heaven to clear when day did close, Cyn-thia's shin-ing

Cyn-thia's shin-ing orb was made Heaven to clear when day did close, Cyn-thia's shin-ing

orb was made Heaven to clear, when day did close, . . Heaven . . to clear, when

orb was made Heaven to clear, when day did close, Heaven to clear, when

orb was made Heaven to clear, when day did close, . . Heaven to clear, when

orb was made Heaven to clear, when day did close, Heaven to clear, when

day did close: Bless us then with wish-ed sight, God-dess ex-cel-lent-ly bright!

day did close: Bless us then with wish-ed sight, God-dess ex-cel-lent-ly bright!

day did close: Bless us then with wish-ed sight, God-dess ex-cel-lent-ly bright!

day did close: Bless us then with wish-ed sight, God-dess ex-cel-lent-ly bright!

Lay thy bow of pearl a-part, . . And thy crys-tal-shin-ing quiv-er;

Lay thy bow of pearl a-part, . . And thy crys-tal-shin-ing quiv-er;

Lay thy bow of pearl a-part, . . And thy crys-tal-shin-ing quiv-er;

Lay thy bow of pearl a-part, . . And thy crys-tal-shin-ing quiv-er;

Give un-to the fly-ing hart.. Space to breathe how short so-ev-er, Give un-to the
 Give un-to the fly-ing hart.. Space to breathe how short so-ev-er, Give un-to the
 Give un-to the fly-ing hart.. Space to breathe how short so-ev-er, Give un-to the
 Give un-to the fly-ing hart.. Space to breathe how short so-ev-er, Give un-to the

fly-ing hart.. Space to breathe how short so-ev-er, space to breathe how short so-
 fly-ing hart.. Space to breathe how short so-ev-er, space to breathe how short so-
 fly-ing hart.. Space to breathe how short so-ev-er, space to breathe how short so-
 fly-ing hart Space to breathe how short so-ev-er, space to breathe how short so-

ev-er: Thou that mak'st a day of night, God-dess ex-cel-lent-ly bright!
 ev-er: Thou that mak'st a day of night, . . God-dess ex-cel-lent-ly bright!
 - ev-er: Thou that mak'st a day of night, • God-dess ex-cel-lent-ly bright!
 - ev-er: Thou that mak'st a day of night, God-dess ex-cel-lent-ly bright!

faultless precision in the attack—that rock on which amateurs habitually split—and what a pleasure to the ear not to hear those “tail-ends” which, in phrasing, often produce the most excruciating discords; the Cologne Union finishes every phrase with the utmost precision and at a mere hint of the beat. The voices are admirably balanced both as regards register and quality, and the tenors excel in head notes of rare softness, as was shown more particularly in the rendering of one of Sgambati’s four-part songs, as well as in the song “Guardati,” by Girschner, in which the *ritornello* is sung to the title-word, and the effect produced by the choir was that of genuine *pizzicato* passages. The massiveness of the basses and the purity of intonation were admirably shown in such songs as Schumann’s “Lotosblume” and “Troubadour,” as well as in Schubert’s “Gondolier” and in Kreutzer’s “Canto domenicale,” in which the choir produced some *smorzati* passages with admirable effect. The same may be said of the chorus by Palestrina, in which the various *timbres* were so marvellously blended that they seemed like long-sustained organ chords.”

Such, then, is the verdict of Milan. That of Rome, as expressed by Signor d’Arcais, the eminent and well-known musical critic of the *Opinione*, is somewhat different, though no less interesting and instructive:—

“Rome,” he says, “occupies a special place among Italian cities in relation to choral music. The ‘Società Musicale Romana’ and the ‘Società Filarmonica’ have given choral performances which can never be forgotten. In no other country is it possible to hear anything to equal the execution of Handel’s ‘Messiah’ under Mustafa’s direction. In Rome, therefore, the Cologne Society had to face serious competition.” After stating his opinion that in its performances the Cologne Choir displays all the merits and shortcomings of Northern races—viz., precision, minute attention to details, discipline, but a want of dash and little variety of effect—Signor d’Arcais points out that the reception of the Union in Rome would have been more enthusiastic if its enormous vocal powers had been devoted to the production of classical and sacred compositions instead of making a specialty of *Lieder*, and then goes on to observe:—

“It should, however, be borne in mind that Italians, as a rule, have an inadequate idea of these German Choral Societies and, what is more, of their aim and object. In Germany, even if they do not rise above the average, they are, as it were, a manifestation, a popular form of the art of music, and have a *répertoire* prescribed within certain limits. For the performance of great classical works there are in Germany other special Associations, and it is therefore a mistake to compare these Choral Unions with the Philharmonic Societies of Rome. The great and principal utility of these Choral Unions consists in their being diffused all over the country. The Cologne Society has attained perfection and prosperity in a remarkable degree, and is undoubtedly one of the best; but in Germany there is not a town, village, or hamlet that cannot boast of having its Choral Union. Choral singing forms an essential and compulsory part of education, beginning with the elementary school and ending with the University. From the statesman and general down to the working man or peasant, everyone has passed through the course of choral singing. The example of Germany has been followed by nearly all the civilised nations. Choral singing forms part of the public education in England, Sweden, France, Russia, and the United States, and in the last-named country it is being diffused in an extraordinary degree.

“Italy, on the other hand, has as yet hardly taken the first step in that direction. In Rome and Turin, there are one or two noteworthy choral associations, but choral singing is not diffused among the masses or even among the different classes of society. Some attempts have been made, but they failed because they were half-hearted and without a well-defined object. If the Italian Government now proposes, as appears probable, to promote and regulate choral singing in public schools, it should bear in mind that such choral teaching should not be too scientific. The choral course is not intended to produce professional musicians; it is not like the course in a College of Music whose pupils are trained for the Concert-room or the stage.

What is wanted is an essentially elementary and popular course of teaching; and it is hardly necessary to enumerate the immense benefits which the diffusion of choral singing would confer on all classes of Society. For this, if for no other reason, Italians should be grateful that the Cologne Choral Union has come among them, because it has shown them that if they cultivated art as it is cultivated by other nations, they would soon regain their ancient reputation as a musical people.”

It will be seen that, while both these distinguished critics point out, with praiseworthy modesty and straightforwardness, the low ebb at which the art of choral singing at present stands in Italy, the Milan critic shows a much keener and also more just appreciation of the performances of the Cologne Union than his Roman colleague. Signor d’Arcais’s opinion that the performance of Handel’s “Messiah” by Mustafa’s (the Vatican) Choir beats the record, would assuredly not be endorsed by anyone who has heard that Oratorio at the Handel Festival at the Crystal Palace, at the Albert Hall, or, for that matter, at any of the provincial musical festivals, not to speak of similar performances on a smaller scale in different parts of the Continent. Nor would impartial judges be disposed to agree with Signor d’Arcais as to the general excellence of the Vatican Choir conducted by Mustafa. The performances of that Choir are generally marred, not only by frequent want of precision and by the inevitable falsetto soprani and alti (be it noted that one of Signor d’Arcais’s objections to the singing of the Cologne Choir is precisely the frequent employment of falsetto notes by the tenors, whereas in the Vatican Choir he seems to admire them), but also by what may be called the vulgar side of the Italian school, to wit, excessive *tremolo* in the soloists, and by that inveterate habit of many Italian Conductors of marking the down beat of every bar by striking the music-desk or score before them audibly, and at times violently, with the *bâton*.

Moreover, both critics fall into the error of recommending to the Cologne Union, being a chorus of male voices, the cultivation of sacred music, such as the works of Bach, Palestrina, Cherubini, &c., forgetful of the fact that all these works are almost exclusively written for mixed chorus, and would therefore have to be transposed for the purpose of adapting them to tenors and basses only. It is well known that by being so transposed such compositions generally lose much if not the whole of their effect; and this was noticed by Italian critics themselves with reference to Palestrina’s Motet “Bone Jesu,” which had been transposed for the occasion—viz., to admit of its being sung by the Cologne Choir. On the whole, the Italian tour of the Cologne Union has been a triumphant success, and by opening the public mind, by stimulating discussion and criticism, and by fostering the spirit of emulation, has conferred a lasting benefit on the art of music in Italy, as it has done by its tours in other countries. C. P. S.

OBITUARY.

THE death of MADAME GIACINTA PUZZI, at the age of eighty-one, took place at her residence in Harley Street on the 18th ult. She married Giovanni Puzzi, a celebrated horn player, and settled in England about fifty years ago. She was at one time favourably known as a vocalist and as a teacher. Madame Puzzi, then Giacinta Toso, made her first appearance as an operatic singer in London at Her Majesty’s Theatre in 1827. She achieved a greater success at the private concerts of the nobility than upon the boards, and after she married she devoted herself to teaching and abandoned the stage. She had great judgment and sound knowledge and experience. Her opinions upon the merits and potentiality of voices were received by many managers as official. She was acquainted with nearly every known artist of the day, native or foreign, and her assemblies were often among the most interesting in London.

MR. LOUIS MEYER, one of the most prolific and popular of American composers of light music, died at Philadelphia recently, at the age of 55. He was a native of Germany, and was born at Eisenberg. At the age of six he was taken to America, and became errand boy and clerk in a music warehouse. He devoted his spare hours to the composition of songs and pianoforte pieces, concealing his

identity under some fifteen assumed names. His "Series of Household Songs," "Summer Holiday," and the "Golden Band" series attained an enormous sale in the United States.

The name of M. VASLIN, who died at the age of ninety-six, on the 5th ult., at Saint Julien-sur-Sarthe, is strange to the present generation. Thirty years ago he retired from active life, after serving as a professor at the Conservatoire for thirty years. He officiated as violoncello soloist at the opera in 1814—a few months before Waterloo was fought.

It is with much regret that we have to announce the death of Mr. ROBERT AUGUSTUS ATKINS, Organist of the Cathedral of St. Asaph. He was born on October 2, 1811, and was appointed to the post he held with so much credit to himself in the year 1834. He died on the 3rd ult.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE recent graduation ceremony at the Glasgow University, when Dr. Joseph Joachim received the Degree of LL.D., served to remind musicians hereabouts of a question of some import. A couple of years ago the Glasgow Society of Musicians instituted a movement to approach the Scotch Universities on the subject of Degrees in Music. The matter was taken up with considerable enthusiasm, a large and influential Committee was appointed to further the interests of the scheme, and communications were opened with the authorities in St. Andrew's, Aberdeen, Edinburgh, and Glasgow. Principal Donaldson showed warm interest in the subject, as might, indeed, have been expected, seeing that his own University is already in possession of the powers to grant Degrees in Music *honoris causa*. Little encouragement was forthcoming at Aberdeen, a centre where the musical art flourished to no uncertain extent a couple of centuries ago. In point of fact, the granite city representatives turned the coldest of shoulders to the proposition. The Edinburgh Senatus Academicus had been quickened into action of a sympathetic complexion, due mainly, we believe, to the efforts of Sir Herbert Oakeley. His musical graduation scheme had, indeed, the approval of the Senate, but, unfortunately, as many may think, the Chancellor had something of consequence to say, and hence the following communication, which appeared officially in the newspapers on February 22, 1887: "The Court having obtained the opinion of the Chancellor of the University, that under the present statutory powers it is doubtful if the University has the power of conferring Degrees in Music, and having in view the prospect of early legislation as to the Universities of Scotland, resolve to delay further procedure in this matter for the present." Glancing briefly at the reception accorded the Degrees question at Gilmorehill, many months elapsed before the official reply came to hand. It was polite and complimentary, and to the effect that the Court did not consider that it would be advisable to institute a Degree in Music, "inasmuch as it would be somewhat anomalous to grant degrees in a subject which is not part of the University curriculum." Further, it was suggested that the Glasgow Society of Musicians should take up the foundation and endowment of a Chair of Music in the University. This is futile, for the Society just-named cannot possibly assume the paternity of such an important scheme. Rightly or wrongly, it has several other projects in hand—a Benevolent Fund, a Prize Competition Scheme—already referred to in THE MUSICAL TIMES—a Library Fund; and Club House proposals are not unlikely to be again submitted to the Society. Reverting, however, to the question of musical graduation at the Scotch Universities, the protracted measure of legislation, recently under the review of Parliament, is barren, so far as known to us, of any provision relating to Degrees in Music. Such provision may or may not be necessary. Judging, indeed, from the action of the Edinburgh University, in conferring Degrees in Science—although no faculty in Science exists—it may be inferred that the Senatus have a precedent for instituting Degrees in Music. The power to grant Degrees in Science has not, at any rate, been challenged,

Current reports indicate a busy musical season hereabouts. The Glasgow Choral Union scheme has not yet been wrought out in full detail, but it may be taken that Mr. August Manns will return to the scene of many artistic achievements, and that his band will again include the best talent that can be induced to migrate north of the Tweed during the winter months. The orchestral programmes cannot, of course, be referred to, but the following choral works will be found in the scheme:—"The Messiah," Beethoven's Mass in D, MacCunn's cantata "The Lay of the Last Minstrel," and "The Cameronian's Dream." The last-named work, from the pen of the young Greenock composer, has been commissioned by Messrs. Paterson, of Edinburgh. It is for chorus, baritone solo, and orchestra. A choral ballad in the shape of a new setting of "Ye Mariners of England" will also be brought out by the Choral Union. The composer, Mr. Duncan, is regarded as a promising musician. Other new works by local musicians are on the stocks, or absolutely finished, and these include cantatas on sacred subjects by Mr. Allan Macbeth and Mr. Fred. Turner. The smaller choral societies in and around Glasgow are now making their arrangements for the ensuing season.

The Glasgow and West of Scotland Conservatoire of Music will shortly be opened. In his prospectus the Principal, Mr. Julius Seligmann, states that such an institution is wanted in this neighbourhood, and there is, in fact, a distinct need of a place where students may cultivate the art with all the advantages of musical life and atmosphere, and where every branch of a musical education may find its natural stimulus and complement in the simultaneous study and practice of the other branches. Mr. Seligmann will be assisted by Messrs. Allan Macbeth, Swanston, Cole, Walton, Berger, Bradley, Heap, and other well-known musicians, and the prospects of the new venture are regarded as exceedingly good. The best wishes are expressed that Mr. Seligmann may meet with success.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

THE chief features in last month's musical doings have been Eistedfoddau and Choral Union meetings. Of the former the most important has been that held in Llandilo, where the prize for the principal choral competition, "Ye nations offer to the Lord," was won by the Llanelly Choral Society, conducted by Mr. R. C. Jenkins. English amateurs having from time to time expressed their interest in such competitions, and the consequent adjudications, will probably be interested in the following remarks which accompanied the award. One of the adjudicators, in delivering judgment, said: "The chorus is one of Mendelssohn's best works, but there were not many marks of expression in the chorus, and a good deal in bringing it out depended on the Conductor. There was a fugue in the first movement. The second fugue was worked out in *five expositions*. The choir hastened towards the end of the second fugue, and were rather confused in time. In a fugal work the time must be attended to. No. 3. A good attempt was made to give due expression. On the word 'might' there was a want of harmony, but there was real desire shown to get grandeur and warmth. At 'D' the singing was clear and steady, but there was a lack of warmth. The tenors kept good time, but the intonation was misty. At 'G' the time was good, but sopranos not clear in the higher B, but very melodious, though with due effect and sublimity."

In the evening a grand miscellaneous Concert was held, the artists being Madame Williams-Penn and Miss Marion Silas Evans, sopranos; Miss Eleanor Rees, contralto; Mr. C. Videon Harding, tenor (in the place of Mr. Maldwyn Humphrys, who was unavoidably prevented from attending), and Mr. R. C. Jenkins, bass. There was a very good programme, which was well rendered throughout.

At Cardigan, on July 29, a novelty was produced in the shape of a Water Concert. Under the patronage of Colonel Picton Evans, and the officers of the Cardigan Rifle Volunteers, the Band of the Company gave a Concert of instrumental music on the River Teivy, proceeding up stream with the tide to Cilgerran Castle. About fifty

boats, well laden with the "audience," accompanied the boat in which the band was placed. The music was very good, and the trip seemed to be much enjoyed.

The annual Festival of the Church Choral Union of the Archdeaconry of Carmarthen was held in Swansea Church, on July 31, when the vocal complement was made up of the choirs of twenty parish churches. Mr. Hey, Organist of St. James's, Swansea, presided at the organ, and Mr. H. Radcliffe, Organist of St. Mary's, Swansea, and Organising Choirmaster of the Union, conducted. The service, which was fully choral, was intoned by Rev. E. Thomas, All Saints', Llanelly, and a very appropriate sermon was preached by Rev. D. Evans, Rector of Llanmaes. The music went very well, and the meeting was a gratifying success.

At Swansea, on Thursday evening, the 22nd ult., a grand musical evening was given by Mr. Frederic W. Griffiths, when he was assisted by Miss Maggie Davies and Miss Hannah Jones, Mr. Maldwyn Humphreys and Mr. David Hughes, vocalists; and by Miss Dora Bright, pianist; Mr. Griffiths himself being the flautist. The programme was well and judiciously compiled, the various pieces being of a much higher class than are usually heard in provincial miscellaneous Concerts. Songs by Gounod, Grieg, Sterndale Bennett, Wagner, Rossini, Bellini, and Balfe, interspersed with instrumental solos by Mendelssohn, Liszt, Chopin, W. Macfarren, &c., denoted a desire on the part of the performers to uphold the dignity of their art, and thereby to aid in the musical knowledge and taste of their audience, which we should wish to see a little more frequently displayed even by performers of acknowledged superiority. The essay on this occasion was a great success, the result being an evening's music of the most enjoyable character that we have had in Swansea for a very long time. The vocalists were most cordially received, and were deservedly rewarded with constant hearty rounds of applause and frequent recalls. Miss Dora Bright is a remarkably fine pianist, and her highly finished and legitimate performances quite took the audience by surprise. Her talents as a composer too were displayed in two elegant and piquant Sketches for flute, with pianoforte accompaniment, performed by Mr. F. W. Griffiths and herself. Of Mr. Griffiths's performance on the flute it may be safely said that he has quite fulfilled his early promise, and now plays like a fine performer and an accomplished musician. It is worthy of note that, notwithstanding—or shall we say in consequence of?—the high level of the programme, the audience all remained until the close.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

THIS is holiday-time, and of actual deeds done in the way of music the chronicler has perforce to be silent. All that can be done is to call attention to the musical fixtures for the near future. By the time these lines appear in print the most important of the Western meetings of the year—that of the Three Choirs at Gloucester—will be very close at hand, taking place as it does on the 3rd of the month and three following days. The scheme put forward, if not a very pretentious one, has in it at all events an essential element of popularity and success, inasmuch as the majority of the works to be performed have long ago been accepted as prime favourites by frequenters of these gatherings.

In Bristol the voice of the Divine Art is still silent, if the performances of the Bristol and Clifton Public Band be excepted. The programmes submitted by this body of musicians are of a purely "popular" kind, and whilst appealing successfully to the taste of the people, do not seem to do so in an equally satisfactory manner as regards their purses, for the amount collected at each open-air performance would seem to be in an inverse ratio to the attendance. It is not for the writer of these lines to suggest how this might be remedied; but the lamentable—it might almost be called disgraceful—fact remains that of the huge number who attend a very small minority seem to feel themselves called upon to contribute anything whatever towards the support of the undertaking.

The Bristol Musical Festival Society will give its two annual, so-called intermediate Concerts, on the evening of Friday and afternoon of Saturday, November 1 and 2. The works selected to be performed are Mendelssohn's "Midsummer Night's Dream" and Gounod's "Mors et Vita." The latter work will be heard for the first time here, and is to be sung in English. These works will as usual be rehearsed under the careful supervision of the Society's Chorus Master, Mr. D. W. Rootham. There will of course be a miscellaneous selection to complete the programme when Mendelssohn's charming work is presented. Sir Charles Hallé's musicians will occupy the orchestra, and will, as on former occasions, be directed by the veteran Conductor.

If the Bristol Choral Society—lately formed there under the conductorship of the Organist of the Cathedral, Mr. George Riseley—were also to give one or two public performances during the coming season, Bristolians should no longer complain of a lack of musical attractions. But the great question that should present itself to all thinking minds here is—Will the public support two large choral undertakings? *Qui vivra verra!*

THE disused burial-ground fronting the church of St. Martin, Pratt Street, Camden Town, has been converted into a garden and place for recreation for the inhabitants of the surrounding dwellings. That it will prove acceptable there can be no doubt. The garden was opened by Lady Rosebery, who at the same time unveiled a memorial to Charles Dibdin, whose bones lie buried in the now closed graveyard. The Celtic Cross erected over his remains offers a more distinguished monument to one whose songs recruited the British navy with enthusiastic sailors than the plain original "oblong slab" of which Dr. Kitchener speaks in his "Life of Dibdin," or even the improved structure with a comely railing placed by the loving care of his descendants to mark his resting-place. One who was present at the ceremony alluded to above says the tomb bears, in renovated characters, the verse from "Tom Bowling," "His form was of the manliest beauty," &c., which the widow selected as her husband's epitaph. In course of time the question of further recognising Dibdin passed out of the public mind, few people, it may be, remembering even the place of his burial. It could not, however, be forgotten by local residents while the tomb remained, and to one intimately acquainted with St. Pancras parish—Mr. Eccleston Gibb—came the happy thought of combining, with the transformation of the graveyard into a garden, the erection of a further and more suitable memorial to the bard. Mr. Gibb dropped this seed into good ground. At one of the meetings held by the Kentish Town Musical Society he mentioned the matter, and had the satisfaction of seeing it taken up with enthusiasm. A committee was soon formed, with Mr. Sims Reeves and Mr. Santley as chairman and vice-chairman, Mr. Eccleston Gibb as treasurer, and Mr. J. Percy Fitzgerald as honorary secretary. The committee did their best with such funds as came to hand, and at least it can be said that a monument will for many years to come make plain that seventy-five years after Charles Dibdin's death there were men who deemed him worthy of homage, and of personal exertion in his honour. The details of the memorial are appropriate and well carried out. On the front of the shaft, besides conventional ornamentation, are sculptured an anchor and lyre, while high up in the centre of the circle drawn through the arms of the cross is the "sweet little cherub" of whom the poet sang in strains that will never pass from the memory of Englishmen. The front of the plinth bears the names of the officers and members of the memorial committee, the three other sides being filled each with a verse of Dibdin's poetry. On one may be read:—

Then farewell, my trim-built wherry,
Oars and coat and badge farewell;
Never more at Chelsea ferry
Shall your Thomas take a spell.
But, to hope and peace a stranger,
In the battle's heat I go;
Where, exposed to every danger,
Some friendly ball shall lay me low.
Then, mayhap, when homeward steering,
With the news my messmates come,
Even you, my story hearing,
With a sigh may cry, "Poor Tom."

The second verse of "Poor Jack" occupies another face of the plinth, and in homely language preaches a great truth:

When I heard the good chaplain palaver one day
About souls, heaven, mercy, and such—
And, my timbers! what lingo he'd coil and belay!
Why 'twas just all as one as High Dutch,
But he said how a sparrow can't founder, d'ye see,
Without orders that comes down below,
And many fine things that proved clearly to me
That Providence takes us in tow.
"For," says he, "do you mind me? let storms e'er so oft
Take the top-lifts of sailors aback,
There's a sweet little cherub sits perched up aloft,
To keep watch o'er the life of poor Jack."

On the remaining side is the second verse of "Tom Tough":

When from my love to part I first weighed anchor,
And she was snivelling seed on the beach below,
I'd like to cotched my eyes snivelling too, d'yer see, to thank her.
But I brought my sorrow up with a Yo, heave ho!
For sailors, though they have their jokes,
An love and feel like other folks,
Their duty to neglect must not come for to go,
So I seized the capstan bar,
Like a true honest tar,
And, in spite of tears and sighs, sung out, "Yo, heave ho!"

These verses alone would commend the author to the sympathies of all, even those to whom the name of Dibdin conveys no definite notion of the widespread power his genius exercised and still does exercise.

THE following particulars concerning the examinations for degrees in music, at the University of Oxford, have been issued. 1. Second Examination for the Degree of Bachelor in Music.—This Examination will commence on Wednesday, October 16, at 10 a.m., in the Schools. In addition to the usual subjects, there will be required a critical knowledge of the full scores of Mozart's "Zauberflöte" and Mendelssohn's Overture to "Midsummer Night's Dream." Candidates are required to bring the scores with them. 2. Examination for the Degree of Doctor in Music.—This Examination will commence on Wednesday, October 16, at 10 a.m., in the Schools. Each of the above Examinations will occupy at least two days. Candidates whose Exercises have been approved, and who propose to offer themselves for either of these Examinations, are required to give in their names to Mr. George Parker, the Clerk of the Schools, on or before October 7, to pay the Statutable fee of £2, and to exhibit their "Testamur" of having passed the previous Examination. In the directions for candidates for degrees in music certain modifications have been made at the instance of the new Professor, Sir John Stainer, which will be read with interest. The literary qualification remains unaltered, but the list of books to be studied for the first Examination for the Degree of Bachelor in Music, which comprises Harmony and Counterpoint in not more than four parts, are: Ouseley, "Treatise on Harmony" (Oxford); Macfarren, "Harmony" (Cramer, London); Stainer, "Treatise on Harmony" (Novello); Bridge, "Counterpoint" (Novello); Cherubini, "Counterpoint" (Novello); and Ouseley, "Counterpoint" (Oxford). For the second Examination, which embraces the following subjects: Harmony, Counterpoint, in not more than five parts, Double Counterpoint and Canon, Fugue, Form in Composition, Musical History, and a critical knowledge of the full scores of such standard classical compositions as shall be selected previously by the Professor of Music, and duly announced after the former examination. The subjects may be studied in the following books (in addition to those already named): Bridge, "Double Counterpoint" (Novello); Higgs, "Fugue" (Novello); Berlioz, "Instrumentation" (Novello); Prout, "Instrumentation" (Novello); Burney, "History of Music" (Novello); Hawkins, "History of Music" (Novello); Hullah, "History of Modern Music" (Longmans); Hullah, "Transition Period of Musical History" (Longmans); Naumann, "History of Music" (Cassells); Ouseley, "Treatise on Form" (Oxford); and Parry, Article on "Form" in Grove's Dictionary (Macmillan). For the Degree of Doctor in Music.—The Candidate must in the first place compose, and send in to the Professor as before, an Exercise. It must be a vocal composition, either secular or sacred, containing real eight-part harmony, with good eight-part fugal counterpoint, in really good style, as a work of art, with an accompaniment for a full orchestra, in length of performance from forty to sixty minutes. The

subjects of examination are as follows: Harmony, Eight-part Counterpoint, Double Counterpoint and Canon, Fugue, Form in Composition, Instrumentation, Musical History, a critical knowledge of the scores of the standard works of the great composers, and the elements of Acoustics. The last-named subject may be studied in—Helmholtz, "Sensations of Tone" (Longmans); Dr. Pole, "Philosophy of Music" (Trübner); Dr. Stone, "Scientific Basis of Music" (Novello); and Sedley Taylor, "Sound and Music" (Macmillan). The Candidate must have his Exercise publicly performed in Oxford before the Vice-Chancellor, the Professor of Music (or their deputies), at the University, with band and chorus, and at his own expense; the number and constitution of the band to be submitted to, and approved by, the Professor. Before being presented for his degree, he must deliver the bound MS. full score of his Exercise to the Clerk of the Schools to be deposited in the library of music. He must be furnished with a "Testamur," as before, on coming to be presented for his degree. This "Testamur" will not however be given if the performance should (owing to carelessness or inaccuracy) be calculated to bring discredit on the Faculty. The regulation concerning the number and constitution of the Band, and that of withholding the "Testamur" in the event of an insufficient performance, will greatly help to augment the value of the degree. The Professor further states as a protectionary measure that no information of any kind can be given to Candidates as to the cause of their failure in Examinations or the rejection of their Exercises.

A RECENT movement amongst the past gentlemen students of the Royal Academy of Music has resulted in the formation of a club, having for its object the maintenance of a friendly intercourse between its members. The present scope of the club, which is modelled upon those in existence at the Universities and at many of our great public schools, is limited to two social meetings and a dinner in the course of the year. There is no intention of giving concerts, or of bringing the club in any way under public notice. The President for the first year is Dr. A. C. Mackenzie. The list of *original members* will remain open until October 1 next. Any old student wishing to join should communicate with the Hon. Secretary, Mr. J. Percy Baker, Willemsley House, Old Charlton. An Inaugural Dinner was held on July 27, at the Holborn Restaurant, Dr. Mackenzie being in the chair. Over eighty gentlemen were present, and speeches were made by the Chairman, Messrs. Cummings, W. Macfarren, and others.

THE following passed as Associates at the recent College of Organists' Examination: E. Barnes, W. Batley, P. C. Buck, A. Buckley, W. J. Burbridge, H. S. Chipperfield, C. T. Davis, M. Davison, W. Dunning, G. C. E. Evers, A. E. Fisher, C. Green, T. H. Goodwin, H. W. Hare, J. B. Heavyside, H. Hodge, F. G. Hollis, R. Knight, Mrs. E. Latimer, B. Lofthouse, C. E. Miller, C. E. Millner, S. A. Mosdell, S. Moore, B. A. Moss, J. W. Muirhead, W. Musgrove, J. H. Newton, H. Nutter, R. J. Pitcher, H. Rowcliffe, A. W. Smith, and J. Whiteside. The diplomas were distributed by Dr. J. F. Bridge. The Examiners were Dr. J. F. Bridge, Dr. Gladstone, Mr. Walter Parratt, Dr. G. C. Martin, Mr. W. S. Hoyte, Mr. E. H. Turpin, Mr. James Higgs, Dr. C. W. Pearce, Dr. C. J. Frost, Dr. Keeton, Dr. C. Warwick Jordan, and Dr. H. Walmsley Little.

THE Queen and Royal Party, while on their visit to North Wales, stayed at Palè, and attended divine service in the hall of the mansion, on the 25th ult. The Bishop of St. Asaph conducted the service, and preached a short sermon; the music was rendered, without accompaniment, by Messrs. Charles Tomkinson, Walter Williams, and Felix C. Watkins; Masters Frank Williams, Alan Williams, and Dan Hughes, members of the St. Asaph Cathedral Choir.

At the Examinations in Music of the University of Trinity College, Toronto, recently held in London, the following honours were awarded: 1887—gold medal, A. E. Tozer; silver medal, O. A. Mansfield and F. Williams-Williams; 1888—gold medal, J. Bryant; silver medal, J. C. B. Tirbutt; 1889—gold medal, W. H. Maxwell; silver medal, H. W. Weston.

MR. CLARENCE EDDY, of Chicago, gave a Recital upon the organ built by Messrs. Cavallé-Coli for the Exhibition in Paris, on the 2nd ult., with great success. His programme included compositions by Bach, Handel, Guilmant, Widor, Dubois, Louis Thiele, J. V. Flagler, and Dudley Buck. Mlle. Caroline Chaucherau and Miss Nielson, of Chicago, were the vocalists.

The following students were successful at the last Examination for certificates of proficiency at the Guildhall School of Music: Pianoforte—Adie Curtis, Florence Rosenthal, Arthur Barclay Jones, and Walter Van Noorden; solo singing, Emily E. Taylor (who obtained the first certificate granted in this school for solo singing).

REVIEWS.

Pisně milostné. Liebeslieder für eine Singstimme mit Begleitung des Pianoforte. Von Anton Dvorák. Op. 83. [London: Novello, Ewer and Co.; Berlin: N. Simrock.]

THE rich vein of beautiful melody, which distinguishes all the songs of Dvorák already known in England, will be found in all its purity in this new collection of love songs by the gifted Bohemian composer. They are, moreover, constructed upon the plan which marks the majority of his works, perfect in originality, and yet perfect in their natural sequence. There is nothing in any one of them of that set form which is the slave of rhythm. Still they are distinguished by measures of their own, each of which, while imparting a special peculiarity to the song, does not embarrass the singer nor hinder the flow of the melody. The tenderness of the expression which should be looked for in all love-songs forms the strong point of each of these ditties. This is so ingeniously contrived that no small effect can be produced by the mere mechanical execution of them; while those earnest singers or players who have the power of grasping their poetical meaning will find in them a wealth of artistic capital. The first of the eight songs, to distinguish it by its English title, "Never will love lead us," has a graceful and tuneful theme; the second, "Death reigns in many a human breast," is no less interesting, for its voice has a restless *arpeggio* accompaniment in character with the theme; the third, "I wander oft past yonder house," is marked by that peculiarity of cadence which appears in all the composer's music, and, like the fourth and fifth songs, entitled respectively "I know that I am, my love, to thee," and "Nature lives peaceful," bear the stamp of genius in their construction and plan. The sixth, "In deepest forest glade," is simple and of a folksied type," while in the seventh, "When thy sweet glances," and the eighth, "Thou only dear one," the artist's individuality, which is never absent in any one of the songs, is asserted with stronger power and energy. The accompaniment in each song is replete with power and piquant quality, suitable to the theme and helpful to the singer. There are three sets of words, the original by G. Pfleger-Moravsky, the German by O. Malybrok-Stieler, and the English by Mrs. John P. Morgan, of New York. The latter, which has received the approval of the composer, is very good, and will greatly help to popularise the songs among all English-speaking people.

New Songs. By Various Composers.

The Four Songs of the Stuarts. By Mary Carmichael (Stanley Lucas, Weber and Co.). "I hae nae kith, I hae nae kin," "Weel may we a' be," "The Blackbird," and "Charlie's landing," are clever and spirited settings of Jacobite songs, which may be taken as appeals to the sentiments of those who entertain a partiality for historical associations connected with the last branches of the Stuarts. There is an old-world character in the melodies which will make them acceptable for themselves. The best of the four is perhaps that called "The Blackbird," though the melody will be found to some tastes inferior to the old tune still associated with the words whenever they are sung.

An Album of Eight Songs, by Sebastian Schlesinger, issued by the same publishers, is a dainty collection of

ditties, which will find much favour with children, and with those who love the little ones. The first, "The sleepy little sister," has some very pretty words, and a good melody and accompaniment; the second, "Work while you work," is perhaps less spontaneous in character, but is nevertheless very effective. "The song of the night" is a perfect little gem of a song; "The woodcock and the sparrow" has a bright melody, such as children would readily learn to sing. The poetical treatment of "My little sister" makes a strong contrast to the droll humour of "Seven." "Wake, darling, wake," is a beautiful song, elegantly written; and "My fairest child" is a worthy setting of Kingsley's words, with an accompaniment as artistic as any in the set. It should be mentioned that each song has several very clever drawings illustrative of its sentiment, and that the whole of the pages are beautifully printed.

A Second Set of Six Songs, by Henry Festing Jones (Weekes and Co.), is no less interesting for the selection of the words to which they are set, than for their happy association with music. The first three, "Content," "Dear, if you change," and "When thou must home," are from Wilbye's Madrigals, Dowland's songs, and Campion and Rosseter's airs, but the modern music is in true accord with the spirit of the poetry. In the second three, the music to words by Thomas Hood, Shakespeare, and Victor Hugo is none the less commendable. Hood's words, "The stars are with the voyager," are admirably set, and although the rhythm of the Shakespearian song, "O, mistress mine," appears at first to be a little forced, the ingenuity which characterises the air helps to relax the stiffness of the form in which the composer has selected to express his ideas. The song by Victor Hugo, "Mes vers fuiraient," is very neat and attractive.

Dr. Hubert Parry's song, *Why does azure deck the sky?* (Alfred Hays), has already won its way into favour with those who can appreciate a good thing well presented; it is therefore only necessary to call attention to this new edition of it. Dr. Spark's song, "My love has come," will doubtless find admirers, and so also will "The fair garden," by J. Cliffe Forester, though in the first the accompaniment is somewhat laboured and in the latter the melody for the voice is subordinated to the accompanying harmonies. C. Woolhouse is the publisher of both.

The Rev. Ernest Whelan's setting of the hymn for those at sea, *Eternal Father*, as a song (London Publishing Company), shows an earnest desire to unite sentiment with melody, in a manner which is not without a successful result.

Music for the Harmonium. By August Reinhard.

[Berlin: Carl Simon.]

IT is a matter worthy of special note that until quite recently harmonium players have had to be content with a limited literature for the instrument of their predilection, the best of which were chiefly by writers of the English School. Our native musicians hold supremacy in the matter still, but it is gratifying to observe that artists abroad are turning their attention to the capabilities of the instrument and have so far developed its artistic powers that they have succeeded in awakening a large interest in it. In Paris Mlle. Marie de Pierpont, one of the most accomplished performers on the instrument in France, has given for the last four years, at the Salon Pleyel, a series of "Auditions d'Harmonium," at which she has performed a variety of pieces written by herself and other eminent French musicians. The effect has been to increase the number of its admirers and students. In Belgium the progress of the harmonium, or rather of the Mustel organ, received a temporary check with the death of the Chevalier Lemmens; but it is now reviving, and Germany has at length taken up the study with characteristic seriousness. A School or Instruction-book (Harmonium-Schule), with German, French, and English text, has been written by August Reinhard and published in two forms. The second or popular form is now before us. It contains a capital description of the instrument, the use of the stops, the pedals, the keys, and other matter of a like nature. The Exercises are illustrated by pieces selected from the works of various composers, and the book is most useful. In the "Anthologie, am Harmonium," Op. 21, will be found an

excellent selection of pieces by various composers, arranged for the instrument, and in the Opus 34 a series of fifty judiciously written Hymn tune preludes, which cannot but prove most valuable as a help to those who cannot depend upon their own powers of invention. That the instrument is in the eyes of our composer capable of higher efforts than the performance of short introductions to Chorals, and so forth, is shown in the three capably designed Sonatas in C major, F major, and A minor, in which the peculiarities of the harmonium are well provided for. On the whole the works of August Reinhard will be found to be no inconsiderable addition to the literature of an instrument which has a large circle of admirers, and they may perhaps be the first fruits of a growth which may prove to be worthy of cultivation.

My Jubilee; or, Fifty Years of Artistic Life. Written by Sims Reeves.

[London Music Publishing Company, Limited.]

A FEW months ago we called attention to a book entitled "Sims Reeves, by Himself," in which the great English tenor gave a few particulars of his life and his artistic career, enclosed within a series of the most thrilling and sensational stories. Near the end of that book he took a temporary leave of his readers, stating—"Whatever I may yet do in the domain of song, I purpose during the jubilee year 'of my professional career as a vocalist—1889—to enlarge these reminiscences, with, I hope, increased interest to my friends." This promise is fulfilled in the volume now under notice. The story of the life of one who has been an ornament to the musical profession for so many years has a particular interest in itself. The interest is increased by the fact that it is autobiographical. The reader is brought face to face, as it were, with the relater; and had it been possible to have included a phonograph among the illustrations, the voice of the speaker might be as faithfully reproduced as his facial appearance and figure are presented by the photograph.

The early life, the education, the struggles, even the boyish fun, as well as the aspirations of the young musician are told with a gusto of enjoyment which the reader cannot fail to share. His career after his voice broke, his apprenticeship to a music-plate engraver, his first essay on the stage, and like matters, will be read with great interest, even though the relater has forgotten one important matter without which no biography, self-told or otherwise, can be complete. He does not state at the outset either the date or the place of his birth; and as these matters are often made the subject of enquiry and contradictory statements, it would have been as well to have given them in order that his official announcement, as it were, would set the questions for ever at rest.

All the later particulars of his life are well known and have been told in the former book from his pen. These are repeated, in many instances word for word, so that in his "Jubilee" Mr. Sims Reeves, "by himself," is himself again. The biography affords an almost singular example of popularity sustained with unimpaired strength for a period which ordinarily represents the average life of man.

Serenade für Streich-Orchester. Componirt von Ferdinand Thieriot (Op. 44). [Leipzig: Alfred Dörfel.]

THE composer of this Serenade has produced a large number of works in times past, many of which have attained a considerable share of popularity on the Continent. As a pupil of Brahms he displays a partiality for moulding his thoughts in music after the pattern observed by his teacher. As a Director of Public Concerts in Hamburg, the place of his nativity, at Leipzig, at Glogau, and at Graz, he has had many opportunities of knowing what is best calculated to suit popular taste. He has evidently designed the present work in accordance with his views in that regard. The melodies of the various themes are good, and are so set out as to obtain the best possible effect from the material employed. There are four movements, or rather four divisions, for the term "movement" implies sections independent of each other. In this, however, the ideas are arranged so as to possess a certain homogeneity represented by the repetition of sundry passages in the several movements, so that all appear to be more or less connected by a similarity of

design. The opening portion is not, strictly speaking, the form of a first movement, but it has several ideas duly recognisable in the subsequent portions. The second (*Poco adagio*) has a charming melody for the first violin accompanied, chiefly in *pizzicato*, by the other strings. Certain parts of this the strings are divided with a notable effect. The third portion, an *Intermezzo*, is well written, and the *Finale*, full of spirit and attractive figuring, dash along joyously, and ends with a *Coda* formed of the theme of the opening subject of the first movement. There are many orchestral Societies who would be glad to know the existence of this clever piece of writing. It will repay study, as the several parts are interesting for players, and the whole would be very attractive in a public performance.

From the same publisher we have received two other well-written works. One, a *Scene für Violine und Pianoforte*, by Alexander Winterberger, which is full of brilliant music for the two instruments, though they require well skilled hands for their interpretation. The other is an *Allegro Brillant für Violoncelle mit begleitendem Pianoforte*, by Gustav Battig. This is a splendid solo and is well worthy of the attention of violoncello players. In search of a good show piece constructed on original lines yet capable of displaying the graces of the instrument and the technical ability of the executant.

A Key to "Parsifal." Translated from the German by Hans von Wolzogen. By Mr. Ashton Ellis.

[Chappell and Co.]

THE guides or keys to the later operas of Wagner Hans von Wolzogen are well known to students acquainted with the German tongue, and it is possible that the information they give may not be unacceptable to those who can only read works of like kind "in the speech wherein they were born." This seems to have been the reason for the origin of the present work. The translator has accomplished his task with such painful fidelity that the force of the original German prosody is preserved; and the reader is often compelled to work out the linguistic problems, and re-convert them into idioms more readily appreciable to himself and more in conformity with customary uses. The translator is so thoroughly impressed with the sentiments and modes of expression of the text that he has so carefully converted, that even when he is speaking on his own account in his introduction, he is apparently unable to shake off the fetters with which he has voluntarily bound himself. For instance, he says "This *motiv*-hunting, however, I would strongly deprecate in any who visit Bayreuth for the first time, as it is too apt to destroy the effect of the appeal of the music to the heart, by substituting head-knowledge for heart-enjoyment. But after one or two visits the head also claims its share, in the appreciation and only by appeasing its demands can the heart regain its sway; while the knowledge of the *reason* of the employment of this or that *motiv* passes over at last into that half-conscious realm where analysis exists only in its torso result, and understanding merges into intuition. The ear is then no longer troubled by the keen attempt to recognise every *motiv* as it wells forth from the music, but each phrase seems to whisper in half-hushed voice its meaning in unison with the æsthetic pleasure of the sound." As this tends to show most forcibly the sympathy of the translator with his work, and the fitness of his qualification as an exponent of Wagnerian theories in the happy lucidity of expression customary with the adherents of the craft.

Review of the New York Musical Season 1888-1889. By H. E. Krehbiel. [New York: Novello, Ewer and Co.]

IN this the fourth volume recording the prominent events of the musical season in the chief city of America, we have a continuance of those excellent compilations and abridgements which have distinguished the previous volumes of the series. English readers may or may not endorse all the views of Mr. Krehbiel concerning the merits of certain works which are familiar on both sides of the Atlantic, but they cannot fail to admire the fearless honesty of his statements and his clear, incisive, and keen method of dealing with his subjects. The reader feels that he is in the presence of one who has read much and has thought more; one who

possesses acute powers of observation, and who is a master language in which to express his thoughts. His views broad and comprehensive, not restricted to the impressions of admiration for matters which have no relation to the advancement of art in general, even though they be of native origin. There is a graphic and interesting account of the successive attempts to establish choral services in New York, and we find many notices of works by resident musicians, which, having some reference to the endeavours made to elevate art, are certainly worthy to be recorded and commented upon. One of the most interesting essays on the history of music in New York, *à propos* of the Washington Centenary, occupying several pages in the record for April, 1888, will be read with eager interest by those (whether English or American) for whom the history of music is most active from a personal side. The book contains an admirable retrospect of German opera, a valuable list of first performances in New York during the season, comments on the recitals of Dr. von Bülow, a survey of choral work in many American cities, and an admirable index to the whole of the pages. Although the character of the record recommends itself chiefly to Transatlantic readers, yet in the descriptions of all the works, and in the comments thereupon, English musicians will find much to excite thought and interest.

Twenty Sacred Songs. Composed by Johann Sebastian Bach. Selected from the Schemell Collection, and arranged for Voice and Pianoforte Accompaniment, by Robert Franz. English version by the Rev. Dr. Troutbeck.

[Novello, Ewer and Co.]

We have often in our reviewing columns drawn attention to the difference between sacred songs and songs set to sacred words; and those who desire to test the truth of our remarks cannot do better than possess themselves of the book before us, a selection of vocal gems, in each of which the deeply religious feeling of the text is faithfully reflected in the music. Of the twenty songs contained in the volume it would be indeed difficult to do more than record the names of a few which we have especially lingered upon. If, therefore, we mention No. 1, "Wherefore, O Lord, so long in returning"; No. 2, "Come, let us all day"; No. 5, "Passion-tide"; No. 9, "Blessed is he who thinks on Him"; No. 15, "The third day He rose again"; No. 17, "O spotless Lamb," and No. 19, "I faintly know, ere life shall cease," it is only in the hope that others will share with us the pleasure these beautiful pieces have given us, and will diligently search in this volume of treasure with the conviction that its wealth is not exhausted. We need only add that the English version, by the Rev. Dr. Troutbeck, is most sympathetic with the original words, and that the pianoforte accompaniments of Robert Franz are such as could only be furnished by so consummate a master of the art.

Three Trios for Female Voices. By Oliver King. Op. 42, Nos. 1-6. (Novello's Collection of Trios, Quartets, &c., for female voices. Nos. 210-215.)

[Novello, Ewer and Co.]

MR. OLIVER KING in these six Trios for female voices displays all the characteristics of an earnest musician and instincts of the teacher. His music is full of melody, capable of the best expression, while at the same time good enough to be able to assert its own value even though it be not performed with all the care which is necessary for its true exposition. The waltz rhythm of "May," the graceful suavity of "Sweet flowers of Spring," the "Sing, sweet birds," the picturesque style of "Ebb flow" and of "Fair Luna," and the joyous entrain "Come, rosy morn," this last being especially effective in its sprightly figure in the accompaniment, are each all of that quality of music which makes, as it were, its friendships. The trios appeal with force to all, but particularly to those who bring to their interpretation the qualities of intelligence and sympathy. Singers will delight in the sweetness of the vocal parts; pianists cannot but take pleasure in the beauty of the accompaniment; hearers will not fail to enjoy the combination of musical devices, and others will give them hearty welcome as most valuable to their own labours.

O perfect love. Wedding Anthem. Composed by Joseph Barnby. [Novello, Ewer and Co.]

THIS beautiful little composition was written expressly for, and was performed at, the wedding of the Duke of Fife with the Princess Louise of Wales. As a musical composition, it possesses charm enough to fit it for general use in the marriage service, and as the words, written by Dorothy Blomfield, emphasise the teaching of the greatest of Christian virtues, it may be used with good result at other times of the Church's seasons. Mr. Barnby has on many occasions in his compositions for the church shown how happily and effectively he can write for voices, and how also his music displays an earnest endeavour to express the meaning and intention of the words by appropriate musical phrases. His anthems, services, and especially his fine hymn-tunes are models of their kind in church music, and form a valued nucleus in the repertory of the several choirs in which they have been adopted. The new Wedding Anthem is distinguished by all those qualities which should ensure its introduction as an adjunct to the Service of Matrimony. There are no difficult passages, the parts flow smoothly, the words are well set, and the character of the whole Anthem may be further described as possessing both sweetness and dignity.

The Pamphonia. Roedel's Patent, 1888. Manufactured by Henry Brooks and Co.

THE Pamphonia is the name of an instrument invented by Mrs. J. L. Roedel, of Clifton. It is a wooden model of the great stave of eleven lines, and is so constructed that any line or lines may be easily swung off so as to show from what part of the great stave it or they are taken. It is designed to teach the use of the stave with whatever clef it may be "armed." Therefore it is not only likely to be most helpful to young children (who may use it as a toy), but also to those students who desire to become familiar with the use of the stave of five lines with the C clef at the head. Thus it will serve as a means of preparation for those who, for the purposes of examination or duty, are called upon to make themselves acquainted with the power of the old soprano as well as with the alto and tenor clefs. On this ground it will be useful as an introduction to the mechanical part of the study of harmony. It is so far likely to strengthen the hands of teachers, by agreeably shortening the drudgery of the elementary stages of musical tuition, that it should be employed in all rudimentary classes in public and private schools.

Suite for Violin Solo and Orchestra. By C. Villiers Stanford, Mus. Doc. Arrangement for Violin and Pianoforte.

[Novello, Ewer and Co.]

THIS Suite was performed in its original shape, with orchestral accompaniments, at one of the Concerts of the Philharmonic Society during the past season, by Dr. Joachim, to whom it is inscribed. The composer has taken the titles of his movements of the Suite from those variously attached to divisions of like kind in the works of Corelli, Bach, Handel, and others. The first is called an "Overture," and the following movements are distinguished by the titles of an "Allemande," a "Ballade," a "Tambourin," and a "Rondo finale" (Gigue). Unlike the older writers, Dr. Stanford has not written his movements in one key, and in the construction and form of the several portions he has further exhibited independent views. The solo portions of the Suite are full of those technical difficulties which might be expected to appear in a composition written for so great a master of the instrument as Dr. Joachim. If the work is presented in separate movements it is not unlikely that the "Ballade" will be found to possess more of that element which appeals to the popular and uninstructed world at large.

Three New Vocal Compositions.

THE first, *Give me thy heart*, by Henry J. Edwards (Novello, Ewer and Co.), was written for, and is dedicated to, the Eglesfield Musical Society, Oxford, a well-known body of male voices. It is well laid out for effective use for equal voices; the melody is pleasing, the harmonies varied and natural, never forced or thrust in, but all most ably devised and thoroughly interesting from first to last.

The second (published by Stanley Lucas, Weber and Co.), a setting of Shakespeare's words, *Hark, the lark*, by Kellow J. Pye, is an ingenious application of the form of a Rondo to a Madrigal, for five voices. It is smoothly written, and therefore very singable, and may be recommended as well worthy of study by choral societies. As an additional point in its favour, it may be mentioned that it gained the third prize offered by the Madrigal Society in 1888. The third is a clever piece of musical humour, by Bertram Luard Selby, entitled *The owl and the pussy cat* (Boosey and Co.). It opens, it is true, with a phrase which has already done good suit and service in other musical compositions in times past, but as a whole there is much that is thoughtful and musician-like in the work, and much that is well calculated to interest the singers who study it.

The Musical Year Book of the United States. By G. H. Wilson. Volume VI. [Boston (U.S.): Alfred Mudge.]

MR. G. H. WILSON'S Musical Year Book of the United States has in former times commanded attention from the lovers of the art for its faithful record of work done in all the principal localities of American civilisation, which in turn radiate round Boston as a centre: the record of musical doings in that city, both vocal and instrumental, as here related, shows how great an amount of artistic sympathy exists in the place. There is no attempt in the pages to offer criticism upon the several performances. It is a plain unvarnished tale of work done. Special attention is called to those compositions which were heard for the first time in the country or were introduced as novelties in particular places. A table of contents and an index of titles furnish the means for easy reference to the matters contained in the pages, and the whole book, taken by itself or in connection with the five previous volumes, offers a valuable and trustworthy record of music culture and progress in the United States.

Bal Masqué. Scènes de danse pour piano à quatre mains. Par Percy Godfrey. [Augener and Co.]

UNDER the title of a "Bal Masqué" Mr. Godfrey has written nine pieces of attractive music as pianoforte duets, which will be found most serviceable as well for pleasure as for study. They are removed out of the category of terpsichorean music by an evidently classical aim in their design. The passages are well under the hands of the players, and not only in spirit, dash, and an undeniable quality of fascination in their invention, but in execution, they show a considerable amount of promise which it is hoped may be realised and extended in future works from the same hand. A "Valse caprice" by the same composer, though distinguished by less originality of melody, is very well set out as a pianoforte piece, and like the "Bal Masqué" may be employed with profit for the purposes of teaching.

Romanesca (Op. 24) and *Meditation* (Op. 25), for Violin. By G. Saint-George. Dedicated to Dr. Joachim. [Charles Woolhouse.]

THESE are pieces in which violinists will delight. They are exceedingly well written for the violin, and the accompaniments are excellent. The "Romanesca" is quaint and original, and the "Meditation," which demands some skill in the performance of the pianoforte part, is fascinating and attractive. They will be heartily commended as valuable contributions to the list of short pieces for home or concert use. The second piece (Op. 25) is also arranged for the violoncello. Only one fault can be found with the writing of the "Romanesca," and that consists of the ineffective consecutives in the tenth and eleventh bars of the accompaniment. This inelegance might have been easily avoided by contrary motion.

Due Romanze per Mezzo-Sop. o Baritono. Poesia di L. Stecchetti; Musica di Rosa Guerini (Nata Wilberforce). [G. Ricordi and Co.]

BOTH these Romances are melodious and vocal, although so trifling as to give but small opportunity of judging of their composer's powers. "Quando cadran te foglie" is by far the better of the two, and could certainly be made

effective by a good vocalist. We may say, however, the last chord in bar 8 (usually known as the "Italian G") looks somewhat strange with the A♭ in the bass written G♯.

Forty-three Historical Programmes. Compiled and arranged by A. Hughes-Hughes. [Arlliss Andrews.]

IN this excellent series of model programmes, arranged in historical sequence in order to illustrate the progress of music from the thirteenth century to the time of Wagner, the amateur and the student will find many admirable examples of the various styles of composition, the principles and study of which can scarcely fail to be profitable. The selection was made for an amateur society, and might have been imitated and extended by other like bodies, as well as those public associations which desire to blend amusement with instruction.

Moment Musical. For Violin and Pianoforte. By Harrison Frewin. [Charles Woolhouse.]

THIS, the latest composition of Mr. Frewin, is a tender expressive air with an exceedingly appropriate accompaniment. It presents no difficulties of any description, either for pianoforte or violin; and, as the whole melody of solo instrument is in the first position, it will be found an effective piece for violinists of moderate attainments.

The Service for Holy Matrimony, as used in Westminster Abbey. [Novello, Ewer and Co.]

THIS includes a single chant, adapted from Beethoven's *Turle*, for the Psalm, an arrangement of Tallis's *Fusus* for the responses; the hymn, "Father of Life," by Rev. S. Flood Jones, set to a tune by Turle; and Bridge's simple but effective Anthem, "The blessing of the Lord."

FOREIGN NOTES.

THE programme of the Musical Festival to be held in Hamburg, from the 9th to the 13th inst., under the direction of Dr. Hans von Bülow, will be of a very representative German character, including works by Philipp Emanuel Bach (Symphony in F major), Haydn, Mozart, Beethoven, Mendelssohn, Meyerbeer (Overture, written for the inauguration of the London Exhibition of 1862), Wagner, Brahms, and Johann Strauss (two waltzes, "Volkslied" and "Phönix-Schwinger"). The interesting scheme thus set forth, the popularity of the Conductor, combined with the well-known hospitality of the Hamburgers, cannot but attract a cosmopolitan audience of music-lovers to the flourishing Hansa town on the occasion in question.

Lortzing's opera "Hans Sachs," which had been successfully revived last season at Regensburg, is now in course of being mounted at Nuremberg, the home of the historical cobbler-poet, where, as in Wagner's "Meistersinger," the dramatic incidents of the opera are supposed to occur. Our contemporary, *Die Neue Zeitschrift für Musik*, in referring to the above revival, is however mistaken in calling "Hans Sachs" a "Jugendoper," a youthful production of its composer, since it was written in 1840, when Lortzing was in his thirty-seventh year, had already composed his "Czar und Zimmermann," an opera upon which his fame chiefly rests.

A series of public lectures on musical subjects will be delivered at the Berlin University during the approach winter term, including Professor Bellermann's discourse "The Music of Ancient Greece" and Professor Spitta on "Chamber Music after the Death of Beethoven," widely divergent subjects, to be handled, however, by most competent authorities.

Among the novelties to be produced during the season at the Royal Opera of Berlin, will be Ponchielli's "Gioconda" and Heinrich Hofmann's charming opera "Aennchen von Tharau."

The idea of presenting Wagner's early opera "Novize von Palermo" at the Munich Hof-Theater has been abandoned. The work was tried in private recently, was found to be written entirely in the old-fashioned style of Italian opera, and full of reminiscences—altogether devoid, in fact, of individuality.

Mr. Arthur Sullivan's "Mikado," sung in German, has been a great success in Berlin that a new series of performances has just commenced at the Friedrich Wilhelmstadt Theatre of that capital.

Heinrich Vogl, the eminent Munich tenor, has accepted a three months' engagement at the German Opera of New York during the coming season, at a monthly salary of \$1,000 dollars.

A comic opera in three acts, "Des König's Schwert" ("The King's Sword"), the libretto by Herr Franz Bittong, of the Hamburg Stadt-Theater, the music by the Bremen Cellmeister, Herr Theodor Hentschel, is to be brought to the stage shortly at Hamburg. Another one-act comic opera, "Der Amerikaner," has met with great success upon its first performance at the Wilhelm Theatre, of Görlitz. The libretto is from the pen of the well-known dramatic author, Herr Gustav von Moser, the music being by Herr Hermann Grönecke.

The important collection of musical instruments of the late Mr. Theodore Steinway (of the well-known firm of piano-manufacturers) has become the property, by bequest, of the Municipal Museum of the town of Brunswick. The collection comprises over 100 instruments, some of them very ancient date, and contains, in addition thereto, a number of highly interesting engravings and photographs in connection with the subject.

Victor Wilder has completed his French version of "L'Or du Rhin" under the title of "Götterdämmerung," which will complete M. Wilder's rendering of the entire trilogy of "Der Ring des Nibelungen." M. Wilder, who is an able and conscientious writer in the field of critical history and criticism, has just had the Cross of the Legion of Honour conferred upon him by the French Government.

Ambroise Thomas's opera "Hamlet" was produced for the fiftieth time last month at the Imperial Opera of Vienna, while at the same institution Wagner's "Lohengrin" has just met with its 250th performance.

The forthcoming performances of classical plays at the Odéon Theatre will include Shakespeare's "Merchant of Venice," with music by M. Gabriel Fauré; "Twelfth Night," with music by M. Widor; "Much Ado about Nothing," with music by M. Benjamin Godard; also the "Egmont," with Beethoven's music. M. Lamouré will be the Conductor.

Two violins belonging to the late eminent violinist, M. Adami, have just been sold in Paris—viz., a Stradivarius for \$1,000, and a Stainer for £260.

M. Benjamin Godard has just completed a new opera, "L'Or du Rhin," the libretto by M. Blau, which will shortly be brought out by the Paris Opéra Comique.

Camille Saint-Saëns, who was prevented by severe rheumatism from attending the revival at the Paris Opéra of his revised version of his "Henry VIII.," has been prevailed upon by the doctors to pass some months in the South to recruit his health.

Ernest Reyer, the gifted French composer, is putting the finishing touches to the score of a new opera, "L'Or du Rhin" (founded upon M. Flaubert's book of the same name), which is to be first produced at the Théâtre de la Monnaie, Brussels.

A new opera, "Flavia," the music by M. Souvinet, has met with a very favourable reception on its recent first performance at the Donna Maria Theatre, of Lisbon.

Edle. Baude, a young lady of eighteen, has recently been awarded the first prize for violoncello playing at the Conservatoire, to the discomfiture of seven other competitors of the opposite sex.

Luigi's "Orfeo" has been given some twelve times lately at the Teatro Nuovo of Naples, the success of the presentation being due in no small degree to the splendid interpretation of the title part by Signora Giulia Ravogli.

The municipality of Crema, the native place of the late Signor Bottesini, have started a subscription list for the purpose of erecting a monument to the memory of the deceased virtuoso.

The late Signor Bottesini is said to have left the complete sets of four unpublished operas, entitled respectively, "L'Or du Rhin," "Cedar," "Graziella," and "Bohème"; also an interesting collection of autographs, including a series of

letters from Verdi, concerning the production of "Aida" (the first on any stage) at Cairo.

Edvard Grieg, the genial Norwegian composer, has just set to music a posthumous drama from the pen of his countryman, Björnson, entitled "Olaf Trygvanson." The work takes the form of a dramatic cantata for chorus, orchestra, and solo voices, and its impending first performance is looked forward to with eager interest in Norwegian musical circles.

A monument is, at last, to be erected to Mendelssohn at Leipzig, for the great reputation of which town in matters musical the composer of "Elijah" did so much. Herr Werner Stein, a talented young sculptor, a native of Brunswick, has been entrusted with the execution of the work.

Franz Rein, for many years the highly esteemed organist at the leading church of Eisleben, one of the founders of the *Allgemeine Deutsche Musik-Verein*, and able composer for his instrument, died on July 31, at the age of seventy.

Gustav Lange, the popular composer of pianoforte pieces, *pièces de salon*, &c., died on July 20, at Wernigerode, Prussia, aged barely fifty-nine, he having been born at Erfurt, in August, 1830.

The death is announced at Brunswick, on the 5th ult., of Dr. Carl Hohnstock, a violinist of great attainments, who, during his artistic tours in company with his sister, an excellent pianoforte player, made himself most favourably known some thirty or forty years ago, both in this country and in the United States, since which time, however, the artist has lived in almost complete retirement.

We have to record the death, on the 12th ult., at Oberstdorff (Bavarian Alps), whither he had gone for change of air, of Carl Amand Mangold, one of the most gifted members of a family distinguished for its musical talent for generations past. Carl Amand Mangold was born in 1813 at Darmstadt. His operas "Gudrun," "Das Koehlermädchen," and "Dornröschen"; as well as his oratorios "Israel in der Wüste" and "Abraham," and the cantatas "Frithjof," "Barbarossa's Erwachen," have all been successfully performed both at Darmstadt and elsewhere, while his male quartets are known and sung all over Germany, and have been said to rival those of Mendelssohn.

CORRESPONDENCE.

LADIES' SURPLICED CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with interest several of the letters in your columns on the above subject. At the beginning of this year we adopted a uniform dress for the ladies of our choir, and I am glad to say we have found it a complete success, and not only our own congregation, but strangers, clergy, and others from all parts are greatly pleased with the effect. We have sixty-two members (all voluntary)—viz., sixteen ladies, fourteen boys, and thirty-two men. Surplices for the males were adopted three years ago. The ladies have long ulster cloaks of fine French grey wool, lined with red silk, and black velvet hats, something like a college cap, but not so stiff. They take their places prior to the procession of the male members, and occupy the first ranks of Decani and Cantoris sides. I am told that a similar dress has been in use at Driffild Church many years, and I hear they are going to adopt it at the Trinity Church, Hartlepool, after a copy of ours.

We have a full choral service and anthems every Sunday, and have to depend upon our ladies for leading the musical portion of the service and most of the soprano solo parts, which we find in every way far superior to boys' singing, both as to volume of tone, devotional rendering, and expression. Besides, most of your readers know that except in Cathedrals or Churches, such as Leeds Parish Church, where daily choral services are given and special funds provided for that purpose, it is quite the exception to keep up a reserve force of well trained boys to supply the gaps perpetually occurring by the breaking of voices of the elder boys and those who have to take solos. I have had about forty years' experience myself in choirs and Choral Societies, and am quite convinced that it is the

proper thing to have ladies in choirs. As for the remark of one of your correspondents about St. Paul's injunction for "Women to keep silence," he must know perfectly well that that alluded to "preaching," and if we are to take it *literally* women should not audibly join in the Service at all—whether in the choir or not. I think your correspondent would hardly like to go so far as that. Surely women's voices were given them for something higher than singing to amuse concert goers, and what nobler use could they be put to than in the worship and service of God?

I am, Sir, yours faithfully,

SAMUEL DAY, Hon. Choirmaster.

St. John's Church, Wakefield,
August 10, 1889.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have very carefully followed up the correspondence in your valuable and instructive paper upon the above subject, and I think the most absurd objection that has been put forth as yet is the one in the current issue, where your correspondent says, "The dictum of St. Paul—'Let the women be silent in the church'—covers the whole question." Now, Sir, my humble opinion is that those words of St. Paul do not even touch the question, let alone cover it. I have looked at the passages in the Bible and I do not think St. Paul in any way referred to singing. It seems to me that the writer of the passage (St. Paul) meant that women were not to preach in the church. If your correspondent will turn to 1 Cor. iv. 34, also to the 1st epistle of Paul to Timothy, ii. 11, 12, I think he will admit the truth of my statement above.

Looking at another side of the question, I would like to ask, does your correspondent wish us to think that it is wrong for all women in a congregation to uplift their voices in praise of God? Are they to go to church simply to listen to others praise our Lord? I think he must have written his opinion without having given the subject due thought.

Again, I cannot see the objection to having ladies in a church choir any more than in a chapel choir; and I do not think it is possible to find one chapel in a hundred where there are not ladies in the choir.—Yours faithfully,

August 10, 1889.

TEMPO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with considerable interest the correspondence which has been recently carried on in your columns on the subject of "Ladies' Surpliced Choirs." The letter in the current number, which appears over the signature "Geo. Dixon," should surely not pass unnoticed. The writer, in a lordly and off-hand manner, settles the whole question to his own satisfaction by quoting (not very accurately either) the well known direction of St. Paul concerning women speaking in the church. He should, however, complete the quotation and not mutilate it to serve his own purpose. The verse runs thus:—"Let your women keep silence in the churches; for it is not permitted unto them to speak." The Apostle, as the context shows, obviously refers to preaching, and I challenge your correspondent to point out a single passage in Holy Scripture forbidding women to sing praises to the Almighty either in the church or out of it. If Mr. Dixon has a logical mind and follows out his own argument to its legitimate conclusion, he must forbid women to take any part in the Psalms, hymns, and responses.

If this view be correct we had better at once revise the instructions in the Prayer Book, and instead of "The people shall answer," &c., write "The men only shall answer," &c.

Mr. Dixon asks, "What authority has a nineteenth century clergyman to invent a new ecclesiastical vestment?" Why not ask at the same time, "What authority had a nineteenth century tailor to invent the present style of dress coat?" The authority in either case, I should think, is the very commonplace (and commonsense) one of modern requirements. I cannot call to mind any passage in the writings of St. Paul, or any other of the Apostles, which gives directions as to the use of cassock, surplice, alb, cope, stole, &c. If these are the inventions of man's wisdom, unaided by the authority of Holy Writ, why

should it be such a heinous offence to invent other "What man has done, man may do," is an old saying which is true in more senses than one.

In conclusion, I should like to ask Mr. Dixon by what authority he arrogates to himself the right to reprove the views on this or any other subject of "Any member of the church, male or female."—Yours truly,

J. HENRY HOWEL.

Rock Ferry, Cheshire, August 21, 1889.

MUSICAL DIPLOMAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I beg to address you on a subject which I have not yet seen referred to in your columns—namely, the multiplication of colleges, &c., professing to grant diploma music after examination.

It seems one of the special delights of the present day to be examined and to add letters after one's name; and I suppose it is only to satisfy this craving that new examination machinery is set going, and so in time, at the present rate, we shall be the most "examined" nation on earth.

Besides the Universities, College of Organists, Royal Academy, Trinity College (which one would think would be sufficient), we have lately seen added the "Guild of Organists" and the "Church Choir Guild." I should be glad if you could inform me of the value of the diploma given by these two concerns. They are not training institutions. One thing about them seems rather funny to me. The Secretary of the Organists' Guild (according to information to be seen in your columns) was dismissed for insubordination, and in revenge he sprung on an unofficial profession an opposition shop called the "Church Choir Guild," and elected himself (he *must* have done it himself) manager, or, as he calls it, "Warden."

If an unknown man can do this, surely there is nothing to prevent me and other unknown men from setting up an Examination concerns, until the country is flooded with them, and there is no one left to be examined, and then we presume that the evil will cure itself.

I admit that examinations in music, when conducted by a body of musicians of high rank attached to a bona-fide institution, do good service to scholastic musical art; when Tom, Dick, or Harry set up in examination business the thing seems a trifle ridiculous.—I remain, yours truly,
August 12, 1889.

M. KINGSTON.

NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am glad to see your remarks in *THE MUSICAL TIMES* (page 400), on music in elementary schools, and the effect of Notation on orchestras. The management of these schools is guided by a code of regulations, the spirit of which is to implant, if possible, in each child, sufficient knowledge and power of communication to make him a useful member of society, whilst developing in him sufficient mental ability to secure him a fair start in the hiliarating race for life's prizes. With these ends in view the Code has been made to refuse exclusive recognition to a decimal system of computation, with its attendant advantages of sublime ease to the teacher, since such a system completely fails to maintain commercial intercourse, and, again, for somewhat similar reasons it has refused exclusive recognition of phonetic systems. Now framers of the Code are not generally musicians, therefore in musical matters have been compelled to act in accordance with the advice received from musical men. The proper moment Tonic Sol-faists pressed their claims on the attention of the Education Department; the musical profession, much to its detriment, made no reply, and we have had duality in Notation established. When it was secured Mr. S. Curwen stated that within ten years a complete musical revolution would be accomplished among the masses of the people. We are nearing the end of the period. Can Mr. Curwen point to any promise of the fulfilment of his prophecy? I am fully persuaded that he cannot, and that his failure to do so is to be attributed to the fact that his second Notation fails to put its disciples in communication with musicians. But this is the purpose of Notational teaching, and yet, probably for want of organisation, English musicians have neglected

their simple duty, and the interests of what they are pleased to term their divine art, and have, without remonstrance, allowed the expenditure of what may ultimately become millions on the teaching of a Notation which altogether fails in its purpose, and which, for its inutility, should have been rejected without one moment's hesitation.

No doubt the difficulties of Staff teaching were at one time very considerable, but as a result of experience its teaching has been rendered so rapid that Mr. Curwen with just one lesson of ten minutes, and, if I recollect rightly, in one case of five minutes, has been able to teach children who had never before attempted anything beyond Sol-fa to sing perfectly from the Staff. Here is most conclusive and satisfactory evidence that the inherent difficulties of the Staff are not insurmountable. Many of us, however, are inclined to doubt the general marvellous results of this one solitary lesson; but we feel deeply that for want of Staff teaching the music results in elementary schools are not satisfactory, since all the boys are leaving school with a knowledge of vocal notation only, whereas they are unable to use their voices for two, three, or four years, at the end of which time their musical knowledge and zeal will have evaporated. With an acquaintance with the Staff thousands at this very susceptible age would be flocking to teachers of instruments with whom they would have been put in communication, and thus the one purpose of Notation being fulfilled we might hope for the multiplication of orchestras and music in the people's homes in addition to the simple creation of a few choirs such as are the possible present result of a very immense expenditure.

I am, Sir, faithfully yours,

FRED. W. WAREHAM.

South Norwood, July 13, 1889.

PIANOFORTE FINGERING: A PLEA FOR GREATER UNIFORMITY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I do not suppose that teachers will ever agree about the fingering of irregular passages—such as cannot be referred to any *one* technical head. But with scales in single and double notes, and arpeggi—matters of technique, pure and simple—the case is quite different. Here uniformity would be a boon indeed, and to this end may I suggest a few points which cry aloud for settlement. First, with regard to scales. The principle of Kalkbrenner, Plaidy, and Hallé was to finger every scale, whether commencing on the tonic, mediant, or other degree, like C major wherever possible. Tauzig, an essentially modern authority, favoured this view, which, nevertheless, is generally supposed to have been exploded when Herz put forward his rule of "the same finger for the same note, whatever degree the scale may begin with." The latter is doubtless the easier to remember, but this advantage is more than counterbalanced by the awkward positions of the hand which it induces. Herz's system is adopted by Messrs. Lebert and Stark in their "School," and with petty modifications, which destroy its characteristic feature, by Messrs. Macfarren and Pauer. Here then we have a practical issue. Which system is best? Is that of Herz generally adopted? If so, has it been adopted from a conviction of its merits, or merely from fashion? The relative advantages of the two systems should be discussed and threshed out. Were a consensus of opinion on this and kindred points obtained from celebrated players—Madame Schumann, Messrs. Brahms, von Bülow, de Pachmann, Reinecke, Henselt, Rubinstein, and Saint-Saëns would make an excellent jury—a system might be established which should command the assent of every reputable professor, and thus put an end to the multiplication of muddle which now goes on.

Then in the matter of arpeggi, there is a point which wants settling. Should all common-chord arpeggi, major and minor, which begin on a white key be fingered 4 3 1 + in the first position (left hand)? Plaidy says they should, but Mr. Macfarren fingers 4 2 1 + in the arpeggi of D, A, E, B, and F sharp; and, alternatively, in A flat, E flat, and B flat. Lebert and Stark make still more use of the second finger. This point is considered trivial by some teachers; others again lay great stress upon it.

Next, with regard to "double" scales. These are much

practised now-a-days, and rightly so. They are the best of all technical exercises. Yet here the different manuals present most glaring discrepancies in fingering. These scales cannot be played absolutely legato. "Es genügt wenn in aufsteigender Scala beim Uebersetzen der obere, in absteigender Scala der untere Ton des Doppelgriffs gebunden wird" (Lebert and Stark). At best there must be an auricular illusion. Then why not go a step further, and allow the use of the thumb on consecutive keys in executing double thirds? In actual practice it is often so employed by very good players. There is a wide field here for scientific discussion. Previous to Chopin, double thirds and sixths were not much written except in Toccatas and Studies. Even in Beethoven's Sonatas I can call to mind no extended scale passage of this kind.

Another moot point is the fingering of the chromatic scale in double minor thirds. Comparing Tauzig's fingering of these with Mr. Macfarren's, I can only wonder.

Just a word on the melodic minor scale. A crotchet has got abroad that this should not be practised in thirds, in sixths, nor in contrary motion. The opinion of the best authorities, from Clementi downwards, has ever been that they *should* be so practised. I must protest against the dogmatism and assumption of infallibility which prevail among the authors of technical studies. I contend that no teacher has a right to set forth new fingerings without adducing reasons for discarding the old.—I remain, Sir, yours faithfully,

WALTER BROOKS.

2, Gladys Road, N.W.

AUTHORS' NAMES ON PROGRAMMES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is the custom now-a-days to give, on a Concert programme, the name of the composer *only* of a song, and no acknowledgment whatever of the author's work is made. Now I think it may be fairly acknowledged that the words of a song are of as much importance as the music, so why should not the author's name as well as the composer's be given?

A song written in collaboration would be given in the programme thus:—

SONG "Star of Bethlehem" .. { F.E. Weatherly.
Stephen Adams.

the first name being that of the author and the second that of the composer.

A song written and composed by one person would be given thus:—

SONG "Ehren on the Rhine" .. { M. Hutchinson

with the name in the middle of the bracket.

I hope, with your assistance, to induce Musical Directors of Concerts in future to give authors due credit for their labour.—I am, Sir, yours faithfully,



12, Pier Head, Wapping, E.,

GEORGE F. SHARP.

August 16, 1889.

MUSICAL SIGNS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I should feel obliged if you would correct an error in relation to my Organ piece mentioned in your July number. Your writer says that I dispensed with the clefs. I have not done so, but I have given the original correct meaning to those signs which have been so absurdly corrupted in the course of centuries that it is difficult now to recognise in  and  the letters G and F. The G clef

has gone through about nineteen changes and the F clef at least twenty-seven since their use. Now as these hieroglyphics express letters, why not give them in an intelligible manner? Surely the learner of music has quite sufficient difficulties, and sometimes even absurdities, to contend with; why should the right representation of such important signs be withheld from him? For a long time I have used real letters and also omitted the superfluous repetition of signatures. In a long composition, say with five sharps or flats, the engraver has several hundred, *thousands* in some cases, of these signs to engrave without benefit to any one except to those deprived of memory. If the repetitions can

be left out in manuscripts they can more easily be left out in engraved music.

Some publishers have refused my changes because they look strange—a fine reason! People are such slaves of habit that they prefer an old absurdity to a reasonable amelioration, and any one who has the most trifling improvement at heart must expect violent opposition accompanied by the most one-sided and stupid commentaries. I hope writers who prefer continuing the old ways will do so by all means if it gives them pleasure; but every composer should have the right and facility to publish his works in his own way and not be opposed by blind and obstinate prejudice.—I am, Sir, yours truly,

E. SILAS.

8, St. Lawrence Road, Notting Hill,
July 2, 1889.

PATENT INTELLIGENCE.

DURING the past few weeks the following Inventions connected with music have been registered at the Patent Office, the list being specially compiled for THE MUSICAL TIMES by Messrs. Rayner and Cassell, Patent Agents, 37, Chancery Lane, from whom all further information concerning Patents may be had gratuitously:—

- 11,470. Improvements in Automatic Cylinder Pianos. A. Capra, July 17, 1889.
- 11,508. Improvements in the construction of Pianofortes. James T. Johnson (Gustave Lyons, Paris), July 18, 1889.
- 11,866. Improvements in Organs constructed on the Tubular Pneumatic Principle. C. Frederick Brindley, July 20, 1889.
- 11,862. Improved means for turning over the leaves of books, music, and the like. W. Lancelot Brinestead, July 25, 1889.
- 12,042. Improvements in Portable Music Stands. Alfred J. Boutt (Giovanni Contardo and Antonio Mina, Italy), July 29, 1889.
- 12,071. Improvements in Musical Instruments. A. Arnstein, July 30, 1889.
- 12,241. Improvements in the construction of Flutes, Flageolets, and similar Wind Instruments. Richard W. Western, August 4, 1889.
- 12,441. Improvements in Organs and similar Wind Instruments. Thomas Christopher Lewis, August 6, 1889.
- 12,497. Mechanical Gong or Bell-Playing Apparatus, for application to Accordions and other Valve Instruments. Ludwig Haberkam, August 6, 1889.
- 12,544. Improvements in Sounding-boards for Stringed Instruments. P. Fleischer, August 8, 1889.
- 12,568. Improvements to be adapted to the Piano. Carlo Bozza, August 9, 1889.
- 12,594. Improvements in Trombones. Auguste Mille, August 9, 1889.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

D. W. E. (Huddersfield).—Your letter was received. Will you kindly read the instructions to correspondents.

F. C.—The date of the lamented death of Mr. Carli Zoeller was the 10th not the 13th of July as stated. The immediate cause of death was peritonitis.

F. W. W. (Norwood).—See answer to D. W. E.

FIRST-CLASS CERT. S.A.—1. You had better consult a teacher. 2. Perseverance and practice. 3. You can do much in the way of preparation, but the shortest way is to take proper lessons.

H. THOMPSON.—The melody is taken from the Larghetto in the Second Symphony in D by Beethoven.

TENOR.—The Tenor parts in Rossini's and other Operas were written for Tenor voices.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHTABULA, OHIO.—On Trinity Sunday, in St. Peter's parish, the boys of the choir were for the first time vested in cassocks and cottas, and seated in their proper place in the chancel. At the morning service, they sang Macfarren's Te Deum and Woodward's setting of the Communion Office, with great precision. Mr. A. A. Aylward, late of St. Thomas's, Salisbury, England, is the Choirmaster. He has given several Organ Recitals at the Church, which have been much appreciated.

CHESTER.—The second annual Diocesan Choral Festival was held at the Cathedral on the 1st ult., when thirty-five choirs were present, representing nearly 1,000 voices. Dr. Payne, Bishop of Chester, presided at a luncheon held previously to the Festival, and in proposing "The Health of the Queen," mentioned as a curious fact that Her Majesty was a prebendary of St. David's Cathedral. The Cathedral was crowded. At the Festival Dr. Bridge presided at the organ, and the Precantor, the Rev. C. H. Hylton Stewart, conducted. Stainer's Anthem, "Lord, Thou art God," was effectively rendered, and the entire musical service was a great success.

GUERNSEY.—The organ at St. Stephen's Church has been entirely overhauled and enlarged by Messrs. Wedlake. The instrument now contains upwards of fifty stops and is the largest in the island. On the 4th and 11th ult. Recitals were ably given by Mr. C. E. Juleff, the Organist and Choir Director, to large congregations, the programme comprising selections from the works of Bach, Handel, Mozart, Mendelssohn, Haydn, Wagner, Silas, Lemmens, Ouseley, and Richmond. The Rev. S. Raystondage, of Steeple Aston, Oxford, sang Mendelssohn's "If with all your hearts" (*Elijah*) and "Be thou faithful" (*St. Paul*).

HEREFORD.—Mr. Henry Leslie has resigned the post of Conductor of the Herefordshire Philharmonic Society, after having held it for twenty-seven years. In recognition of his valuable services a testimonial fund is to be raised; and with the intention of still giving his kindly help in the direction of the Society's welfare, Mr. Leslie has accepted the office of President, vacant by the death of Sir Frederick A. Gore Ouseley.

MARGATE.—Mr. John C. Ward gave an interesting Organ Recital at St. Paul's, Cliftonville, on Wednesday evening, the 21st ult. His programme included "St. Ann's Fugue" (J. S. Bach); Recit. and Air "Deeper and deeper still" and "Waft her, Angels," by desire (Handel); New Grand Prelude and March, "Wedding Chimes" (John C. Ward); Recit. and Air "My heart is sorely pained" and "O for the wings of a dove" (Mendelssohn); Symphony No. 5, in F, "Allegro vivace," "Allegro Cantabile," "Andante quasi Allegretto," "Adagio," "Toccata" (Ch. Widor); Duet "The King of Love my Shepherd is" (Gounod); "Persian March" (J. Strauss). The vocal pieces were sung by Mr. John C. Ward and his daughter, Miss Clementine Ward.

PULBROUGH.—At the conclusion of Evening Service on the 4th ult., an Organ Recital was given in the Parish Church. The executant was Mr. W. H. Pitt, of St. John's, Highbury, N. The principal features in the programme were Haydn's Sonatas in D, E minor, and A flat. The performance was highly appreciated by a large congregation.

SHEFFIELD.—The Scots Guards band played at the exhibition of the Nether Edge Floral and Horticultural Society, on the 19th ult. Mr. E. Holland, the bandmaster, was presented with a beautiful penknife at the conclusion of the performance. In acknowledging the gift, Mr. Holland said his present visit to Yorkshire was more pleasant than the last, when, being judge at a brass band contest at Keighley, he was mobbed after giving his decision. Curiously enough, the bands to which he awarded the three first prizes were the bands which won like honours at the competition at the Irish Exhibition last year at Olympia.

SOUTHSEA.—The Southampton May Choir, under the direction of Mr. J. F. Sharp, made their third appearance this season at the Pier Pavilion Concerts, on the 8th ult., and won for themselves great praise for their fine rendering of several male part-songs. The choir consists of sixteen voices. On this occasion they sang "Comrades in arms," Hutton's "Tar's Song," and Gounod's "Soldiers' Chorus," from *Faust*. Several encores were given during the evening.

WESTON-SUPER-MARE.—Two excellent Concerts were given in the Victoria Hall, on the 9th ult. The vocalists were Madame Elise Gordon (who made her debut in public on this occasion), Madame Belle Cole, and Mr. Franklin Clive. Mrs. Albert Barker gave some recitations, including imitations of the "American Bobalink." Mr. Johannes Wolff (violinist to the King of Holland) contributed some selections on the violin, and Signor Carlo Ducci was the pianist and accompanist.

ORGAN APPOINTMENTS.—Mr. J. W. D. Pillow, Organist and Choirmaster to New Parish Church, St. Mary, Portsea, Portsmouth.—Madame Emily Lawrence, to St. John's Church, Wembley.—Mr. Samuel Warren, Organist and Choirmaster to St. James's Episcopal Church, Leith, N.B.—Mr. W. George Poole, Organist and Choirmaster to the Parish Church of Wilton, Hawick.—Mr. Moreton Hand, Organist and Choirmaster to St. Jude's, Chelsea, S.W.—Mr. E. Lowe, Organist and Choirmaster to the Parish Church, Clitheroe.—Mr. Jesse Flint, Organist and Choirmaster to Christ Church, Hendon.—Mr. W. Arundel Orchard, Organist and Choirmaster to St. Paul's, Finchley.—Mr. W. J. Lancaster, Organist and Choirmaster to Parish Church, Bolton.—Mr. E. F. Barnes, to Anglican Church of St. John, Buenos Ayres, South America.—Mr. H. G. Spackman, Organist and Choirmaster to St. John's Cathedral, Napier, N.Z.

CHOIR APPOINTMENTS.—Mr. J. Pearson (Tenor), to Canterbury Cathedral.—Mr. Henry S. Lucas (Alto), to Westminster Abbey.—Mr. James F. Slater (Choirmaster), to the Parish Church of Middleton, Lancashire.

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THE TIMES.

The *Finale* of the first act, in which the two hostile nations are brought into conflict, is masterly in design and full of impetus. . . . The *Finale* of the second act is again splendidly developed, but the gem of that act is its third scene, introduced by the orchestral *Nocturne*. . . . Here the composer has fully grasped the situation, and has succeeded accordingly.

At St. James's Hall, where such causes for local enthusiasm do not exist, the new oratorio went through a severer ordeal, from which, however, it emerged with undiminished credit, the attitude of the public during the performance being sympathetic, and in some cases demonstratively favourable.

DAILY TELEGRAPH.

Turning from Dr. Parry's book to his music, I am disposed to cry, "Welcome home!" as Handel is said to have done at the close of a particularly long and discursive cadenza. There was a time, not so far distant, when the composer of "Judith" appeared to me as a wanderer in the wilderness, roaming aimlessly over a pathless waste. . . . Dr. Parry has been coming back for some time past. We can trace his progress stage by stage. Out of darkness into light he has steadily advanced, till now, on the evidence of "Judith," he stands in the full blaze of orthodoxy, and has "found salvation." . . . The success of "Judith" with the audience was never in doubt, Dr. Parry being recalled and vociferously applauded not only at the close of the performance, but at the end of the first part.

THE STANDARD.

Without any preamble, let me say at once that Dr. Hubert Parry's oratorio "Judith" was produced this morning under the most favourable conditions and with emphatic success. The performance, under Herr Richter's guidance, was all that the most critical taste could have desired; and the composer (who is his own librettist) was called to the orchestra amidst prolonged acclamations, both at the end of the first act and the termination of the work.

The favourable opinion formed at Birmingham was distinctly confirmed by the verdict of last night's audience. The choral music of "Judith" is exceedingly fine. . . . Indeed, wherever Dr. Parry writes for chorus he does so with an evident mastery, not merely over technicalities, but over means of expression. We should find it difficult to point out a single instance in which his choral effects fail to convey an accurate sense of the dramatic situation. . . . In its present shape, therefore, "Judith" stands every chance of achieving wide favour.

MORNING POST.

Dr. Parry was most enthusiastically received after each part, and was honoured by a most hearty burst of applause at the end, so that the verdict of the audience was distinctly and deservedly in his favour. He has shown in "Judith" considerable powers of invention and scholarship, and a large sympathy with dramatic needs. . . . The musician who could produce such a work as "Judith," so full of power, character, and expression, has surely not said his last word.

DAILY NEWS.

That Dr. Parry is a consummate master of all the resources of the orchestra lovers of music need not be reminded, while particularly in the "Moloch" scenes he has treated the chorus in a manner which not infrequently shows a touch of true genius. His reception at the end of each part was most enthusiastic.

Very greatly owing to the magnificent singing by Novello's choir of the Moloch and other choruses, "Judith" achieved a far greater success in London than even amidst the enthusiasm of a provincial festival.

DAILY CHRONICLE.

"Judith" may be warmly praised for the general excellence of writing, which in more than one situation is really masterly, for its wealth and variety of thematic material, for its dramatic spirit, and, above all, for its clearness. Both in its martial and more reposeful elements it is one of the most taking compositions in its peculiar line produced for some time. That it will be heard again, and speedily, can scarcely be doubted.

A success even greater than that attending its introduction at the Birmingham Festival in August, was last night achieved in St. James's Hall, by Dr. Hubert Parry's oratorio "Judith; or, the Regeneration of Manasseh," with which another season of Novello's Oratorio Concerts has commenced. . . . Dr. Parry, we believe, has but to write a few works with the spirit, strength, and musical consistency of "Judith" to become one of the most popular composers of the day.

THE ATHENÆUM.

In speaking of a performance of "Prometheus Unbound" three years ago, we referred to the great skill evinced in some of the choral writing, and ventured to anticipate that it would eventually yield good fruit. This prediction has been exactly fulfilled in the Oratorio entitled "Judith," produced on Wednesday morning with every evidence of a triumphant success. . . . No finer oratorio music than this has been written for many years.

That "Judith" is an immense advance on its composer's earlier efforts must be at once conceded, and from the striking enthusiasm with which it was received last week it would seem to contain the elements of popularity.

GUARDIAN.

The success of Dr. Hubert Parry's new oratorio was of the most unequivocal kind, the audience finding it impossible to obey the printed injunctions concerning applause at the morning performances, and cheering the composer heartily after both parts of a work which will not be long in being recognised as among the highest achievements of English music.

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THE DREAM OF JUBAL

A POEM WITH MUSIC

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DAILY TELEGRAPH.

A hearing of Dr. Mackenzie's music confirms the impression conveyed by reading it, and establishes the fact that the composer has taken another step towards the perfect illustration of simplicity of form and directness of expression—qualities not less essential in the art of music than in any other. . . . There was no mere pretence of listening; from first to last the piece held the attention of its auditors, and compelled their hearty applause, which culminated at the close in an emphatic and apparently unanimous chorus of approval.

STANDARD.

It is only just to bestow very high commendation on Mr. Bennett, whose libretto is, in poetical fancy and skilful arrangement, quite equal to that of the "Rose of Sharon." . . . It may be said without hesitation, that if it does not enhance Dr. Mackenzie's fame, it deserves a place by the side of his best efforts. . . . The audience was evidently interested in the "Dream of Jubal," for the applause was enthusiastic at every opportunity.

DAILY NEWS.

The text may be accepted as a genuine invention of the librettist. . . . It is in his accompaniments to the dialogue that Dr. Mackenzie is at his greatest. Here all the resources of the orchestra are brought into play, and free use is made of "leading motives," including (in association with the idea of the Divine Power) an extremely happy quotation of the phrase given in the "Hallelujah Chorus" of "The Messiah," to the words "And He shall reign for ever and ever."

MORNING POST.

Few composers living could have written more beautiful music than that with which Dr. Mackenzie accompanies the spoken words. . . . The contrast to the simple gaiety of the scene in the fields is presented in the magnificent Funeral March and Chorus, which stands as the finest number in the work—deep in expression and strikingly original in treatment. . . . There can be no doubt that "The Dream of Jubal" is not only his best work, but it is so the best work of the kind produced by any modern composer.

DAILY CHRONICLE.

Dr. Mackenzie, it must at once be said, has thoroughly caught the spirit of Mr. Joseph Bennett's lines. The impression created upon the attentive listener is, indeed, that of a single mind having imagined and executed both words and music. Of course, this is exactly as it should be. . . . The choral writing is worthy of the composer who penned the magnificent series forming the "Procession of the Ark," in the "Rose of Sharon," whilst the instrumentation is throughout picturesque and vivid, as well as highly interesting to those who wish to go below the surface and critically analyse Dr. Mackenzie's method of workmanship.

ATHENÆUM.

It may be said at once that "The Dream of Jubal" is not a mere *pièce d'occasion*, which, when once heard, is quickly forgotten and can never be revived. Though composed for a special celebration there is no reason why the work should not survive on its literary and musical merits. We speak advisedly of both, because the libretto, by Mr. Joseph Bennett, is very far above the average in felicity of idea and beauty of expression.

THE WORLD.

The work is not only clever but really poetical, and so far surpasses all the previous efforts of the same author with which I am acquainted. The music altogether is distinguished, musicianlike, impressive; especially so is the first quartet with chorus, "Gloria in Excelsis," and the last, the "Invocation," with two harps.

VANITY FAIR.

For once the poet has been allowed to take his place side by side with the musician, and not, as usual, occupy a merely subordinate position. . . . Mr. Joseph Bennett has produced a work which in every way does him infinite credit—a work full of graceful imagery, tender thoughts, and poetic language. Throughout the orchestration was most charming.

SUNDAY TIMES.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1889.

MUSICAL EXAMINATIONS.

PERSONS who make it their business to observe the changing conditions of music in this country must long have been impressed by the rise and progress of musical examinations. The movement is one of comparatively recent growth, and owes its origin to the Society of Arts. The scheme of local examinations was proposed by the late John Hullah, but its successful prosecution is due to Trinity College (London), who took up the work when it was temporarily dropped by the Society, and started a system of local examinations in the chief centres of population. In all probability the claim of Trinity College to the honour of having "set the ball a-rolling" would be disputed by the Tonic Sol-faists, whose system of conferring certificates, after due investigation, through local agents, is certainly much older than any other with the same object. But, leaving the Tonic Sol-faists out of count, as here we may, then Trinity College is the admitted pioneer of an enterprise which now covers the whole land with an intricate organisation, managed from various centres, having differing standards and, we fear it must be added, by no means equal value. The Royal Academy of Music soon followed in the wake of Trinity College; other institutions fell into line with these, and, not a long while ago, we believe, the Royal College of Music had thoughts of joining the universal movement on its own account.

It may very well be that the success of musical examinations has startled even those who expected most from them. No doubt the original idea was to make them more an advertisement of the examining body than anything else. In effect, however, the system met a great desire, which had before been neglected simply because it was inarticulate. The public were found ready and eager to be examined; candidates came pouring in, and those who had dug to open a small spring found that they had let loose the waters of a great river. Local examinations were at once a source of much profit, as the published accounts of Trinity College show, and as, in all likelihood, those of the Royal Academy of Music would demonstrate, could they be obtained. Agreeable enough in one aspect, this very success had a danger under its fair outside. The temptation was, and is, to regard examinations as primarily a source of revenue for institutions and of remuneration for examiners; artistic considerations dropping into the second place. This consequence followed the extraordinary and sustained supply of examinees as naturally as re-action follows action, and could not fail of an ally in the weaknesses of human nature, from which not even directors of colleges and academies are wholly free.

Of one thing we are sure—the tendency of the present state of things, with its competing examiners, and its varying standard of qualifications, tends to degrade a system which, properly worked, would do much good. It must also drag down the value of all musical certificates and honours. The public cannot be expected to discriminate between one examining body and another, and when they see—as may any day and anywhere be seen—"passed" candidates of glaring and hopeless incompetency, the danger is that they will tar all with the same brush, and

sweepingly condemn the whole thing as a mere machine for getting money. We do not say that this point has been reached, or that it is within measurable distance, but towards it the course of recent developments has certainly led, and the time has come for preventive measures.

What ought those preventive measures to be? A similar state of things on the Continent would receive heroic treatment. We should hear of an examining musical university charged with an exclusive mission and responsible to the "higher powers," all voluntary and irresponsible workers being swept out of the field. That would undoubtedly settle the immediate question, though it may eventually raise others. In England, however, we are not accustomed to such lofty measures. The time may come when we shall have an examining musical university—the sooner the better—but it will grow out of a felt necessity and not be imposed upon the unready and unwilling. For the present, therefore, we must look to voluntary effort for an arrest of the degradation of examination, and it is our duty to hail, as a promising initial step, the alliance of the Royal Academy of Music with the Royal College of Music, some time ago determined upon, and the details of which are now under consideration. The union, for examining purposes, of these institutions cannot fail of important results. So great is their united weight and influence that we may confidently expect a rush for "sittings" under their examiners, and look to see such a value set upon their certificates as will necessarily raise the standard of qualification for all others, and put a check upon the present wholesale trading in parchment. Briefly, the appearance on the scene of this solid body, supported by names illustrious in society and art, and carrying weight which all must feel, will steady the shaky and irregular system at present in vogue, and reduce to order that which is now chaotic and without guiding principles of a high and worthy kind.

We may assume the existence in musical circles of much curiosity with regard to the proposed scheme of joint examination by the two leading schools of music. That feeling we are able, in some measure, to satisfy, premising that, at the present moment, nothing has gone beyond a provisional stage. Here, also, it may be proper to observe—

I. That the examinations will be carried on under the charters of both the associated bodies, and not, as has been said in haste, under that of the Royal College only. The charter of the Royal Academy describes that institution as a society "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof." Moreover, it goes on to say: "We do further declare and grant that the Board of Directors shall have the power to make such rules, orders, and bye-laws as they shall deem useful and necessary for the regulation and management of the said body politic and corporate." These words are sufficiently elastic to cover the proposed action, and to render needless an invidious distinction between the contracting parties.

II. It is important to observe that the two institutions have come together simply for the purpose of local examination, being in all other respects independent of each other; and that the term "local examination" has no reference to the London examinations for L.R.A.M. and A.R.C.M., which will, as heretofore, be carried on individually.

We now come to such matters of detail as have been provisionally settled by a joint committee, and

will, in due course, be submitted to the governing bodies of the two schools for ratification.

I. Examination will take place in three subjects—(a) Theory of Music; (b) Practice of Music (Instrumental); (c) Practice of Music (Vocal). All the ground will be thus covered, while candidates may choose to compete in any one, or more, of the divisions.

II. There will be two Examiners instead of the one provided by the present system. The advantage of this change must be obvious, if only because it affords a surer guarantee of good faith.

III. Each candidate, whatever his or her subject, must work a preliminary paper on the rudiments of music. Should the candidate fail in this paper, no further opportunity will be afforded him during the year, and half (one guinea) of the examination fee will be returned. We may take for granted that this proposed rule is the result of unpleasant experience caused by a flux of candidates who, in their ignorance, do not know how little they know, and who simply give trouble.

IV. Successful candidates will receive certificates signed by the Chairman of the Associated Board, the Director of the R.C.M., and the Principal of the R.A.M.

V. The Board will be represented at the examining centres by gentlemen who render honorary service, and not, as heretofore in the case of the R.A.M., by paid professional musicians, most of whom, to their honour be it said, have offered to act in their previous capacity, although the post will no longer involve remunerative work.

So far as regards the Committee's labours up to the present. When the scheme is complete, and has been ratified by the two governing bodies, the members of the Associated Board will be formally appointed, as thus:—President, H.R.H. the Prince of Wales, K.G.; Board—Chairman, The Right Hon. Lord Charles Brudenell Bruce; A. C. Mackenzie, Esq., Mus. Doc., Principal of R.A.M.; Sir George Grove, D.C.L., LL.D., Director of R.C.M.; Professor James Dewar, F.R.S., R.A.M.; Alberto Randegger, Esq., R.A.M.; Thomas Threlfall, Esq., R.A.M.; Frederick Westlake, Esq., R.A.M.; F. Meadows White, Esq., Q.C., R.A.M.; Edward W. Hamilton, Esq., C.B., R.C.M.; C. Hubert H. Parry, Esq., Mus. Doc., R.C.M.; Professor Sir John Stainer, Mus. Doc., R.C.M.; Sir Arthur Sullivan, Mus. Doc., R.C.M.; Franklin Taylor, Esq., R.C.M.

We need only add to this preliminary notice that the complete syllabus will, it is hoped, be issued at the end of this month, and that operations will begin without loss of time. The first results are certain to engage the attention of musical people everywhere. We hope and believe that they will command approval also.

THE RIVAL EXPERTS ON VOICE-TRAINING.

THE most significant feature of Sir Morell Mackenzie's very readable paper on "Song" in the August issue of the *Contemporary Review* is the explicit admission that science, so far from having proved a help, has turned out to be rather a hindrance to vocal training. The rules of the singing masters, though "scientifically absurd," are admitted by one of the most eminent specialists living to be "practically useful." The physiologist can tell us what goes on in the larynx and surrounding regions, but the old empirical rules are the best guide for enabling us to produce the requisite effects. This is not merely true of quality of tone, but of such practical matters as breathing, wherein modern anatomists, so Sir Morell assures us, are fain to

admit that the old Italian masters were right and the quasi-scientific teachers wrong. On the general question of vocal teaching the writer pronounces somewhat dogmatically, "There is no such thing as a self-taught singer," for he immediately proceeds to declare that singing is chiefly learned by imitation, and it is obvious that a singer may study in this way without going to a master at all. As for school and method, we must follow the Virgilian precept—*antiquam exquirite matrem*—and go exclusively to Italy, the ancient mother of song, for our guidance; and, above all, we are to taboo the physiological singing master. "To masters I venture to hint that they should strive to train their pupils according to the traditions of the golden age of song before the laryngoscope was invented." As to the age at which the training of the voice may be commenced, Sir Morell Mackenzie is of opinion that it can hardly be begun too early, provided the method be the right one. "Many of the finest voices have been trained almost from the cradle, so to speak." On the further and much mooted point whether vocal training should be interrupted during the so-called "cracking" period, he professes himself an obstinate dissenter from the orthodox view. As a general rule, he holds that "within certain limits, and under strict supervision by a competent person," such training may be safely carried on when the voice is in the transition stage of its development from childhood to adolescence. The means prescribed by Sir Morell Mackenzie to keep the voice in perfect condition are sensible if not original. The singer must above all be regular and unremitting in practice. He must never use his voice when it is not at its best, and he should study to preserve his general health, taking plenty of outdoor exercise and avoiding the sedentary life led by so many vocalists. On the great question of diet Sir Morell preserves an impartial attitude. A vocalist need not live like a Spartan, and it is certainly a mistake for him to feed like a fighting cock. The concluding portion of the article is devoted to a lament over the prevalent scarcity of really fine voices, and an attempt to account for this dearth. The sting of the complaint is in great measure removed, as he himself admits, by the fact that it is one which recurs periodically. Lord Mount Edgcumbe bewailed the decadence of the *bel canto* just before the epoch of Malibran, Pasta, Lablache, and Rubini. As early as the beginning of the last century Tosi bewailed the decadence of the vocal art. Still, it must be admitted that whether we are on the verge of a revival or not, the present age is not rich in great voices, and that in endurance latter-day singers compare unfavourably with those of preceding generations. Sir Morell Mackenzie traces our poverty in voices of the highest class to three causes: inadequacy of training, want of good teachers, and the gradual rise of the concert pitch. His remarks on the first cause are just, if severe. "Years are ungrudgingly given to acquiring a mastery of the piano or violin, and it is recognised that to excel with either of these instruments seven or eight hours of laborious practice every day are necessary. Yet many seem to fancy that the voice can be trained in a few months. How preposterous such a notion is must be evident to anyone who takes the trouble to think about the matter. In the case of the violin or piano, the instrument is perfect from the outset, and the student has only to learn to play it; the singer, on the other hand, has to develop—in some cases almost to create—his instrument, and then to master the *technique* of it. . . . A vocalist, nowadays, thinks that a year in England and a second year in Italy is all that is needed to equip him for a brilliant artistic career. In the 'brave days of old' singers never deemed their vocal

education complete until they had given six or seven years to the ceaseless study of their art." After some sensible remarks on the pernicious results of the enhanced pitch, Sir Morell winds up by reiterating his advice to voice trainers to return to "methods consecrated by glorious tradition and fruitful of results which, as experience has abundantly proved, cannot be attained by shorter or easier ways." The whole article is in fact a *laudatio temporis acti*, and, coming as it does from a physiological expert, is a singular confession of the sterility of science in the sphere of art.

Sir Morell Mackenzie's strictures on the laryngoscopic method and other somewhat startling pronouncements were eminently calculated to awaken a controversy. And so, sure enough, the subsequent number of the *Contemporary Review* contains a rejoinder from Mr. Lennox Browne. Sir Morell informs us casually in the course of his discourse that his work "Hygiene of the Vocal Organs" has been translated into eight languages. Similarly we gather from a foot-note to Mr. Lennox Browne's article that his work "Voice, Song, and Speech," has run to eleven editions. "The Hygiene of the Vocal Organs," we may remark parenthetically, has only reached a sixth edition; but then there are the eight languages. Setting the question of editions and translations aside, we notice that Mr. Lennox Browne, in a contribution which has the commendable merit of brevity, confines himself exclusively to the consideration of three opinions in which Sir Morell Mackenzie differs from those generally accepted as orthodox. *Imprimis* he prefers the costal or rib breathing to the abdominal, though he admits the latter to be the natural method. Sir Morell, to support his contention, cites what Mr. Lennox Browne calls apocryphal authority with regard to the practice of the old Italian school. Furthermore, he summons the Emperor Nero as a witness. But Mr. Lennox Browne has, so to speak, already subpoenaed Nero. That eminent vocalist, it appears, used, as a portion of his exercises, "to lie on his back with a small plate of lead on his stomach." This, says Sir Morell, was probably for the purpose of checking the tendency to abdominal breathing. On the contrary, argues Mr. Lennox Browne, it was to strengthen his diaphragm. It confirms the views of Mr. Behnke, Mr. Lennox Browne's *collaborateur*, and the method is daily practised by Mr. Behnke to "educate" and strengthen the diaphragm. "Pupils are instructed in our book to practise all breathing lessons in the prone position, with one hand placed lightly on the abdomen, the other on the lower ribs, in order that they may feel those parts expand at each *inspiration*, and contract at each *expiration*." The late Jules Perkins appears to have had a remarkably well "educated" diaphragm. Mr. Lennox Browne bears testimony to the fact that "he could repel, simply by its action, the fist of any one, however strongly pressed, against the upper portion of his abdomen, when inflated by a full diaphragmatic inhalation." Here the Emperor Nero disappears for the time being from the controversy, but in Sir Morell's "surrejoinder"—for he is, of course, bound to surrejoin—we may look forward to the production of some more ancient and more irrefragable testimony in favour of the costal method. Surely the Egyptian hieroglyphic records throw light on the subject.

The next moot point is whether there is any natural distinction between the sexes in the mode of breathing. Sir Morell apparently thinks so. Mr. Lennox Browne contends that the difference is simply due to artificial constriction. Certainly, so far as logic goes, the latter has the better of it here. As he puts it, "It is indeed 'curious' that Sir Morell Mackenzie,

having contended that diaphragmatic breathing is not the best method, and having rightly stated that the use of stays impairs that method of respiration, should finally affirm that although 'the slight pressure exercised by stays does not matter in the case of ladies who are not called upon to use their voices professionally, and who do not care to excel as amateurs, . . . in the case of the *artiste* it is quite otherwise; here anything which in the smallest degree diminishes the vital capacity handicaps the singer.'"

Finally, Mr. Lennox Browne joins issue with Sir Morell as to his heretical views on training voices in the "cracking" period. In order to put the matter to the test of practical experience, he and Mr. Behnke took a *plébiscite*, and out of 190 answers only two held it to be safe for a boy to sing while his voice was breaking. Amongst the majority were such names as those of Sir John Stainer, Dr. Bridge (of Westminster), Mr. Edward Lloyd, and others. Some of the correspondents "illustrate their convictions by recounting the ruin to their own voice or to those of others within their personal cognisance, by persistence in singing throughout the period of change." And so Mr. Lennox Browne winds up with the expression of his opinion that in the face of such overwhelming testimony it appears to him "unwise—to put it mildly—for any one not possessing musical knowledge or teaching experience to offer even a qualified opinion in contradiction of it." This then is the present stage of the controversy: the Emperor Nero and his leaden plate has been bowled over, and the weight of practical experience has been set in the scale against a dogmatic assertion as to the treatment of the voice when cracking. On the other hand, the prospect of educating our diaphragms appals us, for we suppose that a diaphragm can suffer from over-pressure as well as a brain. We accordingly await with interest the further vindication of his views by the champion of rib-respiration.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (*continued from page 527*).

HANDEL resumed his public labours, after the second bankruptcy, in February, 1746, and it was characteristic of this great and just man that he cared, first of all, to discharge an obligation under which he lay to his subscribers of the previous disastrous season. They had paid in advance for twenty-four performances, but the master was able to give only sixteen. He owed them eight, and the wiping off of this debt was his instant care. A preliminary announcement to this effect appeared in the *General Advertiser* of January 31. It was there stated: "We hear that Mr. Handel promises to exhibit some musical entertainments on Wednesdays or Fridays the ensuing Lent, with intent to make good to the subscribers that favoured him last season the number of performances he was not then able to complete. In order thereto, he is preparing a new 'Occasional Oratorio,' which is designed to be performed at the Theatre Royal in Covent Garden." On February 8 a further statement informed the public: "On Friday next, February 14, will be performed a new 'Occasional Oratorio,' with a new Concerto on the organ. The subscribers who favoured Mr. Handel last season with their subscription are desired to send to the office in Covent Garden Theatre on the day of performance where two tickets shall be delivered to each, gratis, in order to make good the number of performances subscribed to last season." We thus see that not only did Handel acquit himself of a debt due under circumstances which the lax morality of the age would have regarded

as an excuse for letting it alone, but he took care to perform the act in a most generous manner by preparing a new oratorio, when, with far less trouble, he might have revived some old compositions. It was conduct such as this that eventually endeared him to the English public and did no little to crown his closing years with wealth and honour. Amid all their faults, the English can appreciate an honest straightforward man.

Schœlcher is very angry with the late G. A. Macfarren and others on account of statements to the effect that the "Occasional Oratorio" was "written, or rather compiled, in great haste, being composed chiefly of pieces from 'Israel in Egypt,' and other of Handel's previous works, and such new matter only as was necessary to connect these selections." The Alsatian biographer exclaims, "One is astonished to meet with such statements from the pens of these erudite musicians!" and points out that only six pieces in the entire work are borrowed from its predecessors. When an oratorio contains but six "conveyed" numbers out of thirty-seven, it can hardly be called a compilation, but it may be that the writers of whom Schœlcher complains shared a general impression, and did not take the trouble to verify it. Handel's indignant champion adds: "I can only find one explanation for the vulgar error, which is that as the pieces made use of by the composer, when he had no time to finish the work, are all very popular, they have more especially attracted the attention of those critics who make but a superficial examination of the scores. But if these be abstracted, thirty-one original pieces remain, such as would create the reputation of thirty-one new composers." It may be worth while to mention here that the popular and brilliant overture to the "Occasional Oratorio" was written for the work, as was the air, "O liberty, thou choicest treasure," afterwards transferred to "Judas Maccabæus," in which piece it is best known.

Handel's venture with the "Occasional" proved no more successful than that with "Deborah" and "Hercules" had been. The season ran to its third Concert, and then stopped for lack of patronage. But the giant did not despair. Great, resourceful man as he was, another expedient remained available, and the master resolved to try it. Up to the year 1746 he had ordered his Oratorio Concerts on the plan of the opera, inviting prepaid subscriptions for the series, and appealing mainly to the higher classes of amateurs. Year after year this method had brought disaster in its train; what if he threw himself upon the masses of the people and took the chance of their favour from evening to evening? The plan was tried in 1747, and largely helped to bring about a complete reversal of former experiences. Here the run of bad luck ended, and our sorely troubled musician, taking the tide of prosperity at its flood, went on to fortune.

The change was, no doubt, greatly facilitated by the fact that Handel exactly hit the taste of the town with "Judas Maccabæus," written in July and August of the previous year (1746). Apart from the magnificent music of this oratorio, outside circumstances were favourable to its success. The Stuart insurrection had only recently been put down in blood and ruin; the passion of a critical time still ran high, and Dr. Morell, Handel's librettist, was wide awake enough to connect his book with that popular hero and saviour of his country, William, Duke of Cumberland, *alias* "Bloody Cumberland." The dedication to that exalted and sanguinary personage ran thus: "To his Royal Highness, Prince William, Duke of Cumberland, this faint portraiture of a truly wise, valiant, and virtuous commander, as to the possessor

of the like noble qualities, is, with most profound respect and veneration, inscribed by his Royal Highness's most obedient and most devoted servant, the author." Poof! let us burn a pastille, or, failing that, some brown paper, and pass on.

"Judas Maccabæus" appealed not only to the Whigs of 1747, but also to the Jews of the same date. Mr. Rockstro writes: "The new oratorio offered an attraction which they could not resist. Handel had painted the hero of their later history in colours as brilliant as his deeds of might; and they thronged the theatre night after night, to their own entertainment and the composer's substantial profit. We can well understand the delight with which they must have listened to the magnificent chorus 'We worship God, and God alone'—not only as a masterpiece of contrapuntal skill and melodious invention, but one of the grandest confessions of faith that ever was expressed in music. Anything more striking than the contrast drawn between idolatrous reverence 'to the rude stock and sculptured stone' and the true worship of the one true God, it would be impossible to imagine, and in enforcing the point in his own resistless language, Handel preached a sermon to which neither Jew nor Christian could listen unmoved."

The upshot of all favourable circumstances was that, during the Lent of 1747, "Judas Maccabæus" had a six-fold hearing by crowded and enthusiastic audiences. Hanoverian partisans applauded, in the Jewish hero, the exploits of their own successful leader; Jews triumphed in the successes of their national champion, and many others, we may well believe, listened with growing delight to Handel's exalted and inspiring strains. The brilliant success of 1747, both as regards the novelty produced, and the system of appealing to the public at large, determined the remainder of Handel's career. We shall have to speak of no more struggles, no more "alarums and excursions." The old ship has got into smooth water, and borne along by the steadiest of trade winds, reaches port with safety and glory.

Between the Lent of 1747 and that of 1748, Handel composed "Alexander Bælus" (finished July 4, 1747) and "Joshua" (completed August 19 in the same year). The first of these works was produced at Covent Garden, March 9, 1748; the second on the 23rd of the same month. It is generally supposed that "Alexander Bælus" was an attempt to follow up the Jewish success of "Judas Maccabæus." If so, it failed, the work being given but three times during the season, while "Joshua" had four hearings, and "Judas Maccabæus" six. "Alexander Bælus" was revived in 1758, and, as far as can be ascertained, no subsequent performance of the oratorio has taken place, save one given under the auspices of the Cæcilian Society. For "Joshua" a better fate was in store. Given at least four times in subsequent seasons by Handel himself, it still remains on the active list of oratorios, and is heard from time to time, though not with the frequency deserved by its merits. In connection with this oratorio, Shield ("Introduction to Harmony") tells a story of Father Haydn which should not be passed over here: "Travelling from London to Taplow with the father of modern harmony, and having, the preceding evening, observed his countenance expressing rapturous astonishment during the Concert of Antient Music, I embraced the favourable opportunity of enquiring how he estimated the chorus in 'Joshua,' 'The nations tremble.' The reply was, 'He had long been acquainted with music, but never knew half its powers before he heard it, and he was perfectly certain that only one inspired author ever did, or ever would, pen so sublime a composition.'"

For the season of 1749 Handel prepared "Solomon" (completed June 19, 1748) and "Susannah" (August 24, same year), appending to the score of the former a memorandum of his age—sixty-three. These works were respectively performed twice and four times during the Lent of 1749. About their merit it is unnecessary to speak. Lovers of Handel know them well, and have for the magnificent choruses in "Solomon" an admiration which is almost worship.

Here we may conveniently pause in the record of oratorio, and dwell upon an interesting event which shows us Handel acting, for the last time, as a kind of Court musician. The Treaty of Aix-la-Chapelle, signed October 7, 1748, had put an end to a long and exhausting war, for the close of which everybody was grateful. Under these circumstances, what could be more natural than that the greatest composer of the age should celebrate the happy event by some exercise of his art? Handel had written Water Music; why not Fire Music also, as an accompaniment to a pyrotechnic display in the Green Park? He himself saw no objection, and set about the task, preparing an overture and five movements—two Allegros, a Bourée, a Siciliana, and two Minuets, scored for a full orchestra of strings, wind, and percussion. The new composition was rehearsed on April 21, 1749, and on the following morning the town read in the *General Advertiser*: "Yesterday there was the brightest and most numerous assembly ever known at the Spring Gardens, Vauxhall, on occasion of the rehearsal of Mr. Handel's music for the Royal fireworks." The *Gentleman's Magazine* gave a fuller account: "Friday, 21st, was performed, at Vauxhall Gardens, the rehearsal of the music for the fireworks, by a band of 100 musicians, to an audience of above 12,000 persons (tickets, 9s. 6d.) So great a resort occasioned such a stoppage on London Bridge that no carriage could pass for three hours. The footmen were so numerous as to obstruct the passage, so that a scuffle ensued, in which some gentlemen were wounded." The performance, as an accompaniment to the fireworks, took place on April 27. Regarding it we may still read in the *Gentleman's Magazine*:—"The machine was situated in the Green Park, 500 feet from his Majesty's library, and represented a magnificent Doric temple, from which extended two wings, terminated by pavilions, 114 feet in height, to the top of his Majesty's arms, 410 feet long. Invented and designed by the Chevalier Servandoni. Disposition of the firework: after a grand overture of warlike instruments, composed by Mr. Handel, a signal was given for the commencement of the firework, which opened by a Royal salute of 101 brass ordnance," &c. Melancholy to relate, as coming after so much preparation, the "machine" caught fire, and his Majesty's library narrowly escaped supplying a set piece not provided for in the programme of the day. A pianoforte edition of the firework music was issued by a London publisher on the occasion of peace with Russia in 1855, but otherwise the work belongs only to Handelian libraries.

Handel appears, himself, to have been well satisfied with the Firework Music, and, within a few days of its production offered a performance of it for the benefit of his pet charity, the Foundling Hospital. Some particulars of this step and its results may be gleaned from Brownlow's "Memoranda of the Foundling Hospital," where we read: "On the 4th of May, 1749, he (Handel) attended the Committee at the Hospital, and offered a performance of vocal and instrumental music; the money arising therefrom to be applied towards the finishing of the chapel." From the *Gentleman's Magazine*, Schœlcher quotes a record of the Concert:—"Saturday, 27th.—The Prince and Princess of Wales, with a great number of persons of

quality and distinction, were at the Chapel of the Foundling Hospital to hear several pieces of vocal and instrumental music, composed by George Frederic Handel, Esq., for the benefit of the foundation. I. The music for the late fireworks, and the Anthem on the Peace; II. Select pieces from the Oratorio of 'Solomon,' relating to the dedication of the Temple; and III., several pieces composed for the occasion, the words taken from Scripture and applicable to the charity and its benefactors. There was no collection, but the tickets were at half-a-guinea, and the audience above a thousand, besides a gift of £2,000 from his Majesty, and £50 from an unknown." As a return for his generosity, Handel was made a Governor of the Hospital. The pieces specially composed for the occasion form what is called the Foundling Hospital Anthem, "Blessed is he that considereth the poor." They became the property of the institution, and, thirty years ago, remained unpublished.

From this digression let us now return to Handel at his regular and prosperous work as a maker of oratorios. For the Lent of 1750 he prepared "Theodora"—his own favourite piece, yet one which the public, to the composer's great chagrin, treated with coolness. "Theodora" was finished on July 11, 1749, and produced at Covent Garden, "with a new Concerto on the organ," March 16 following. It had four hearings during the season, but this number may be accredited to Handel's obstinacy rather than to any desire on the part of the public. The fond old master would not acknowledge the failure of his darling by withdrawing it, and there is great reason to believe that he "papered" the house well to get an audience. Burney tells us, at any rate, that "'Theodora' was so unfortunately abandoned that he (Handel) was glad if any professor who did not perform would accept of tickets or orders for admission." The doctor goes on to relate an anecdote *à propos*: "Two gentlemen of that description (the professors aforesaid) now living, having applied to Handel, after the disgrace of 'Theodora,' for an order to hear 'The Messiah,' he cried out: 'Oh, your servant, mine Herren! you are damnable dainty! You would not go to 'Theodora,' there was room enough to dance there when that was perform.'" Other anecdotes are connected with this unfortunate work, among them one having reference to the second night of "Theodora," for which, also, Burney is responsible: "A gentleman who was on intimate terms with Mr. Handel, imagining it to be a losing night, was willing to avoid speaking to him that evening, but he, observing him at some distance, went up to him and said: 'Will you be here next Friday night? I will play it to you.'" On another occasion he was not so tractable, for, hearing that a person of note had undertaken to engage all the boxes, he exclaimed: "He is a fool; the Jews will not come to it as to 'Judas Maccabæus,' and the ladies will not come because it is virtuous." Yet another story brings Horace Walpole upon the scene. Walpole met Lord Chesterfield coming out of the theatre at an early hour, and cried, "What, my lord, are you dismissed? Is there no oratorio this evening?" "Yes," was the reply; "they are still performing, but I thought it best to retire lest I should disturb the King in his privacy." The point of this lies in the fact that George II., true to the traditions of his house, supported Handel in fair weather and foul weather, and went to the theatre every oratorio night, whether anybody else attended or not. "Theodora" was no doubt hardly used, but it is of no use to rail at the public of 1750. In a very practical sense they are past reproach.

The season closed on April 11, and now the course of events takes us back to the Foundling Hospital and Governor Handel's relations therewith. In April the *General Advertiser* came out with an announcement that George Frederic Handel, Esq., had presented a "very fine organ" to the charity; moreover, that on May Day he would open the said organ and conduct a performance of his "Messiah." The town was set in a flutter by this important news; a rush took place for tickets, and a crush for seats when the momentous day arrived. All this, and its consequences, we learn from the *General Advertiser* of May 4: "A computation was made of what number of persons the chapel of this hospital would conveniently hold, and no greater number of tickets were delivered to hear the performance there on the 1st inst. But so many persons of distinction arriving unprovided with tickets, and pressing to pay for tickets, caused a greater number to be admitted than was expected, and some that had tickets, not finding room, went away. To prevent any disappointment to such persons, and for the further promotion of this charity, this is to give notice that George Frederic Handel, Esq., has generously offered that the Sacred Oratorio called 'Messiah' shall be performed again under his direction, in the Chapel of this Hospital, on Tuesday, the 15th inst., at twelve of the clock at noon, and the tickets delivered out, and not brought on the 1st inst., will then be received." Performances of "The Messiah" for the benefit of the Foundling were afterwards given, year by year, till the Master passed away.

Handel's presentation organ, of which Mr. Rockstro gives the original specification, is still used at the Foundling. The writer just-named says of it: "This interesting and beautiful instrument has been several times enlarged, and even rebuilt, but it still retains its old sweet, mellow tone, with the additional advantage of the delicate mechanism of the present day. It plays too a very important part in the Sunday services of the Chapel, which are performed in a quiet, old-fashioned way."

(To be continued.)

HOODS AND FALSEHOODS.

THE desire to be distinguished in music is a worthy ambition. The attainment of distinction in the regular way—that is to say, by passing the examinations of the Universities which have the power to confer it—is out of the reach of many of the ambitious. The qualifications required, in most cases, are not possessed by all. For the purpose of ministering to this very laudable ambition, and providing a means whereby the world may know to some extent the result, certain examining bodies have stepped forward and have occupied the breach made by the higher powers. The outside world has a traditional respect for those who are empowered by authority to affix certain letters to their names. The knowledge of this fact inspires a feeling in the minds of those among musicians who think that their position would be improved by passing an examination entitling them to employ some alphabetical assortment by way of extra title. There are several literary societies, with or without charters, whose respective members enjoy the privilege of so distinguishing themselves. The letters placed after their names have a literal, but not necessarily a literary, significance. They are obtained without examinations, but by the payment of money only. Of course these distinctions are, in a double sense, very imposing. The unthinking attach much mysterious importance to their use, as they do in

every case, legitimate or otherwise, where such devices are employed. Unscrupulous adventurers have taken advantage of this popular superstitious belief in the virtue of such titles as the letters imply. They have made unholy bargains with foreign Universities and have traded in degrees, which have been conferred *in absentia* simply on payment of the fees. The holders of these bogus degrees, acting on the like dishonest principle founded upon the abstract truth, "that the greater includes the less," have filled in what they consider the intermediate stages, and have conferred upon themselves titles which belong only to British Universities, and the right to which they could maintain by no shadow of proof.

With greater integrity of purpose certain bodies of musical men recognised the desire on the part of their fellow-workers to obtain distinction in their profession. They devised a scheme which, while it aimed at a less exalted goal than that insisted upon by the Universities, was exactly suited to the needs of the times. The diploma of the College of Organists is a valuable document as representing a fair share of knowledge on the part of the winner. It is *pro ratâ* as honourable a certificate of professional qualification as the *testamur* of the Universities. Other bodies, occupying lower ground, attracted at first those aspirants of less exalted desires, and succeeded in obtaining a large following. The success of the Company entitled Trinity College, Limited, called others into the field, and nearly every day some new association of musical persons, willing to examine for hire, presses its services upon the public attention.

That there is apparently room for all seems to be proved by their flourishing condition. How far their actions will be affected when the new examining body—formed by the Union of the Royal Academy of Music and the Royal College of Music acting in conjunction under the presidency of H.R.H. the Prince of Wales—is in operation, remains to be seen. Their popularity may not be lessened, because their directors may see fit to modify their requirements if necessary, and so to gather to themselves those whom the amalgamated body might not touch. If examinations are necessary, it seems perfectly reasonable that provision should be made for those who find it difficult to attain the exalted standard which will doubtless be set up by the higher bodies. The worker should not be denied the means of obtaining a due assessment of the value of his labour. Therefore, the lesser examining societies may still pursue a profitable business. There is no reasonable objection to them so long as they confine themselves to legitimate purposes. They will continue to be successful until the world grows smaller. The principle of centralisation as applied to schools renders it impossible that all teachers should be able to study individualities of character in the pupils as perfectly as might be desired. The teachers may be able to arrange the work of those under their care in a fair order of merit, in most of the subjects taught, with the exception of music. In that subject it has been found expedient to call in the opinions of outside examining bodies. Certificates of various scales of value are granted, and are duly estimated by the recipients, their instructors, and their friends. So long as the functions of these examining bodies are restricted to the issue of diplomas of this kind, they are rightly exercised, and no just cause of complaint ought to arise.

When in the pride of their success they usurp the rights of more important bodies, it is time for those higher powers to place a check upon such actions. More than one of the self-constituted examining Companies go beyond their proper bounds in permitting

the holders of certain of their diplomas to wear silk hoods and other badges of distinction. This is a direct interference with the prerogative of the British Universities, and should be discontinued by those who now permit their use, if they desire to act with that honesty of purpose with which they are credited. The hood, properly speaking, is the distinction of a graduate of the University. The holder of a certificate from an unchartered body is not a graduate. The right to wear a hood proper to a degree belongs to members of those Universities who have satisfied the examiners in the Schools. A member of the University may be a member of a College, the Dean of his College usually presents the candidate to the Vice-Chancellor, who admits to the degree in the name of the University. A single College has no power to confer a degree. The only British Universities which confer degrees in music, either after examination or *honoris causâ*, are Oxford, Cambridge, Dublin, London, Cork, Durham, and Trinity College, Toronto. The hoods of these degrees may be worn at all times in all public places when and where it is proper. The fifty-eighth Canon states, that ministers, during the time they are performing the Service, should wear a surplice, and "such ministers as are graduates shall wear upon their surplices at such time, such hoods as by the orders of the University are agreeable to their degrees, which no minister shall wear (being no graduate) upon pain of suspension." The term "minister" has been allowed to include not only the clergy, but those, who as organists or lay-clerks, take part in the Service. Further, the Canon referred to above explicitly says, that "it is lawful for ministers who are not graduates to wear upon their surplices, instead of hoods, some decent tippet of black, so it be not silk." This also is a matter which has been overlooked by those who designed the hoods for certificate holders.

It should be stated that the only College not a University possessing the right to examine candidates and confer degrees in music is the Royal College of Music, a right still held, though it is never exercised.

The title of College signifies a collection of members, and by metonymy, the place where they assemble. To the outside world the word has an academical signification in the sense that it is an association of learned men. This interpretation will not apply to all those institutions which bear the name.

It may be urged by some that the members of the so-called Colleges are in perfect order in framing laws and regulations for their own government, and in permitting their members to wear gowns and hoods of their own devising, such being only a form of sartorial certificate. This may be so. They do not exhibit very sound judgment or altogether upright intentions when such garments are paraded beyond the confines of their own establishments. The humble imitators of the Freemasons, such as the Odd Fellows, Foresters, Shepherds, and Antediluvian Buffaloes, all wear distinguishing regalia within their Lodges and Courts; but when, as occasionally happens, they flaunt their finery in the public streets, their action only brings their institutions, laudable in a general way because of their purposes of benevolence and thrift, into supreme contempt.

Those societies or colleges who are doing really good work in directions which cannot be reached by the Universities, should see the necessity of abandoning a position, which to a great extent compromises the integrity of their actions. They are placing themselves on a level with those questionable institutions who invent academical distinctions without any other than self-constituted authority; who confer so-called degrees in back parlours, and sell hoods, which are

in the highest moral sense falsehoods. Many of them are so constructed as to be taken at first sight for the legitimate badges belonging to regularly constituted Universities.

If the Universities were not apathetic on the subject, the practice would never have been allowed. The interference with their undoubted rights would have been stopped at the outset. As it is, the discontinuance of the custom must be made by the unauthorised bodies who still carry it on—that is to say, if they desire to show to the public, on whom they rely for support, that they are not indifferent to the common-sense view of the question. They will increase the value of their certificates if they remove the sham glamour which surrounds them, and they will not impair the uprightness of their designs, or make their awards less honourable, if they cease to accompany them with hoods that are only real because they exist.

THE Republic having been always symbolised by a female figure, it was obviously appropriate as well as chivalrous on the part of the Municipal Council of Paris to entrust to a lady the composition of the ode "*Le triomphe de la République*," which, with all magnificence of scenic pomp, was performed at the Palais de l'Industrie, on Wednesday, the 11th ult. Madame Augusta Holmès, the composer in question, though born of Irish parents, is in some respects more patriotic than her artistic colleagues, for, being a member of the advanced school of Franck, as Mr. Adolphe Jullien tells us, she only writes music to French words. Her independent character may be gauged from the fact that she always writes her own librettos, and is not afraid of studying the scores of Wagner. She has been an assiduous and not unsuccessful competitor for the prizes offered by the City of Paris, and her predilection for the grandiose style afforded a guarantee that she would be equal to the needs of the situation and the resources placed at her disposal. Berlioz records in his memoirs that some illustrious personage once asked him whether it was true that he never wrote for an executive *personnel* of less than 500. That would be a mere trifle to Madame Holmès, at whose service the modest number of 1,200 performers were placed. Just as the Overture, conducted by M. Colonne, was drawing to a close, a panic of fire was raised. An electric chandelier—*electrolier*, we believe, is the correct term—burst out into flames. There was a momentary stampede, but the lustre was speedily lowered and the fire put out, and the Overture repeated, so that the composer had no cause to be discontented with the interruption. The Overture is described in the *Temps* as being composed of trumpet calls answering one another, and sundry motives taken up in turn by the various divisions of the orchestra, and finally culminating in a triumphal march. The rise of the curtain revealed a vast amphitheatre, with an antique altar in the midst, surmounted with an enormous tricolour flag, and surrounded with four braziers. The Ode consists of a chain of choruses. Harvest-men and labourers in the vineyard praise the earth and the sun. Soldiers and sailors express their belief that it is sweet and comely to die for their country. Intelligent artisans are then discovered erecting a Temple of Justice, and these are followed by artists with Genius at their head; sages, personally conducted by Reason; children, who have been told by the birds in the forests that it is their duty to live and die for France; and young persons, who, after the ways of young persons, sing of love. Each of these groups is accompanied by Attributes and allegorical personages, and after having given vent to their

feelings they range themselves on the amphitheatre round the altar. "On a sudden the sky grows dark; from the depths of the orchestra emerges a sad and mournful strain, rapidly turning into a funeral march. A figure veiled in black rises from the earth; her arms are loaded with chains. At this point all the choruses in succession call on the goddess who is to deliver them. Their utterances grow more hurried, the evocation becomes more urgent. The veiled woman drags herself to the altar. Finally, the tricolour is rent, and reveals the Republic standing calmly and majestically on a pedestal. At her sight all chains fall off, and a universal choir celebrates the deliverance and regeneration of their fatherland at the hands of the Republic." As to the merit of the composition, opinions differ. Mr de Blowitz pronounces it well conceived and well written. But this great man does not know the difference between a Concerto and a Sonata, which slightly detracts from his claim to be heard as a musical critic. From a very brief but commendatory notice in the *Débats* we gather that the performance was adequate, and that the double chorus in praise of love in waltz rhythm was encored, and that several other numbers were very warmly received. The notice in the *Temps* is more critical. The writer speaks of the somewhat grey and monotonous dithyrambic background of the poem, the abuse of the anvil motive in the chorus of workmen, and the general want of originality of the themes. Madame Holmès seems to have been lucky in her contralto soloist, Madame Romi, who proved a "superb incarnation of the Republic" and declaimed her recitatives in spirited fashion. The composer was accorded a very warm reception at the close, when she was led on to the platform by the manager, and, *more Gallico*, embraced by him in the presence of the 20,000 spectators.

THE recent decision of Durham University to conduct examinations for degrees in music is one which will commend itself to all who think that the great Academical institutions should in some measure meet the wants of the age. The proposed Standard is to be as high in musical value as that of Oxford and Cambridge, and of equal character with the plan adopted by the University of Trinity College, Toronto. This last-named body has become popular with musicians because its literary tests are enough to prove that the candidates for degrees have sufficient acquaintance with the English language to be able to write correctly if not classically. Oxford and Cambridge, which have virtually excluded from their musical honours all but those who are qualified to take the initial steps for an ordinary degree in Arts, may be induced in time to modify their present requirements. There are numbers of musicians who have neither time nor opportunity for the study of subjects wholly unconnected with their art. They naturally hold the belief that the examination in arts involves an amount of time in preparation which a professional man spares but grudgingly. A musician is, of course, a better man if by his education he is qualified to hold his own in society. But he is not necessarily a better performer or composer because he can tell the ratios of sounds, or can construe Latin verbs, or understands the meaning of Greek particles. The Arts test being to him useless, is therefore needless. His objections certainly are not wanting in point as concerns those examining bodies who make no provision for teaching the subjects for the knowledge of which they are ready to grant diplomas. There is hope that at Oxford, under the cosmopolitan rule of the new Professor, something may be effected in time to remedy this state of things, and if it is

not possible to restore the former position of the qualifications demanded of candidates for musical degrees, it would certainly be a wise step to provide for the instruction of those who intend to present themselves in due course for examination. Meantime it is necessary to clear the way, as far as possible, for those whose training has been chiefly confined to music, and the action of the authorities of Durham University will be cordially approved by musicians, whether they be possible candidates for degrees or not, even though teaching provision is not mentioned. It is not within the scope of the present purpose to enquire whether their action arises from a voluntary recognition of a desire outside the University to utilise the powers possessed by this, the youngest of the Universities in England, for the encouragement of music, or whether it arises from external pressure. It is enough to know that the diplomas granted will be valuable, and that the movement may tend to equalise the requirements in all Universities. The Scottish Universities may also be induced to reconsider their determination to offer no encouragement to musical aspirants, and to gather under the shelter of their learned groves the professors of an art which is slowly, but surely, taking a high position in the north. Hitherto musicians in Scotland have been content to win their diplomas from southern bodies. It is time that efforts were made for independence. The Scottish people have proved conclusively, not only by their love for, but also by their skill in the art, that they can be trusted with this form of Home Rule without being likely to allow it to drift into unprofitableness. They have sufficient pride in their own prestige to lead to the belief that they will jealously guard the integrity of their art, and that such diplomas as could be granted by their Universities would be as honourable as any emanating from more southern bodies. The certificates given by the numerous lesser societies unconnected with the Universities may serve the purpose of gratifying moderate demands, but the unwarrantable ambition which many of them display, in assuming powers they are not justified in exercising, should be crushed to dust. If those who alone possess the true power of issuing certificates continue to pursue the course they have now entered upon, they will quickly both morally and actually prove the worthlessness of those bodies who have taken advantage of the indifference hitherto displayed in the matter by the Universities.

It has never been, and it never will be, the province of such a journal as THE MUSICAL TIMES to pronounce an opinion on political matters. But when politicians, no matter what their party, think fit to intrude on the sphere of that art which concerns us and our readers, and to recommend a definite line of action to those who make a living by it, it behoves us to examine carefully the tendency of their suggested policy. Home Rule may or may not be a good thing, but Home Rule, so far as music is concerned, can only result in stagnation and sterility. Mr. Wm. O'Brien, M.P., has been before the public in many capacities, but as an authority on matters musical he has hitherto held his peace. Now, however, he has committed himself, in connection with the Concerts of Irish music, given by Mr. Ludwig in Dublin, to a very definite and unhesitating advocacy of Musical Particularism. After eulogising Mr. Ludwig's interpretation of various Irish melodies, Mr. O'Brien continues: "I only wish we could keep him (Mr. Ludwig) in Dublin always, to lead on to the attack on prejudice and provincialism. However, with the aid of the leaders of the people, who have roused

themselves up—and it was time—he has given us a start. Let us now, at least, keep our face towards the foe. Let each of us see what he can do in his own sphere for native music; manfully let us advance into the arena and plant our flag. And let our demand be that Irish music shall be heard and loved and honoured on Irish soil before the music of Italy or of Germany—aye, or of Orpheus himself withal, if he be not a son of our own tight little Island.” The foregoing recommendation to apply the principles of boycotting to the domain of music—affording as it does an admirable commentary upon the articles of Mr. F. J. Crowest—has recently been extensively circulated on a handbill in Dublin, and was effectively discussed in an admirable letter to the *Spectator* of the 14th ult., under the heading of “The outlook for Art in Ireland under Home Rule.” We cordially endorse the views expressed in the following paragraph—“It would be difficult to realise the monotony of Concerts in Dublin under this new régime. Vocalists would confine themselves to Moore’s melodies, while instrumentalists would have a still more limited *répertoire* to select from. Were Schumann still living, Mr. O’Brien might find it hard to persuade him that a course of study entirely confined to such works as ‘Garry Owen’ and ‘Patrick’s Day in the Morning,’ or even ‘Killaloe’ and ‘Ballyhooley,’ could supply the place of Bach’s ‘Wohltemperirte Clavier’ as the ‘daily bread’ of the young musician.” This is sound and unanswerable criticism. We will listen to Mr. O’Brien on other subjects—indeed, we cannot help it; but where art comes in, the old adage of the cobbler and his last seems to be strikingly applicable.

In a letter now before us on the subject of organists’ salaries, the writer says, “I was in a church last Sunday where the Vicar received £1,000 a year, and the Organist £15.” Now, without inviting opinions on the relative proportions of these two incomes, it can scarcely be a question, we think, whether the pittance allotted to the organist ought to be offered to one who, apart from the necessity of his possessing high artistic qualifications, is expected to occupy a social status in accordance with his tenure of an office so important in the service of the church. In calling attention to this subject in the columns of THE MUSICAL TIMES, we have frequently quoted advertisements in which it is announced that the salary proffered can be added to by selling music, teaching dancing, and, in one instance, even, by combining with the duties of an organist those of the village blacksmith; but as we cannot imagine that any congregation would willingly degrade one who most undoubtedly should be entitled to their respect, it is obvious that public opinion ought to be brought to bear so forcibly upon the matter that no appeal for an organist should be made until sufficient funds have been secured to repay a competent artist for the time and outlay expended upon fitting him for so responsible a position. Cases in illustration of our observations press upon us daily; but one which has elicited these remarks we cannot refrain from mentioning, especially as we can fully verify the truth of our statements. A very talented organist, upon a salary of twenty guineas annually, has rigidly performed his duties for thirty years, eking out his income by a small allowance from his mother, who has recently died and left him entirely at the mercy of those whom he has so long and faithfully served. He may, of course, endeavour to retain his office—he may try to get a pupil or two—but, considering that he is over seventy years of age and in failing health, the outlook is, it must be acknowledged,

sufficiently depressing to act as a caution to those who accept such terms, and a reproach to those who offer them.

DOGBERRY’S assertion that reading and writing “come by nature” invariably raises a smile; but there are nevertheless many who are of opinion that speaking is by no means a matter of cultivation. Nobody considers, of course, that the mere faculty of conveying our meaning is not given to all human beings; but those who doubt that speaking with clearness and elegance is an art should listen intently to the ordinary conversation of labouring men, and we are certain they will agree with us that, to a refined ear, a great portion of what they hear is perfectly unintelligible. A celebrated singing-master once remarked that before he taught his pupils to sing, he was compelled to teach them to speak; and now that the physiology of the voice is occupying so large a portion of the attention of medical men, it is good that we should profit by the sound advice they give us. A recent number of the *Contemporary Review* contains a paper upon “Speech and Song,” by Sir Morell Mackenzie, and in this he says: “As part of the general vocal training which I think desirable, I should be disposed to say that all children and young people should learn to sing as far as their natural capacity will allow”; and in the continuation of his article the writer thus strengthens our conviction that this exercise in the natural production of notes will do much towards promoting the natural production of words. “Singing,” he says, “tends to promote purity of language, the rules which govern the utterance of every note also affecting the articulate element combined with it, and keeping the words cast in fixed forms—a stereotype of sound, if I may venture the metaphor.” It has often been remarked that we may know a vocalist by the perfect manner in which the speaking voice is conveyed to the ear. Sir Morell Mackenzie has given us the reason of this in words which should be taken to heart by all who have the care of the young.

A CONTROVERSY is going on in Manchester concerning the propriety of licensing, or withholding a license for the sale of alcoholic liquors in the newly-built “Palace of Varieties” in that city. The Roman Catholic Bishop of Salford opposes, and the Dean of Manchester, in some degree, supports the proposition. The merits of the question as it stands commend themselves most forcibly to those locally concerned. A broader question presents itself to the outside world. Why should not Municipalities undertake the direction of places of amusement for the people where the workman could take his family without harm? The task of preparation of the public mind in matters of Science and Art is provided for in the schools supported by the Government, and local aid from the rates is not beyond their scope. If means were taken to establish healthy entertainments at a moderate cost, the poorest might then be kept from the fascinations of the usual music halls, where the attractions offered by an almost irresponsible management have a tendency, in any way, to depress rather than to elevate public morals.

THE lamented death of Dr. Langdon Colborne, of Hereford, has left a vacancy in an important musical position. It is hoped by all that the Dean and Chapter will make a careful choice of a successor to him. The office should be held by one who is not only competent to carry on the work required for the

daily services, but who by education and attainments can command respect, and who has proved his competency to conduct an orchestra; for, although the opportunity for the exercise of the latter special qualification may present itself only once in three years—on the occasion of the meeting of the Three Choirs—yet it is one when the strongest light from the outside world of art is thrown upon the musical resources of the place. The authorities should, therefore, avoid having their wisdom called into question, if they desire to take into consideration the public demands as well as their own private needs.

THE following advertisement appeared in one of the daily papers lately: "Will any rich Person take a Gentleman and Board him? Of good family; age, twenty-seven; good musician; thoroughly conversant with all office work; no objection to turn a Jew; lost his money through dishonest trustee; excellent writer." It is not quite clear whether proselytism is intended by the advertiser, or whether he merely expresses his willingness to cause a person of Jewish persuasion to reverse his position. If the "good musician" would persist in exercising his talents to the annoyance of the inhabitants of some public thoroughfare, and refuse to depart when requested, or otherwise bring himself within reach of the law, Her Majesty's Government would no doubt undertake to "board" him free of charge, and without requiring him to change his religion.

FACTS, RUMOURS, AND REMARKS.

THE *Globe* accepted Gloucester Festival "copy" from a most extraordinary person, who called himself a "roving correspondent," and who certainly did rove—very far away from good taste, sometimes from facts. His report began—after a passing reference to "the world of Caligula and Nero"—with something about "flowers in profane buttonholes" at the "Last Judgment." The necessary "smart" key-note thus struck, the *Globe's* contributor launched into a pæan over Mrs. Ellicott's hospitality, which he described with as much zest as though he had spent the week at the Palace. Then he went off to the Deanery, met Dr. Spence, and learned how, in that very house, Henry VIII. and Anne Boleyn kept their honeymoon. The reporter's answer would do credit to Jack Bunsby: "'Tis all one, since the poor lady had her head taken off, and, moreover, thereby hangs a question of morals into which 'tis now too late to enquire." But it was not too late for another eulogy of his entertainers.

THE *Globe* writer was late in getting away from the luncheons and reaching music, but made up for tardiness by the "screaming farce" of paragraphs in which he said that Mr. Brereton, offered a choice between *Elijah* and the *Devil*, chose the *Devil*, being "to the manner born"; quoted the French of his own common parlance; said that Dr. Mackenzie's "Judith" (!) made a mark; talked about the "Sickle Song" in "Judith" (!) as likely to be on the barrel-organs—the nearest approach to immortality, "next to being on a ham-and-beef pot"; and passed over Mr. Williams's "Last Night at Bethany"—the chief novelty of the Festival—without a word. Where in the world did our evening contemporary pick up its flippant and inaccurate twaddler?

MR. G. H. WILSON, writing to the *Boston Evening Traveller*, thus discusses Miss Eames, the latest American "star" in Paris: "I was fortunate enough

to hear Miss Eames, of Boston, in 'Roméo et Juliette' at the Grand Opéra. After overcoming the shock of paying a speculator four dollars for a two dollar ticket, and recovering from the amazement produced by the elegance of the house itself, I settled down with my thinking cap on, to await the appearance of the much-praised Boston girl in the part, and upon the spot, where her admirers say she holds all critical Paris in stained-glass attitudes. . . . Her scale is yet uneven and her singing characterless. . . . In short, Miss Eames's *Juliette* is not the moving assumption the agents, criers, and such have insisted for months it is. If I am wrong, then Heaven help Parisian taste; if I am right, why somebody has broken square off one of the commandments and is keeping it up—at a salary." Poor Miss Eames! It is a pity her countrymen have a travelling propensity.

ANOTHER American critic, Mr. F. A. Schwab, has been amongst us, and now retails disparagements to suit the taste of his countrymen. *Apropos* of Madame Sterling, he ungallantly remarks: "A hearse-horse is a noble and useful animal, but its presence on a race track, for example, would not be exhilarating." Mr. Lloyd is "stout and revealing a tendency to sing with effort." Madame Néruda and Mr. (*sic*) Hallé's performance of the "Kreutzer" was "not in any way remarkable." Dr. Parry's new Symphony is "melodious, conventional, and somewhat superficial." There is "really nothing in Dr. Richter's conducting," &c., &c., &c., the inference being that for the best things in music one must go somewhere out of England—say to the United States.

WILMINGTON SQUARE, Clerkenwell, has lately been the scene of a fierce musical war. It appears that a police band had obtained permission to play in the enclosure during the summer evenings; but, as several of the inhabitants protested against it, a lady guardian of the parish had secured the services of a German band. To this, however, an even more powerful opposition was offered, and it was therefore decided that no band should play. We can scarcely wonder at the cold shudder which ran through Wilmington Square at the suggestion of a German band, yet we cannot but think that had the irate lady guardian, instead of resorting to this desperate remedy, canvassed the residents separately on the question, not only might an experimental evening with the police band have been crowned with success, but the example set at Clerkenwell would probably have been followed in many other of the quiet squares in the metropolis.

MISS MAY HUDDLESTONE, of Liverpool, has invented a Kindergarten system of teaching the staff notation, the notion of which, she says, was suggested by an attempt to convey a knowledge of the rudiments of music to some children by the aid of "ten pea-sticks and an apple." We are told that the little pupils build the lines and spaces for themselves with ten small rods fitted in a grooved frame, while balls, sub-divided into various sizes, represent the value of the notes. Whether it is easier to fit "ten small rods into a grooved frame," and to fix the value of the notes in the mind by using balls, than to learn the names of the notes by their position on and between the staff lines, and their value by the "time-table," can of course only be proved by experiment; but then the new method is called "play," and the orthodox system is called "work," and "Kindergarten" teachers tell us that this makes all the difference.

MASSENET is clear, and right too, on the subject of nationality in music. Speaking recently to an interlocutor about certain American musical students in Europe, he said: "You must make them study at home. Nationality is necessary in music. Every composer must, after he has acquired the rules, become himself. I had a Swedish pupil last year just like that. He wanted more and more of me. Finally I said: 'You have it all; I can do no more. Go to your own country; become inspired by it and compose.' He is beginning to do so now. Look at two different men. Grieg went home and developed nationality in his music; Gade became a reflection of Mendelssohn and Hiller." Something very much like this has appeared in our pages from time to time. When will English students write English music and not go to Germany to qualify themselves as pale reflectors of Teutonic art?

A WRITER in *Freund's Music and Drama*, referring to Sir John Stainer's speech at a meeting of the College of Organists, goes on to say: "Dr. Bridge proposed a vote of thanks, and other musical talkers burned incense at Stainer's shrine. They all took great delight in calling him 'Sir John.' His new title justified it, yet it *did* seem a trifle snobbish. But then 'it's English, you know.'" What would our republican brethren have? The "musical talkers" could not call Sir John Stainer "Mister," because he is no longer plain "Mister"; neither could they speak of him as "Stainer," which would have been disrespectful; while "John" would strike most people as unduly familiar. "Sir John" appears the most seemly, and if it be "quite English, you know," to do a seemly deed, well and good.

ACCORDING to the statement of a well-known furniture dealer, although mahogany was for years the only wood used for sideboards, tables, book-cases, &c., pianofortes made of rosewood, black walnut, cherry, oak, and indeed every kind of light wood that will take a polish, gradually crept into fashionable houses, not because these woods are handsomer, but because the density of mahogany stifles the sound. No greater proof of the growing power of music can be adduced, and composers for the drawing-room, in return for this concession to their art, should remember that what may be termed "mahogany pieces" are not in accordance with the time, and have now every likelihood of being carted off with the old furniture.

THE King of the Sédangs, whoever he may be, has decreed his own divorce from the whilom sharer of his throne, and called upon his subjects to recognise as their Queen a certain Marie Rose, Countess of Ibering. When the eyes of Colonel Henry Mapleson lighted upon this news in a French paper, they saw also a splendid opportunity for the exercise of a well cultivated talent. Might not some careless readers confound Marie Rose, Countess of Ibering, with Marie Roze, prima donna? and was the husband of the latter to submit to an inevitable and painful misconstruction? Perish the thought! So Colonel Henry Mapleson desires it to be known that he has not been deprived of his amiable and accomplished wife by the high-handed Majesty of the Sédangs.

THERE is no need to waste many words upon the fuss recently made regarding evening dress in church. On the general question, it is doubtful whether anybody in his or her senses ever proposed to put on the "swallow-tail," or the décolleté gown for evening

service, while as regards the special case at Gloucester Cathedral, of which so much has been said, the invitation to wear morning attire at the evening performance is of long standing, the particular wish of the authorities being to give the oratorios under the usual conditions of a "service" and not as an entertainment. In this we consider that the authorities took a sensible course, and one calculated to benefit the Festival by guarding against ever-watchful raisers of objections.

"If we are to destroy everything," writes Mr. Andrew Lang, "*pereat ars musica* first." We should prefer to see precedence given to the habit of using unnecessary Latin words; but that is neither here nor there. It behoves us much more seriously to consider that Mr. Andrew Lang condemns music as the enemy of conversation, study, and sleep. In respect of conversation, music generally acts as a stimulant; in respect of sleep, there are forms of it which do the work of a soporific—"music such as charmeth sleep"—and if "sweet sounds" disturb Mr. Lang's studies it is because he is sensitive to their seductive force. Mr. Andrew Lang should blame his own constitution, and deaden its sensitiveness by a course of practice on a hand-organ.

THAT the desire for the possession of a pianoforte on the "Hire system" is gradually obtaining "below stairs" was proved by a recent case in which a servant, nineteen years of age, upon wages of £13 a year, who could neither read nor write, paid twelve shillings and sixpence a month for the hire of a pianoforte. Her hope of ultimately claiming the instrument as her own, however, was crushed by the fact of the vendor taking it away because two instalments of the money were in arrear. As at the Police Court the master of the girl applied for the recovery of the money already paid, it is obvious that a musical servant is not necessarily inattentive to her household duties.

SOME time ago we called attention to the wording of a circular issued, in English, by a Russian Committee appointed to further a Rubinstein testimonial. Since we wrote the Committee have issued a leaflet to the following effect:—"Through an unpardonable negligence, admitted in the printing office, some of the english copies of the Committee's circular, dated May 1st, 1889, have been issued with most puzzling typographical erratas. By the present notice the Committee begs to express his sincerest regrets for such an annoying inadvertency having taken place. A right copy of the circular is joined hereby." This is "English as she is wrote" in the capital of Russia.

SOME American papers are crying out against the immigration of English organists as prejudicial to native talent. It appears, nevertheless, that we send over an indifferent lot. One journal observes: "There are, it is true, some good foreign church organists here, but they are vastly out-numbered by the riff-raff of conceited snobs, who can get nothing to do in their own country, and flock hither with monstrously absurd notions of their own importance." Our friend does not explain how it comes to pass that the English article, being of so low an order, injures the native product, which, of course, is much superior.

GOUNOD blazes up sometimes, and we find him at white heat in the following paragraph:—"Ah, Heaven preserve us from interesting music; there is only

one kind of music—beautiful music. If it is not beautiful it is not music. Heaven deliver us, too, from those pedants of theorists, those pretentious mediocrities who have picked up the rags of incompetence in order to make a flag for themselves, and who raise such a fuss over their hollow, empty productions, absolutely void of fire, brilliance, sincerity, or generosity, heartless, soulless, formless, painted skeletons, without flesh or blood."

THE *Globe* has been speaking about cornets, and is responsible for the following: "No instrument in the modern orchestra sways the general heart more powerfully than the cornet. The violin may do much, but not so much as the 'sounding brass,' by the side of which the most admirably-handled 'strings' are comparatively ineffectual." In a certain trial, some years ago, an eminent performer upon the cornet swore that his instrument was very popular "down Whitechapel way." The *Globe's* contributor may have gathered his experience in that quarter.

ALTHOUGH a brilliant musical and social success, the Gloucester Festival scarcely met expectation on its financial side, the secretary having to announce a deficiency (approximate) of £170. This will necessitate a call on the stewards of a guinea each. The sum is small, but as each steward pays £5 to the charity as a qualification for office, it will increase the reluctance of county gentlemen and others to make themselves liable three years hence. In the interim serious consideration must be given to the matter of obviating any such call in the future.

THERE are two ways of putting the Festival on a better financial footing, besides the obvious one of doing more and more to make it attractive. One is a close overhauling of the manner in which money goes out for expenses. It will, no doubt, be found that considerable reductions can be made without loss of efficiency. The other way is to assimilate the Gloucester conditions of stewardship to those in force at Worcester and Hereford, where each steward contributes, not £5 to the charity absolutely, but that amount to a fund for meeting deficiencies on the working account, the balance, after paying expenses, being returned to the donor or retained for the charity, as he may desire. The difference of plan is, it must be confessed, rather hard on the Gloucester stewards, who naturally object to the unlimited liability imposed in addition to the qualifying subscription. Why not take the reasonable course of putting the stewards' subscriptions and the receipts for tickets into a common fund, paying expenses out of it, and handing the balance over to the charity trustees?

COUNT VON HOCHBERG, Intendant of the Berlin Theatres, takes a paternal interest in the ladies under his authority. Seeing that many of them live in apartments at a rental out of all proportion to their salary, he has decreed that, in future, as is the stipend so shall be the lodging. Obeying the order, one artist of modest rank vacated a dwelling in which there were fourteen rooms. Virtue being universally practised in Germany, *Le Ménestrel* is pretending to wonder what all the fuss is about.

THE Grand Old Man has spoken on the relative standing of composers, and placed Beethoven first. He thinks that ladies of "comfortable presence"—stout ladies, in point of fact—make the best singers. In his opinion, ninety per cent. of an Italian opera

audience care more for the singers than the song, and he opines that the fresh pure voice of a boy in a church choir is more pleasing than the tones of a female. In all these utterances, many people will think, the Oracle of Hawarden is not far wrong.

DR. J. F. BRIDGE will shortly complete the oratorio he has, for some time, had in hand. It would be premature to give the name and details of the work, the libretto of which has been compiled from the Scriptures by Mr. Joseph Bennett; but we may say that the oratorio deals with a stirring and dramatic incident in Old Testament history, and that Dr. Bridge has written music of much descriptive and expressive power. There is some talk of producing the novelty at Worcester next year.

A MR. WIGGINS has been collecting, for the *American Art Journal*, numerous specimens of the extraordinary jargon employed by English translators of Wagner's libretti. The result is curious reading, and, after experience of it, we quite agree with the transatlantic critic when he says:—"To the simple-minded it does not seem essential for the apprehension of the 'music of the future' that the opera-goer should be compelled to wade through such verbal bogs."

FELICITATIONS to Mr. J. A. Matthews, of Cheltenham, upon the programme he has drawn up for the approaching season of the Festival Society. In the list of works we find Lee Williams's "Last Night at Bethany," "The Golden Legend," Dr. Mackenzie's "Dream of Jubal," Miss Ellicott's "Elysium," Mozart's Litany in B flat, Mendelssohn's "Hear my prayer," and other choice works. The first Concert, at which the "Dream of Jubal" will be given, takes place on November 12.

ACCORDING to Mr. Francis Williams, who writes upon Handel in *Freund's Music and Drama*, "Thou shalt dash them" is an air "often omitted" in performances of "The Messiah." He says: "The faithful Handelian can never be sure that this air is to be sung when he takes his place in the audience." Mr. Williams presumably speaks for America, but we cannot recall a single English performance in which "Thou shalt dash them" was passed over. Have any of our readers knowledge of such a case?

WE know but little concerning the very pretty quarrel raging between the choir and the deacons of Finsbury Chapel, but, on general grounds, think it highly probable that the deacons began it. Your typical Nonconformist deacon is generally a narrow-minded person to whom real perception of an artistic question cannot be attributed. He is never so happy as when "showing off" on the little stage of his chapel.

THE "Young Lady (19), Sen. R.A.M.," who advertises that she seeks an engagement as Pianoforte Teacher "on the New System," is ill advised, we think, in saying that she has passed an examination at the Royal Academy of Music; for as assuredly the "New System" has never been heard of in that Institution the certificate she has gained there will be useless.

In the British Section of the Paris Exhibition an effective substitute for an orchestra is shown "representing," it is said, "from twelve to sixty musicians, according to size." We agree with a correspondent

that the sentence is somewhat ambiguous; but there can be little doubt that it has no reference to the proportions of the performers, but to the space which they occupy.

"H. K." was holiday making when the following appeared in the *Sunday Times*: "The rehearsal of Miss Augusta Holmes's 'Symphonic Ode' on the subject of the French Revolution will be produced during the present month." The production of a rehearsal is curious, but more remarkable is the fact that the Ode had been performed when the paragraph appeared.

THE fact of an Italian composer having abandoned the musical profession and become a baker, mentioned in our last number, recalls the observation of a celebrated English musical critic, who, when a conceited artist told him that it was by the merest chance that he was not brought up as a pastrycook, replied that "it was undoubtedly a great loss to the pastry."

AN advertisement announces that "a young lady wishes to teach music and singing in a school or otherwise, or any other light engagement." We always imagined that the teaching of "singing" included that of "music"; and certainly few professors of this accomplishment, in a "school" or "otherwise," would term it a "light engagement."

THE Highbury Philharmonic Society will give four Concerts, at which Sullivan's "Golden Legend," Parry's "Ode to St. Cecilia's Day," Cowen's Scandinavian Symphony, Mackenzie's "The Dream of Jubal," Mendelssohn's "Hymn of Praise," and Dvorák's "The Spectre's Bride" will be produced. Mr. Betjemann will again conduct.

THE *Globe* complains of monotony in our concert-rooms, and says "What one wants is novelty, or quasi-novelty." One may want these things, but concert-givers can tell a very different story as to the many. Let our contemporary have the courage (in hard cash) of his opinions, and he would be able to tell the story also.

SPOHR's "Fall of Babylon," Dvorák's "Stabat Mater," Mendelssohn's "Walpurgis Night," Stanford's "Revenge," Bridge's "Callirhoë," and Prout's "Red Cross Knight" are announced for performance by the Hackney Choral Association during the approaching season. A good selection of things old and new, native and foreign.

ACCORDING to report, Madame Minnie Hauk has sold her house near Bâle and bought that sometime occupied by Wagner near Lucerne. Is the latter tenancy considered an advantage by the impersonator of *Elsa*? and, if so, will she be of the same opinion a year hence, when there will have been time to experience the attentions of tourists?

GERMAN military bandmasters, or some of them, have been in the habit of styling themselves, in concert bills and elsewhere, music director, kapellmeister, and so on. An order has come from the War Office ordering them to stop that, and we may rest assured that it will be stopped.

GRÉTRY is known to have written an opera called "Zelmar ou l'Asile," but his biographers declare the

work no longer in existence. The present being an age of resurrection in such matters, "Zelmar" has just turned up in Liège, where it was found among the papers of Grétry's grand-niece.

WHY in the many attractions offered at boarding-houses do we find "Pianoforte" and "Late dinner" usually coupled together? A cynical observer suggests that as frequently the first leads to weariness, and the second to somnolence, intending visitors may see that the bane and antidote are both before them.

WE have lately been told, with reference to a gentleman who has composed an opera, that musical competency is proved by the fact of his having taken the Mus. Bac. degree at Oxford. Such simple confidence is as touching as, among a hard and unbelieving generation, it is rare.

A BYE-LAW at Weimar, it is said, has been passed that nobody shall play at a pianoforte with the windows open. Considering that "German bands" also are not tolerated in Germany, what a delightful residence must Weimar be for persons with sensitive ears!

As the excellent—if somewhat incongruous—programmes of music provided nightly at Her Majesty's and Covent Garden Theatres attract such crowds that the people have scarcely room to move, has not the time arrived when these entertainments should cease to be called "Promenade Concerts"?

MESSRS. HARRISON announce four Concerts in the Birmingham Town Hall during the approaching winter. Each programme will, apparently, be of a miscellaneous character, reliance being chiefly placed upon the eminence of the performers, among whom is Madame Patti.

THE Church of All Hallows', Lombard Street, instituted a surpliced choir on Sunday last. Some of the singers were unsurpliced, but they were women, and occupied the front seats in the nave. That is the reasonable and proper arrangement—at any rate for the present.

It is not often that police cases are reported in musical language; but the stern bricklayer who was recently brought up for beating his son with a short poker is said in a morning contemporary to have belaboured him "in staccato rhythm."

REPORT has brought the news to England that Edvard Grieg is engaged upon an opera, one of the incidents of which is the bombardment of Alexandria by the English fleet. Happily, report sometimes lies, and we are at liberty to disbelieve.

CHARLES GOUNOD was one of a recent company at the top of the Eiffel tower, where he sang and played for some time. Let us hope that the place and occasion inspired him to the composition of "something new and strange."

IF a best orchestral suite be worth fifty guineas, what is the value of a best waltz? The directors of Her Majesty's Theatre, having worked this out, answer "ten guineas." We should like to submit the same sum to the London publishers.

CONGRATULATIONS to Madame Schumann on having completed her seventieth year. In her case, to "honour, love, obedience, troops of friends" have been added "long continuance," and, by the Emperor, the "great Art Gold Medal."

MR. EDWARD J. SPARK, the well-known *entrepreneur* of Worcester, announces his fiftieth, or Jubilee, Concert for the 21st inst., when the Marie Roze touring troupe will appear. At the second Concert (December 2) Madame Valleria will be the "star."

MR. SARASATE will play Dr. Mackenzie's new "Pibroch" not only at the Leeds Festival, but in the course of his forthcoming tours here and abroad, introducing it to London amateurs at one of his own London Concerts in the present autumn.

THERE has been a good deal of talk lately about possible and probable operatic developments. It is hardly worth noticing, for, as such things go, sufficient unto the day is the lyric drama thereof.

WE learn by cable that the performance of "The Golden Legend" at the Worcester (Mass.) Festival was a great success, and the work will be repeated there next year.

WAGNERISM pays at Bayreuth. The recent performances brought a profit of £12,500. There is joy at Wahnfried, and rejoicing among the scattered faithful in all corners of the earth.

THERE is nothing unexpected in the statement that Mr. Santley will probably remain among the Australians till next year. His doing so was, from the first, "on the cards."

BERLIOZ'S "Faust" is an attraction in Yorkshire, most of the seats for the Leeds Festival performance being already taken.

THE *Chicago Indicator*, of August 24 last, informs the world that Dr. Stainer "is to be" knighted. The *Indicator* runs a little behind time.

THE Mayor of Madrid believes in early hours. He has ordered the theatres to close before midnight on pain of suspension.

LEEDS MUSICAL FESTIVAL.

THE seventh triennial Festival of Leeds opens on Wednesday, the 9th inst., and continues till the 12th, being held, as usual, in the Victoria Hall. It will be conducted on the old lines, and by many of the old "hands," including Mr. Alderman Spark, for so many years the indefatigable honorary secretary. Familiar names appear in the list of the general and executive committees, and in the long array of well-wishers, by whom not far from £30,000 is guaranteed in the extremely improbable case of a deficit. To all seeming the Festival has as strong a hold upon the town and neighbourhood as ever it had, being in this respect, not less than in many others, the very serious and formidable rival of Birmingham.

The musical equipment of the forthcoming venture concerns us most here. It is no less complete than on former occasions. At the head stands Sir Arthur Sullivan—a power alike in his name and his abilities. The vocal soloists are Mesdames Albani, Valleria, Fillunger, and Macintyre, Hilda Wilson, and Damian; Messrs. Lloyd, McKay, Piercy, Watkin Mills, Barrington Foote, and Brereton—names which seem to demand that of Madame Patey, for the sake

of completeness, and provoke a query as to the claims of the German, Miss Fillunger, above those of native artists to whom the reader's mind will easily recur. The solo instrumentalist will be Mr. Sarasate; Mr. Carrodus leads the orchestra, and Mr. A. Benton succeeds Dr. Spark at the organ. The orchestra numbers eighty-two "strings," thirty-four wind instruments, two harps, and a full complement of percussion; the grand total being 121. With this great force is associated the usual choral strength, and we may take it for granted that the *ensemble* at the approaching Concerts will prove at least as fine and satisfying as that of any previous occasion.

Turning to the programme, we at once, and again, miss the old landmarks—"Elijah" and "The Messiah"—without which, such is the force of custom, no Festival seems complete. In all such matters, persons at a distance must trust the committee, who are on the spot, and familiar with local opinion. If in any case the public prefer less popular works to these masterpieces, there is every reason why they should be gratified, just as there is every reason to respect their decision when they insist upon that which is known to them. Although "Elijah" and "The Messiah" be absent from the list of chosen compositions, established works are well represented. The Festival begins, for example, with Berlioz's "Faust," and continues with an act of "Tannhäuser," Bach's "God's time is the best," Schubert's Mass in E flat, Handel's "Acis and Galatea," Spohr's "Consecration of Sound," Beethoven's Choral Symphony, Brahms's "Requiem," Sullivan's "Golden Legend," and some well known miscellaneous pieces. Nearly all schools are well and fairly represented here, while it would be impossible to pick out a single piece as unworthy of the place it holds.

In addition to the foregoing, the programme comprises five absolute novelties, all of them, we are glad to say, the product of native talent. The composers whom, this time, Leeds delights to honour are Professor Stanford, Dr. Parry, Mr. Corder, Dr. Creser, and Dr. A. C. Mackenzie. Professor Stanford contributes a setting of Tennyson's "Voyage of Maeldune"; Dr. Parry has written music to Pope's "Ode on St. Cecilia's Day"; Mr. Corder's work is a dramatic Cantata on the subject of a Scandinavian legend, and bears for title, "The Sword of Argantyr"; Dr. Creser, who is a Leeds professor, sends music to a libretto, "The Sacrifice of Freia," written by the late Dr. Hueffer; and Dr. Mackenzie infuses a Scottish element into the Festival by means of a "Pibroch" for violin solo and orchestra. It is not, for obvious reasons, our purpose to discuss these new things before hearing them, especially as, in more than one instance, there is reason to believe that very much depends upon the orchestration. Suffice it that the compositions both of Mr. Corder and Dr. Creser promise, in pianoforte score, to raise the interest of curiosity. Both have some decidedly striking features, and as to each our earnest desire is that it may stand the test of performance and come out triumphant from the fire of criticism. The works of Professor Stanford and Dr. Parry have nothing ambiguous about them. In the "Voyage of Maeldune" we find the composer again working the rich vein he struck in the "Revenge." Vigorous, masculine, impressive, and picturesque, the new work is even better than its predecessor, good as that was. Dr. Parry, too, presents us in Pope's Ode music characteristic of his style and method—music worthy of the composer of "Blest pair of Sirens," which is saying a good deal. On his part, Dr. Mackenzie has written a most original, brilliant, and striking piece, which Sarasate will take with him through the world. We know nothing analogous to it, and we venture to prophesy that it will be one of the Festival successes. The works named above, with selections from Sullivan's "Macbeth" music, will worthily and well represent the native art of which we, at last, have reason to be proud.

GLOUCESTER MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE 166th meeting of the Three Choirs of Worcester, Hereford, and Gloucester, held in the last-named city on the 3rd ult. and three following days, had some special features which deserve, and will doubtless receive, due

consideration from those whom they most concern. Beyond all doubt it has left for debate a suggestion that these Cathedral Festivals should be brought still more into harmony with the prevailing religious feeling that forms their specialty. At the only evening oratorio held in the beautiful building which is Gloucester's pride, we saw a crowd of 3,500 reverent and deeply impressed auditors, whereas the aggregate attendance at the two Concerts in the Shire Hall did not exceed 1,200. Besides, the secular element on these occasions jars somewhat on ears attuned to the grave and solemn note of the Cathedral. Reform, however, should be entered upon cautiously, and the Stewards of 1892 will do well first to abolish one Shire Hall performance, giving two evenings in the Cathedral, and thus doubly appealing to the popular sentiment which has so strongly displayed itself. In a little while, mayhap, circumstances will suggest a complete elimination of the secular element, thus making the Festival unique among its kind as a manifestation of art in religion.

The lesson of another experience was that the time has come for adjusting charges to the means of the multitude who are evidently willing to support the Festival. At nearly every performance there was a falling off of attendance in the more expensive seats, with a large increase elsewhere. The fact could not have astonished anybody who observes the signs of the times and sees that enterprises of every sort will in future be maintained much less by the classes, and much more by the masses. Without doubt the Gloucester Festival must, in time to come, rest, not upon the county gentry and their friends, but upon the broad shoulders of the general population. Happily there is space enough in the Cathedral to compensate for the inevitable lowering of prices. The ambulatories, once left to emptiness, are, it is true, already in occupation; but the choir remains for future use, as on the Wednesday evening of the late Festival, while, should occasion demand, the ample area of the triforium would afford superb accommodation to hundreds. To my mind, two things are plain: first, the Gloucester Festival must be made more completely a function of sacred music, in compliance with a very obvious desire; next, it must be, in the sense above pointed out, shaped on more democratic lines. This done, it will flourish exceedingly.

On all hands it is conceded that the musical performances were a great success, thanks to the interest of the programme, the efficiency of the executants, the presence of eminent composers to preside over their own works, and the excellent generalship of Mr. C. Lee Williams, the Conductor, under whose care the entire elaborate machinery worked without a hitch. With regard to the programme, enough was said in these columns last month, and, as to the executants, it will suffice to record an opinion that a more capital orchestra or a finer chorus has never been presented at these meetings. The chorus, especially, was far and away superior to the best of previous occasions. With regard to the soloists, Madame Albani, Miss Anna Williams, Miss Hilda Wilson, Miss Mary Morgan, Mr. Lloyd, and Mr. Brereton met every expectation; but Mr. Nicholl was almost *hors de combat*, consequent upon illness, and Mr. Barrington Foote scarcely satisfied the desires of his friends. On the whole, however, there was little about which to complain in the entire *personnel* of the Festival, while as to Mr. Williams, not less as Conductor than as musical director, he increased his reputation in no mean degree, showing himself in every respect just the man for a post which, under the circumstances of the case, is difficult to fill.

Taking, first, the Cathedral performances, I may, after what has just been said, dismiss the familiar works in briefest manner. "Elijah," on Tuesday morning; Rossini's "Stabat Mater," on Wednesday morning; the first two parts of the "Creation" on Wednesday evening; Gounod's "Messe Solennelle" and Spohr's "Last Judgment" on Thursday morning; and "The Messiah" on Friday—these were all given according to announcement, and all rendered in a style more or less satisfactory, not only to the average local amateur, but to cultured visitors. From them, as from that which no longer repays discussion, I turn to less familiar things heard in Gloucester for the first time.

Dr. Parry's "Judith" led the way (Wednesday morning), the composer conducting, and the soloists being Mesdames

Williams and Wilson, Messrs. Lloyd and Brereton. This work has been so recently noticed, repeatedly and at length, that nothing remains to say of it. Certain parts necessarily appeared to some a little out of place in a Cathedral, but surely that which is "appointed to be read in churches" may also be sung there without profanation. Be this as it may, the stirring story was duly unfolded to Dr. Parry's sometimes noble, always interesting strains. Once more the scene between the Queen and her children touched every heart; once more, too, the Moloch music, with its vivid suggestiveness, made a lively impression, while the scene on the walls of Jerusalem—unquestionably the most inspired part of the work—caused the audience to feel the power of true dramatic art. The solo honours were carried off by Mr. Lloyd in "God breaketh the battle," but his colleagues were not far behind. As the chorus and orchestra were excellent, Dr. Parry had the satisfaction of presenting the Oratorio to his Gloucestershire friends and neighbours in a manner which did it justice.

On Wednesday evening Mr. C. Lee Williams made his *début* as a Festival composer before the largest audience of the week, and with his "Last Night at Bethany" secured a positive, not to say an impressive success. Many particulars regarding this Church cantata were given in THE MUSICAL TIMES of last month, especially as regards the libretto. These need not now be repeated, but I recur to the few general remarks then made anent the music as having been completely borne out in performance. Neither in the airs nor the choruses of "Bethany" has Mr. Williams attempted what are sometimes called high flights. He has written nothing for the purpose of showing off his musicianship, or to set the tongues of quidnuncs wagging, or to puzzle, or startle, or do anything save give devotional expression to the sentiment of the words. To give that expression was his true line, and he took it with the instinct of a genuine artist, uninfluenced by any consideration of self advertisement. The result is that we have in "Bethany" a real work of art, modest, restrained, as a work of art should be, but true and therefore powerful. There is this to be said, moreover; the composer not only bound himself down to a simple musical exposition of the text, but undertook to work in agreement with the canons of taste prevailing in regard to church music. The resounding interior of Gloucester Cathedral, therefore, echoed nothing incongruous or strange during the performance of his piece. Place and music were in harmony, while with both the quiet, pathetic story of "Bethany" and its devotional reflections perfectly agreed. Out of this general fitness proceeded a deep impression, which became more marked as the performance went on, and culminated in the recital of the Saviour's sufferings, with which Mr. Williams has, in so moving a manner, associated an ancient church tone. During the "pauses" of this section, after the solemn drum rolls had died away, the profound silence of the immense audience showed how deeply hearts were touched. It is upon the general truth and strength of "Bethany" that I prefer now to touch. The time for details will come without much delay, meanwhile it is a duty to proclaim the advent of a religious composer who, having found an opportunity, so speaks as that none can refuse to hear. Already the Cantata is announced for performance in several places. It will go through the land. The execution of the work at Gloucester was excellent; the choruses being beautifully sung, and the soloists, Mesdames Albani and Wilson, Messrs. Lloyd and Brereton, delivering their music in the very spirit with which the composer wrote.

The "Prodigal Son," on Thursday morning, closed the list of sacred works unfamiliar to Gloucester. Its performance was conducted by Sir Arthur Sullivan in person, and a large congregation gathered to make acquaintance with an Oratorio which not even the composer's eminence had been able to save from undeserved neglect. The choice of the Gloucester Stewards has given the "Prodigal Son" a fresh start, and we may now expect to see it on the active list of Choral Societies which can appreciate music of sustained charm and unfailing distinction. Many of the numbers made a lively impression, among them the revel chorus "Let us eat and drink," the pathetic solo "How many hired servants," the most melodious opening chorus, and the two concluding pieces. But, for that matter, the

whole work, though written years ago, is worthy Sir Arthur Sullivan's present name, and its performance will be an agreeable memory of the late Festival. Madame Albani, Miss Wilson, Mr. Lloyd, and Mr. Barrington Foote were the soloists, chief distinction falling once more to the tenor, whose rendering of the *Prodigal's* soliloquy will not soon be forgotten.

Turning to the secular Concerts—with a passing glance at the "Golden Legend," performed on Thursday evening before an unpleasantly crowded audience, the composer conducting—I dwell chiefly upon the execution, on Tuesday evening, of Dr. Mackenzie's "Dream of Jubal," which also had the advantage of its author's presence and direction. Composer and composition were alike entirely new to Gloucester, while the special form of the work was, with such an audience, a doubtful element in the problem of success. But Dr. Mackenzie's music soon made its mark as, indeed, it could not help doing, while the elocution of Mr. Charles Fry, who now knows, and is able to express, all there is in the poem, gave effect to Mr. Bennett's share of the piece. Again the lovely and moving accompaniment to the recitation evoked unqualified admiration, as did, in a greater or less degree, all the set pieces. The "Sickle Song" (Mr. Lloyd) was demanded a second time, but refused; next after it in favour being the splendid Funeral March, with the "Gloria," the love duet, and the Invocation. Considering the nature of the music and the short time available for rehearsal, the "Dream of Jubal" had a good performance, and most thoroughly recommended itself to the amateurs of a part of the country into which it had not before penetrated. Those amateurs will have another opportunity of acquainting themselves with it during the approaching Cheltenham season. That Dr. Mackenzie was warmly applauded at the close of his work need hardly be said.

Miss Ellicott's "Elysium" followed, and, though rather heavily scored in parts, justified the opinions expressed about it in our last. It is well and smoothly written, has some very graceful musical thoughts, and generally soars very far above the ordinary amateur standard. The fair composer bowed her thanks from the platform in response to hearty applause. A Violin Concerto by Sitt was played at this Concert by Mr. Bernhard Carrodus. The piece itself calls for no special remark, but the young performer won laurels. He may never be a Joachim or a Sarasate, but will probably develop into an artist of considerable attainment and usefulness.

An overflowing congregation attended the final choral service on Friday night, when the "Lobgesang" and Beethoven's "Hallelujah" were performed. By that time the executives had tired, and it was not surprising to find the standard of the week dropping a little. There remains to state that the Charity benefits by the Festival to the extent of nearly £1,600. Future Festivals will benefit, also, by the brilliant artistic and social success of 1889.

ROYAL CHORAL SOCIETY.

THE Royal Choral Society will enter upon its nineteenth season at the Royal Albert Hall, on the 30th inst. The series of 1889-90 will comprise ten Concerts, at which the following works will be performed:—October 30, "Faust," Berlioz; November 13, "St. Cecilia," Parry, and "Voyage of Maeldune," Stanford; December 4, "Lucifer," Benoit; January 1, "Messiah," Handel; January 22, "Elijah," Mendelssohn; February 19, "Redemption," Gounod; March 5, "The Cotter's Saturday Night" and "The Dream of Jubal," Mackenzie; March 26, "Israel in Egypt," Handel; April 4, "Messiah," Handel; April 23, "The Golden Legend," Sullivan. These dates are subject to modification by the Committee as circumstances occur. The right to change a work if it be found necessary is also subject to the same ruling power. The list of works named shows that the amalgamation of interests caused by the union of Novello's Oratorio Concerts with the Royal Choral Society is likely to be greatly to the advantage of art, and the benefit of the subscribers and other lovers of music. The list of soloists includes the names of Madame Albani, Miss Anna Williams, Madame Dotti, Miss Monteith, Madame Valleria, Madame Patey, and Madame Belle Cole; Mr. Edward Lloyd, Mr.

Henry Piercy, Mr. Iver McKay, Mr. Henschel, Mr. Breton, Mr. Henry Pope, Mr. Watkin Mills, and Mr. Blauwaert. The band and chorus, numbering 1,000 executants, will be on the efficient scale for which the Society has been noted. The Organist is Mr. W. Hodge, and Mr. Joseph Barnby will maintain the post of Conductor. It is understood that there are to be no Concerts on Saturday afternoons this season. The excellence of the scheme proposed will doubtless greatly increase the attractiveness of the performances.

NOVELLO'S ORATORIO CONCERTS.

AFTER working through four seasons, these Concerts have ceased to exist. Yet, after all, that is scarcely the way to put it. We shall know them no more as a separate entity, so much is indubitable; but they will still live, in their spirit and in the influence of their director, as part and parcel of the kindred enterprise at the Albert Hall. The bare facts are these: Mr. Alfred Littleton, head of the firm of Novello, Ewer and Co., has joined the Committee of the Royal Choral Society; discontinuing the Concerts hitherto given in St. James's Hall by his firm, and transferring his interest to the older body, which will produce a certain number of new works that would otherwise have been brought out by the Novello Choir. This is not extinction; it is a marriage, and a marriage may be prolific.

We do not deny that it is matter for regret when a useful musical enterprise ceases to act in its individual capacity and weakens the healthy force of competition. There are not so many oratorio societies in London that we can afford to lose the independent action even of one. But the case of Novello's Concerts gives special reason for concern at the absorption of their personality. While other enterprises have been content to give well-known works—a labour we should be the last to undervalue—with now and then a novelty, this one has existed in order that the public might have experience of contemporary writers, especially of native musicians. In proof, we need only give a list of the compositions performed during the four seasons over which Novello's Oratorio Concerts extended:—

I. SEASON 1885-1886.—"Rose of Sharon," "Mors et Vita," "Redemption," "La Belle Dame," "A Patriotic Hymn," "The Spectre's Bride," "Stabat Mater" (Dvorák), miscellaneous works, and "St. Elizabeth."

II. SEASON 1886-1887.—"St. Ludmila," "Third Messe Solennelle" (Gounod), "The Golden Legend," "The Revenge," "The Story of Sayid," "Calvary," "Sleeping Beauty," "Choral Symphony," and "Mors et Vita."

III. SEASON 1887-1888.—"Jubilee Ode," "The Spectre's Bride," "Ruth" (Cowen), "The Rose of Sharon," "Redemption," "The Ancient Mariner," Mendelssohn's "114th Psalm," "Irish Symphony," "Concert-Overture" (King), and "The Golden Legend."

IV. SEASON 1888-1889.—"Judith," "Messiah," "Elijah," "The Heavens Declare," "The Dream of Jubal," "The Light of Asia," and "Saul."

We do not hesitate to describe the foregoing list as a striking testimony to enterprise, and, indeed, to self-sacrifice also, for everybody acquainted in the slightest degree with the conditions of Concert-giving in London knows that novelties do not pay. Comparatively few, however, have anything like a just idea of the loss they entail. Facts may be stated now which, at an earlier date, prudence withheld, and it should go on record that there have been occasions of novelty-giving when the receipts barely covered the cost of the orchestra alone, while some have been known at which the fee of the principal singer exhausted the whole of the takings. It reasonably follows that, however much we may admire the spirit and liberality shown by Concert-givers under such circumstances, we cannot expect them to go on for ever in a course which must ultimately prove exhausting. Amateurs will, therefore, temper regret for the loss of an enterprising institution with the thought that the public have no longer an opportunity of allowing their caterers to provide music at an accumulating expense, with no hope of even a prospective return.

As already indicated, the stoppage of the Novello Concerts does not imply an extinction of their spirit. By the terms of the arrangement effected, the Royal Choral Society

will produce a certain number of new works—those, in point of fact, which would have been given in St. James's Hall had the Concerts continued. With regard to this main point, therefore, music will suffer no harm, and there are other considerations which tend to abate the regret every lover of the art must feel at the dissolution of one of its most potent agencies. On the other hand, nothing can lessen sorrow for the break-up of the fine choir trained with so much care by Dr. Mackenzie, or diminish the admiration felt by all lovers of music for the splendid performances given by the Choir during the period of its existence—results which were undoubtedly brought about by the enthusiastic interest which the members took in their voluntary duties. The writer of these lines has no authority for putting forward a suggestion which may, however, receive consideration. Cannot the Novello Choir be retained for the service of glees, madrigals, and other forms of unaccompanied vocal music? Compositions of this order are as good—or as bad—as lost to us under present arrangements. We hear none of them from year's end to year's end, and a new generation is growing up in ignorance of a class of works which, more than any other, prove that the soul of music is in our English race. Should the merging of Novello's Oratorio Concerts into those of the Royal Choral Society result in an annual series of Madrigal Concerts much will have been done towards reconciling amateurs to the new order of things.

J. B.

CRYSTAL PALACE.

THE thirty-fourth annual series of the Saturday Concerts will commence on the 19th inst., with Mr. August Manns as Conductor as heretofore. The directors in their preliminary announcement say that the programmes will be constructed on the same principle that has governed these world-renowned Concerts from the outset—that is to say, the presentation of orchestral and vocal compositions of various epochs and styles, a careful selection being made both from the classical masterpieces and from the most remarkable novelties of the day. The permanent orchestral band of the Company will, as usual, be reinforced on Saturdays by about forty-five of the most eminent London instrumentalists, and continued efforts will be made to associate with this unsurpassed orchestra a well-balanced and carefully-trained chorus, capable of doing full justice to the choral works to be introduced in the course of the series. Among the latter may be named Mendelssohn's Oratorio "St. Paul"; a new Cantata, "St. John's Eve," the libretto by Joseph Bennett, the music by F. H. Cowen, to be given for the first time at the final Concert before Christmas; Ballad, "Landkjending" (Op. 31), Edvard Grieg, for chorus of tenors and basses, baritone solo, and orchestra (first time in England); and the Cantata "Bonnie Kilmeny," Hamish MacCunn. Among the instrumental works to be performed for the first time are the following:—Symphony in B flat (Op. 60), Dr. Bernard Scholz; Symphony in A, Frederic Lamond; Concert-Overture, "Robert Bruce," F. J. Simpson; Rhapsody in A and D, E. Lalo; Symphonic Poem, "Festklänge," Liszt. Other works of novel interest will doubtless also be given as occasion serves, but there is sufficient evidence to show that the directors have not been unmindful of the claims of native musicians in the making up of their programmes for the season. There are to be nine Concerts in the first portion of the series, at which the following performers will appear:—Vocalists—Miss Ella Russell, Miss Macintyre, Miss Fillunger, Miss Elvira Gambogi, Mrs. Henschel, Mrs. Hutchinson, Miss Anna Williams, Miss Hilda Wilson, and Miss Marian Mackenzie; Mr. Edward Lloyd, Mr. George Henschel, Mr. Brereton, Mr. Plunket Greene, Mr. Robert Grice, Mr. Henry Bailey, and Mr. Emil Blauwaert. Solo instrumentalists:—Piano-forte—Miss Fanny Davies, Madame Roger-Miclos, Miss Marian Osborn, and Mr. Albeniz; Violin—Miss Nettie Carpenter and Mr. Hans Wessely; the Crystal Palace Choir; organist, Mr. Alfred J. Eyre. Mr. August Manns will conduct the whole of the Concerts with the exception of that at which Mr. Cowen's work will be produced, when the composer will direct the performance. The Concerts are to be resumed after Christmas, on February 8, 1890.

ANTONIO CAGNONI'S OPERA "FRANCESCA DA RIMINI."

THIS opera, the latest of Commendatore Cagnoni's lyrico-dramatic works, has recently enjoyed a series of special performances at the "Politeama" of Genoa, and its conspicuous musical as well as its dramatic merits entitle it to more than a passing notice, the more so as its composer has already, by his former operas, achieved considerable success. Of the sixteen operas which preceded his "Francesca da Rimini," and which, in their turn, have been performed at the principal theatres in Italy, the best-known are "Amori e Trappole," "Il Testamento di Figaro," "La Tombola," "Duca di Tapigliano," and notably "Don Bucefalo," all of which belong to the category of serio-comic opera, and are distinguished by graceful melody, vivacity, and originality of treatment. Indeed, it may be said that of serio-comic opera modelled upon Mozart's "Don Giovanni," Rossini's "Gazza Ladra," and similar works, Signor Cagnoni is, among living Italian composers, the leading, if not the only, representative. In "Francesca da Rimini" he appears for the first time as a composer of dramatic or grand opera properly speaking, and his success in this new capacity is of high promise for the future.

The subject of "Francesca da Rimini" has been treated by several composers, amongst others by Marcarini, but more especially by Goetz, the gifted composer of "The Taming of the Shrew" so recently performed in London by the pupils of the Royal College of Music, under Professor V. Stanford's direction. Goetz's lamented and early death prevented the completion of his "Francesca," a work remarkable for its high tone, its beauty, and its purity of thought and style; but the task of finishing this beautiful opera in the spirit and according to the intentions of the composer—a task of true love and friendship—was undertaken and worthily accomplished by the late Ernst Frank, Goetz's devoted friend, who was at the time Conductor of the opera at Mannheim, where the writer was fortunate enough to witness its first performance in 1875.

It need hardly be said that, as far as the dramatic treatment is concerned, Signor Cagnoni's opera is constructed much on the same lines as is that of Goetz's; indeed, the limits of the subject are prescribed by the sad and celebrated story immortalised by Dante in the "Inferno" part of his "Divina Comedia," and treated after him by Silvio Pellico, Byron, and other poets. At the time when Dante penned the famous lines—

Francesca, i tuoi martiri
A lagrimar mi fanno tristo e pio,

he was under so many obligations to the illustrious house of Polenta (the then rulers of Ravenna), to which Francesca (afterwards called "da Rimini") belonged, that, moved partly by sympathy for the fate of the lovers, partly by gratitude towards his benefactors, he sought, if not to justify, at least to attenuate the guilt of the unfortunate couple. And in this, to judge from the words he puts in *Francesca's* mouth, he went even so far as to plead that the lovers, in their otherwise innocent attachment, were corrupted by reading together a novel entitled "Il Lancillotto," which narrated the love adventures of Lancelot, an errant knight, with Queen Ginevra—a novel greatly in vogue about the end of the thirteenth and the beginning of the fourteenth centuries, but which was, in 1313, prohibited by Pope Innocent III. on account of its immoral tendencies. The true and authentic version of the tragedy, which took place at Rimini in the year 1288, is undoubtedly that given by Boccaccio, and may be summed up as follows:—

The two reigning houses of Polenta (Ravenna) and of Malatesta (Rimini) having arranged, as a pledge of restored peace and friendship, a marriage between *Gianciotto* (a corruption of "Giovanni" and "Zoppo," the lame) *Malatesta* and *Francesca*, the beautiful daughter of *Guido* of Polenta, the question arose how to induce *Francesca* to agree to this marriage, seeing that she would certainly repel the advances of so ugly, deformed, and altogether repulsive a man as *Gianciotto Malatesta*, were he to present himself. To overcome the difficulty, a stratagem was resorted to, and *Paolo Malatesta*, *Gianciotto's* younger brother, a handsome and noble youth, was deputed to woo

Francesca, under the pretence of being *Gianciotto*. Whether or no *Paolo* was a party to the fraud, certain it is that he fell desperately in love with *Francesca*, and she with him, and that their secret love continued even after *Francesca*'s eyes had been opened to the fraud practised upon her. A hireling of *Gianciotto*'s, *Alberigo* by name, having observed this intimacy during his master's absence from home, informed the latter, and, on his sudden return, conducted him to the door of *Francesca*'s chamber, into which she and her lover had locked themselves. Hearing her husband call from outside, *Francesca* gave herself up as lost; but *Paolo*, remembering a trap door which, by a secret staircase, led from *Francesca*'s room to another chamber below, ran towards it, telling *Francesca* at the same time to open the door and admit her husband. *Gianciotto* entered, and his eye at once fell upon his ill-fated brother, who was vainly endeavouring to free himself from a spike in the trap door, in which the folds of his tunic had caught. *Gianciotto* immediately fell with his dagger upon his brother, but the fatal blow struck *Francesca*, who had thrown herself between them. *Gianciotto*, maddened with rage and jealousy, thereupon drew the dagger out of his wife's body, and with another blow killed his brother *Paolo*, leaving them both dead on the ground. "And on the following morning," laconically concludes Boccaccio, "the two lovers were buried together in the same grave, amidst many tears and lamentations."

Such are the leading features of the pathetic story which, in Signor Cagnoni's opera, is spread over four acts. Besides the principal characters—viz., *Gianciotto* or *Lanciotto* (baritone), *Paolo* (tenor), and *Francesca* (soprano)—Signor Cagnoni introduces *Alberigo* (baritone), who, in the capacity of *Gianciotto*'s hireling, is a species of *Iago*; and *Silvio* (mezzo-soprano), a page. In the musical treatment of his subject, Signor Cagnoni shows himself a skilful writer of dramatic music who, while faithfully adhering to the Italian precept "melody before everything," omits no opportunity of bringing to the front his power of effective orchestration. Such as, for instance, the overture, which, in a slow movement, treats with admirable effect the love-phrase of the last act "*Paolo, Paolo*." Again, in the first act, *Francesca*'s prayer "*Vergine madre che tanto soffristi*," *Paolo*'s air "*Come obbliai quell' angelica forma*," *Silvio*'s ballad "*Ell' era pargoletta tutta sorriso*," the wedding march, and the concerted *Finale* are examples of Signor Cagnoni's best style of vocal and instrumental writing. In the second act may be noticed another exceedingly graceful ballad of *Silvio*, as well as a highly dramatic and diabolical air of *Alberigo*, "*C'era una volta, in tempo assai lontano*," and the effective *Finale*. The last two acts are undoubtedly the best of the opera, and give proof of careful and elaborate workmanship, such as *Gianciotto*'s air "*Nel di delle mie nozze*," the beautiful trio between *Gianciotto*, *Paolo*, and *Francesca*, "*Sposo, un presagio orribile*," and an air of *Paolo*, "*Se alla natal mia Rimini*" in the third act; while the fourth and last act begins with an extremely pathetic prayer of *Francesca*, with organ accompaniment, and ends with a love duet, "*Paolo, Paolo, per ch  sei qui tornato*," which, recalling the leading phrase of the overture, is perhaps the finest number in the whole score.

It is, of course, extremely difficult, if not impossible, to compare two styles so totally different as that of Goetz and Cagnoni. The subject of the opera is in itself so sad that, like "*Romeo and Juliet*," it requires very considerable dramatic and descriptive power to give it musical life by bringing the contrast between such characters as *Gianciotto* and *Paolo* well to the front, and to sustain the interest in the dramatic action. In this respect Signor Cagnoni's opera would gain considerably if, instead of extending over four acts, it were condensed into three. As an eminently polyphonic writer, the palm is undoubtedly due to Goetz who, moreover, had at his command an almost inexhaustible store of melody, as instanced not only by his "*Taming of the Shrew*," but also by his other purely instrumental works. From a strictly musical point of view, Goetz's "*Francesca da Rimini*," as completed by Frank, is a more valuable, because a more highly scientific, work than Signor Cagnoni's opera. But, on the other hand, Signor Cagnoni's "*Francesca*" is, in many parts, exceedingly effective, and, abounding as it does in graceful

melody, and being as a whole more easily intelligible and transparent, it redounds to the honour of Italian art, and fully deserves the eminent success it has achieved not only recently in Genoa, but previously at Bologna, Turin, and Milan.

OBITUARY.

WE regret to hear of the death of Mr. JOHN WILLIAM ATKINSON, which took place at Leeds on the evening of August 25. Mr. Atkinson had, from 1851 to 1883, been intimately connected with the Leeds Musical Festival. In 1852, when the Madrigal and Motet Society was proposed, Mr. Atkinson entered heartily into the scheme, and this ultimately famous vocal association had an important bearing on the general musical culture of West Yorkshire. This was greatly due to his untiring efforts as secretary. When the Leeds Festivals were resuscitated in 1874, and in 1877, 1880, and 1883 Mr. Atkinson took an active part in promoting them, and he established a course of action and system in their management which have ever since resulted beneficially for the medical charities.

DR. LANGDON COLBORNE, Organist of Hereford Cathedral, died at his residence in the Close at Hereford, on the 16th ult. He was at the Gloucester Festival officially, and returned to his duties in his customary health. During the few days before his death he had been slightly unwell, but nothing serious was apprehended until Sunday night, the 15th, when he became worse, and died on the morning of Monday. He was much liked in Hereford, and will be greatly mourned by all who knew him. He was born at Hackney, near London, in 1835, and studied the organ under the late George Cooper. He was appointed Organist at St. Michael's, Tenbury, in 1860, in succession to John Stainer. He subsequently held the post of Organist at Beverley Minster, 1874, to the Parish Churches, Wigan (1875), and Dorking (1877); and Organist and Master of the boys at Hereford on the death of George Townshend Smith in the last-named year. He took the degree of Bachelor in Music at Cambridge in 1864, and was created Doctor of Music by the Archbishop of Canterbury in 1883. He composed several Services and Anthems for the use of the Church, a short Oratorio, "*Samuel*," which was performed at the last Hereford Festival, several songs, part-songs, &c.

At Harting, a small village in West Sussex, where he had lived in retirement for the past twenty years, on the 12th ult., died HENRY ANGELO MICHAEL COOKE, known as Grattan Cooke. He was at one time accounted the first oboe player in Europe. He was the son of Thomas Simpson Cooke, one of the most melodious of English glee writers, and the author, among a number of other pieces, of the famous duet, "*The Army and Navy*." Cooke was one of the first students of the Royal Academy of Music, which he entered in 1823. His contemporaries were W. H. Holmes, A. Greatorex, T. M. Mudie, H. G. Blagrove, W. H. Phipps, A. Devaux, C. Seymour, E. J. Nielson, C. S. Packer, and Kellow Pye, the last-named being the only survivor of the list. Cooke remained in the Academy until 1828, and became subsequently one of the Professors. He was the principal oboe in the chief concert and festival orchestras for many years. He was a favourite of Mendelssohn, having played at the Birmingham Festival conducted by the great composer; and in 1849, after declining an invitation to accompany Mendelssohn to Germany, he became band-master of the 2nd Life Guards, which post he retained for seven years. He married, in 1837, the "beautiful Miss Kiall-marck" (mentioned in the autobiography of Fanny Kemble), who survives him. He composed several operettas and songs, and in 1850 issued a pamphlet, entitled "*Statement of Facts and Correspondence between the Directors of the Philharmonic Society and Mr. Grattan Cooke*," which at the time created a good deal of discussion.

The death is announced of Herr GUSTAV LANGE, at Wernigerode, on August 28. He was known throughout Germany, and also to a certain extent in England, as a prolific composer of light pianoforte pieces. He was born at Schwerstedt in 1830, and it is said that the number of his compositions exceeded five hundred. A series of eighteen pieces, entitled "*Les Aquarelles*," were among those which attained enormous success. Herr Lange also

transcribed several of Schubert's *Lieder* and a quantity of operatic music, and he was likewise the composer of some more important works, including a Quintet for wind instruments.

The well-known German Conductor, Herr ERNST FRANK, died on August 17, at Vienna, aged forty-three. For some time past he had been incapacitated by a mental disorder from the performance of his duties as Court Capellmeister at Hanover, a post he filled for several years, during which he brought out there many new and important operas, among them, in 1882, Stanford's "Veiled Prophet of Khorassan." Before his appointment to Hanover he held similar posts at Mannheim and Frankfurt. At the former he was instrumental in bringing out, in 1874, Goetz's "Taming of the Shrew." Besides helping Goetz with every sort of encouragement during his lifetime, he finished the opera of "Francesca da Rimini" from the composer's sketches. His own original works, which include an opera, "Hero," met with no great favour, but as an operatic conductor he was most successful.

MR. FREDERICK DAVID DELEVANTE, an accomplished musician, formerly of Ealing, and latterly of Acton, died at the last-named place on August 27. Mr. Delevante while at Ealing was the designer and founder of the Lyric Hall (the foundation-stone of which he laid with Masonic honours), which was opened on Boxing Day, 1881. He was the Musical Director at "Madame Tussaud's" for some thirty-five years. For nine years, up to 1879, he held the position of Organist at the Church of Notre Dame, Leicester Square, and previously to that he was, for eleven years, Organist at the Church of St. Saviour, Brompton, at the time his late brother, the Rev. E. R. Delevante, was curate there.

MR. J. W. YOUNG, late one of the assistant-masters at the Wakefield Grammar School, and formerly choirmaster at the Parish Church, expired on Sunday, the 8th ult., at the Wakefield Asylum. The deceased, who was fifty-four years of age, was well known and highly esteemed in musical circles in various parts of the West Riding, and he was very successful as a teacher of music and a Conductor. Some time ago he accidentally fell down some steps at his residence in Wakefield, and subsequently becoming demented, was removed to the Asylum, where he ultimately died.

The death is announced of MR. JOHN HARRISON, of Liverpool, author of the well-known song "The smith's a gallant fireman." Endowed with considerable poetic genius, he began to write verse long before he had attained to manhood, and he contributed to periodicals many ballads and songs.

MR. THOMAS MONCK MASON, who recently died at the advanced age of eighty-six, was formerly known as an enthusiastic music lover, and was at one time lessee of the King's Theatre—now Her Majesty's.

DR. LOUIS MAAS, the well-known teacher, composer, and pianist, died at Boston, Mass., on the 18th ult., of peritonitis. He was the son of a music teacher, and was born at Wiesbaden, June 21, 1852. When only two years old he was brought by his family to London to be educated. At the age of fifteen he was placed under Reinecke and Papperitz at the Leipzig Conservatoire, and for three years he also studied under Liszt. He was appointed Professor at the Leipzig Conservatoire in 1875, and attracted so many American pupils that, in 1880, he removed to Boston, where he gained great renown as a teacher and pianist. He wrote several overtures and concertos and three symphonies, one of which, an "American" Symphony, is descriptive of life in the Western prairies.

The death of HENRY BROUGHAM FARNIE took place in Paris on the 22nd ult. He was the author of a great number of verses for songs, and an industrious adapter of works of the opera-bouffe type. It is understood that he had also composed the music for a few ballads at the outset of his career; but his fame rests upon the many *libretti* he translated and arranged for the English stage, few of which were of very high literary merit. They were furnished chiefly to suit ephemeral public taste, and for the most part ceased to exist with the excitement they created. He was at one time editor of the *Orchestra*, and through his connection with that paper he was first engaged in the work which became his specialty. Among his more important works, he wrote the libretto of "The Sleeping Queen"

for Balfe, and had also prepared the book of a serious opera for him, but it was never set to music. He was an excellent stage manager, and placed many operas upon the stage. The last in which he was engaged was "Paul Jones."

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE season upon which we are now entering promises to be a busy one. Musical announcements are increasing on every side, and though many of these are of a class which do not call for reference here, the number of good Concerts foreshadowed is quite up to the average. First and foremost comes the always attractive prospectus of Messrs. Harrison, who pride themselves upon their success in combining popular and classical attractions, and so bringing together different sections of the musical public. Their scheme comprises a series of four Concerts which are fixed for the evenings of Mondays, October 14, November 15, February 3, and March 3, but beyond the fact that one of these entertainments will be mainly of a classical and orchestral character, with Sir Charles Hallé's band and Lady Hallé as solo violinist, nothing can be said yet as to the character or subject-matter of the Concerts. The engagement list, however, is a very strong one, and it would be strange, indeed, if Messrs. Harrison did not succeed in satisfying their patrons with such artists as Madame Adelina Patti, Madame Nordica, Madame Alwina Valeria, Miss Macintyre, Miss Antoinette Trebelli, Mrs. Mary Davies, Miss Mary Titens, Madame Patey, Madame Antoinette Sterling, Madame Hope Glenn, Madame Belle Cole, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Orlando Harley, Mr. Henry Guy, Mr. Frederic King, and Mr. Foli, vocalists; Sir Charles Hallé, Mr. Luigi Arditi (son of the well-known conductor), Miss Janotha, and Mr. F. Lamond, pianists; Madame Néruda (Lady Hallé), Miss Nettie Carpenter, Miss Marianne Eissler, Mr. Tivadar Nachéz, and Mr. Johannes Wolff, violinists; Mr. Hollmann and Mr. Van Biene, violoncellists; and the celebrated Hallé Band, with Messrs. Ganz, Roche, Alois, and Ducci as pianoforte accompanists.

The Festival Choral Society's thirtieth season will open on the evening of Thursday, the 24th inst., with a performance of Handel's "Samson." At the second Concert, on Thursday, December 12, Dr. Villiers Stanford's cantata "The Revenge," Mendelssohn's "First Walpurgis Night," and Gounod's "Messe Solennelle" will be performed. A miscellaneous Concert, including a selection of part-songs and madrigals, will be given on February 13, and Mr. Hamish MacCunn's cantata "The Lay of the Last Minstrel" will be performed for the first time in Birmingham, with the first and second parts of Haydn's "Creation," on March 27. In this case also there is a strong list of principal vocalists, including Madame Louise Dotti, Miss Macintyre, Miss Fanny Moody, Madame Clara Samuelli, Miss Damian, Miss Lily Moody, Miss Dews, Mr. Edward Lloyd, Mr. Iver McKay, Mr. Charles Banks, Mr. John Child, Mr. Watkin Mills, Mr. W. H. Brereton, Mr. Charles Manners, and Mr. Andrew Black. The band and chorus, under Mr. Stockley's direction, will number 450 performers.

Of Mr. Stockley's forthcoming Concerts, which open on November 7, all that is known at present is that they will serve to introduce to the Birmingham public the eminent Norwegian pianist Madame Backer-Grøndahl, who created such a sensation in London last season, and that the works of her friend and compatriot Edvard Grieg will find a conspicuous place in her repertory. The Grieg Pianoforte Concerto with orchestra will probably be included in her selection, and Mr. Carrodus will be the solo violinist. At one of the Concerts Mr. Frederic Cliffe is expected to conduct his new Symphony in C minor. Miss Fanny Moody, Madame Nordica, Miss Damian, Madame Belle Cole, Mr. Ben Davies, Mr. Orlando Harley, Mr. Manners, and Mr. Foli are the vocalists.

The Midland Musical Society, which caters for the humbler class of music lovers, under the direction of Mr. H. M. Stevenson, opened the season on the 28th ult. with a performance of "Judas Maccabæus." The next Artisans' Concert will be on November 16, when Handel's "Samson"

will be given. "Israel in Egypt" is announced for the third Concert, on February 15, and the season will close on Good Friday, April 4, with a performance of "The Redemption," by Gounod. The band and chorus number 500 performers, and the Society has secured a good list of vocal principals.

The Popular Saturday Concerts, at the Town Hall, have begun, under favourable auspices, and promise to prove as successful this year as last. The first of the series, given by the Birmingham Choral and Orchestral Association, which has undertaken to provide four Concerts, was devoted to Mendelssohn's "Elijah." The principal vocalists were Miss Lizzie Preston, Madame Oscar Pollack, Mr. Hamlyn Crimp, and Mr. Percy Taunton, with whom were associated a band and chorus of 300 performers. The artistic results were fairly satisfactory all round and the attendance was large.

Among recent personal changes in the profession here should be noticed the departure of Mr. T. Troman and Mr. Albert Priestley, the former to enter upon the appointment of Organist to the new English Church at Boulogne, the latter to pursue a course of study at Frankfort Conservatorium under the veteran professor of the violoncello, Mr. Cossmann. Mr. Albert Priestley is a pupil of Mr. Howell, and ranks among our best local violoncellists. Mr. F. Samson Tipson, of Wellingborough, has accepted the post of Organist at the Old Meeting Church, Bristol Street.

The Sunday Evening Concerts at Aston Lower Grounds continue to draw large crowds, in spite of the lateness of the season. The programmes are mostly of a miscellaneous order, operatic music preponderating, but the band is a fairly good one and the performances appear to be highly appreciated. At the Electrical and Industrial Exhibition, at Bingley Hall, the daily miscellaneous Concerts are also well attended, and the performances, in particular those of Mr. Gilmer's military band, are warmly applauded.

A new Harvest Cantata, by Mr. Albert E. Daniell, was produced at the Church of the Saviour, on Sunday, the 15th ult. The comic Opera "Nanon," by Richard Genée, was produced here, for the first time in this country, on the 16th ult. It had a great run both in Berlin and in the United States, but Birmingham opera-goers are not greatly impressed by the work, which they find dull and commonplace alike in plot and music.

MUSIC IN BLACKBURN.

(FROM OUR OWN CORRESPONDENT.)

ALL details in connection with the amalgamation of the St. Cecilia and Vocal Societies have been settled and rehearsals have commenced for the ensuing season. Benedict's "St. Peter" is the work selected for performance at the first Concert and it will be given about Christmas. Both Societies commenced independent operations in 1875. The St. Cecilia was established mainly through the exertions of an enthusiastic amateur, Mr. Alexander Carus. The rehearsals were held at the residences of the members. As the roll of members increased it was decided to give public performances. Mr. Bentley, of Manchester, was appointed Conductor, and under his *bâton* the first Concert was given on April 27, 1876. On Mr. Bentley's retirement, in 1878, Dr. Henry Hiles was appointed Conductor. Dr. Hiles relinquished the Conductorship in 1881, and in that year Mr. J. H. Rooks was appointed his successor. Last Season was the most successful the Society has ever had, and the performance of the "Faust" of Berlioz will long be remembered as one of the great events in the musical life of Blackburn. The Vocal Society has not in any way been behind the St. Cecilia. Mr. W. H. Jones was the first Conductor. On the death of Mr. Jones, in 1879, Mr. W. H. Robinson, of Blackburn, was appointed Conductor. There are not many country towns which can show more satisfactory results attained in music than in Blackburn, and it is a pleasure to note that the works of English living musicians have not been neglected. The combined Chorus now numbers about 240 voices. Mr. Rooks has been elected Conductor, and the St. Cecilia and Vocal Union should have a prosperous career.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

If Concerts have not been numerous in Bristol during the past month, there has been manifested, in other directions, greater musical activity than has been apparent at this period for years past. Not only are established Societies actively engaged preparing for Concerts to be given from time to time, but new Associations have been established and appear to be based on foundations likely to be lasting.

Two, or three at the most, musical gatherings have taken place. The Bristol and Clifton public band, composed of first-class instrumentalists, ceased its season of daily Promenade Concerts on the last day of August, and the committee of management found that the subscriptions and donations had not covered the expenses by about £150, a large portion of which deficit was carried forward from last season. An appeal has been made for pecuniary help to wipe off this debt. Yielding to the request of many persons interested in the band and who have been delighted with its playing, Mr. Watts, the Conductor, and the members have continued to give Promenade Concerts on their own responsibility. On the 2nd ult. the members of the band gave a Concert in Colston Hall for their benefit. Popular pieces were played and songs were contributed by Madame Probert-Goodwin, Miss Venie Flower, Mr. Morgan, and Mr. Lomas.

The series of Concerts carried on at the Young Men's Christian Association opened with the month. The gatherings are interesting, and the choir, bands, and professional and amateur vocalists and instrumentalists who take part in the Concerts help to spread a love of music among the people.

The members of the Bristol Musical Association—the body that gives the Saturday Popular Concerts—are actively engaged in preparing works for the coming season, which opened on the 28th ult. with a miscellaneous Concert.

Passing to the prospects of the musical year, it may be said that they are exceedingly bright. The Musical Festival Society will give two Concerts on the first days of November. At the Concert on the Friday Mendelssohn's "Midsummer Night's Dream" is to be given, together with songs by the principal vocalists, and a chorus to be directed by Mr. Rootham, the chorus-master; and Sir Charles Hallé's band will play various orchestral works. On the Saturday Gounod's "Mors et Vita" is to be performed in English.

At the Bristol Musical Association's Concerts, to be given at regular intervals, new and familiar works are to be performed, including Miss Ellicott's "Elysium," Mozart's No. 1 and the "Requiem" Masses, and Handel's "Messiah." Among the artists who will appear are Miss Marie Titiens, Madame Belle Cole, Miss Gomez, Mr. Philip Newbury, and Mr. Herbert Thorndyke, and Miss Kate Chaplin, violinist.

Mrs. Viner-Pomeroy will continue her classical chamber Concerts, which have given delight to Cliftonians for many years. Mr. Ludwig will be the first violinist as before, and the other instrumentalists will be of equally high repute.

Mr. Theo. Carrington, formerly leader of the Crystal Palace orchestra, who has settled in Bristol, will shortly announce a series of classical Concerts to be given on Saturday afternoons. Works and vocalists unfamiliar to Bristolians are to be introduced from time to time at these gatherings.

Miss Mary Lock, a pupil of Mr. Walter Macfarren, commences her fifth season of popular Chamber Concerts on the 22nd inst., when Raff's Sonata in A will be rendered for the first time in Bristol.

The Madrigal Society's Concert early in the year promises to be of exceptional interest. Madrigals have been sent for approval by various writers. The compositions include "Music, when sweet voices," by Dr. A. King, set for six parts; "Sweet is my love," written by Miss Lilian Blair-Oliphant; a striking composition from the pen of Miss Rosalind Ellicott, entitled "Bring the bright garlands"; a part-song by Dr. Edwards, of Barnstaple; "Cynthia," by Dr. W. A. Barrett; and madrigals by Mr. James Greenwood

ANTHEM FOR ADVENT, AND THE FEAST OF THE ANNUNCIATION.

S. Luke i. 30—33.

Composed by KING HALL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.); and 80 & 81, Queen Street (E.C.); also in New York.

VOICE. *Andante* SOPRANO SOLO. *cres. e rall.*

And the an - gel said un - to her,

ORGAN. *Andante.* *Sw. p* *cres. e rall*

Allegro. *mf* *mf* *p*

Fear not, Ma - ry : for

Allegro. 132. *Sw. p* *senza Ped.*

cres. *p* *mf*

thou hast found fa - vour with God. And, be - hold, . . . be -

cres. *p* *p*

dim. *cres.*

- hold, thou shalt con - ceive . . . in thy womb, . . . and bring

mf *dim.* *cres.*

cres.

forth a Son, and bring forth a Son, . . .

cres

Gt. mf

Ped.

rall.

and shalt call His name Je - sus.

rall.

Sw. mf

senza Ped.

Allegro maestoso.
FULL. SOPRANO.

He shall be great, . . He shall be

ALTO.

He shall be great, . . He shall be

TENOR.

He shall be great, . . He shall be

BASS.

He shall be great, . . He shall be

Allegro maestoso, d = 120.

Gt. f

Ped.

senza Ped.

great, and shall be call - ed the Son of the High - est :

great, and shall be call - ed the Son of the High - est :

great, and shall be call - ed the Son of the High - est :

great, and shall be call - ed the Son of the High - est :

Ped.

He shall be great, . . He shall be great, and shall be call - ed the

He shall be great, . . He shall be great, and shall be call - ed the

He shall be great, . . He shall be great, and shall be call - ed the

He shall be great, . . He shall be great, and shall be call - ed the

Son of the High - est :

Son of the High - est :

Son of the High - est : *p* and the Lord God shall give un-to Him the

Son of the High - est :

Sw. p

senza Ped.
(3)

p *cres.*
and the Lord God shall give un-to Him the throne of His Fa-ther

dim.
throne of His Fa-ther Da-vid:

dim. *cres.*

mf
Da-vid: And He shall

mf
And He shall

mf
And He shall

p *cres.*
And He shall reign o-ver the house of Ja-cob for ev-er,

p *cres.*
Ped.

cres.
reign o-ver the house of Ja-cob for ev-er; and of His

cres.
reign o-ver the house of Ja-cob for ev-er; and of His

cres.
reign o-ver the house of Ja-cob for ev-er; and of His

mf *cres.*
o-ver the house of Ja-cob for ev-er; and of His

cres.

f

king - dom, of His king - dom there shall be no end, and of His
king - dom, of His king - dom there shall be no end, and of His
king - dom, of His king - dom there shall be no end, and of His
king - dom, of His king - dom there shall be no end, and of His

Gr. f

king - dom, of His king - dom there shall be . . . no . . . end. He shall be
king - dom, of His king - dom there shall be no . . . end. He shall be
king - dom, of His king - dom there shall be no . . . end. He shall be
king - dom, of His king - dom there shall be no end. He shall be

great, . . . He shall be great: and the Lord God shall give un-to Him the
great, . . . He shall be great: and the Lord God shall give un-to Him the
great, . . . He shall be great: and the Lord God shall give un-to Him the
great, . . . He shall be great: and the Lord God shall give un-to Him the

throne of His Fa - ther, His Fa - ther Da - vid :

throne of His Fa - ther, His Fa - ther Da - vid :

throne of His Fa - ther, His Fa - ther Da - vid :

throne of His Fa - ther, His Fa - ther Da - vid :

and of His kingdom there shall be no end. Hal-le-lu-jah, Hal-le-lu-jah.

and of His kingdom there shall be no end. Hal-le-lu-jah, Hal-le-lu-jah.

and of His kingdom there shall be no end. Hal-le-lu-jah, Hal-le-lu-jah.

and of His kingdom there shall be no end. Hal-le-lu-jah, Hal-le-lu-jah.

lu-jah, Hal-le-lu-jah. A - - - men, . . . A - - men.

lu-jah, Hal-le-lu-jah. A - - - men, . . . A - - men.

lu-jah, Hal-le-lu-jah. A - - - men, . . . A - - men.

lu-jah, Hal-le-lu-jah. A - - - men, . . . A - - men.

* The *large* notes are intended to be sung here ; but if found too high, the small ones may be sung in their place.

and Mr. Fear Dyer, local professional musicians. Some of these, together with Palestrina's "O say what," will be included in the programme for the next Ladies' night. I may add that the Madrigal Society, through Mr. D. W. Rootham, has purchased from a musical antiquary at Banbury a complete manuscript set of all the madrigals, *fa, la, la's*, and canzonets of Thomas Morley, 1597. Among them are several which were not in the books of the Society.

The Orpheus Glee Society has under consideration works to be presented at the next Concert. In all probability compositions by Dr. W. A. Barrett, Sir John Stainer, and Mr. Parratt will be included in the programme. These and others will be sung at the London Concert in the spring.

The members of the Society of Bristol Gleemen are hard at work with pieces to be given at their December Concert. The chief new composition will be one written specially for the Society by Dr. Pearce of Cambridge—a *scena* in five movements; subject, "Enceladus," words by Longfellow, which the composer may conduct.

Mr. John Barrett's Choir, an excellent body of vocalists, will begin rehearsals on the 5th inst. for the Concert in the spring, when Haydn's "Seasons" will be performed in their entirety for the first time in Bristol.

There appears to be extraordinary vitality in the Society of Instrumentalists, which is the largest body of the kind in the kingdom, numbering, as it does, nearly 200 members. They re-assemble on the 2nd inst., and among the works to be taken in hand will be Dr. Mackenzie's "Benedictus," Beethoven's "Scotch" Symphony, and others by Mendelssohn, Haydn, Mozart and Rossini. Owing to the great success that attended the last Concert of the Society, it will probably give two Concerts during the present season.

The Bristol Choral Society, a new body, will meet on the 1st inst. There are about 350 singing members and a large number of honorary members. Mendelssohn's "St. Paul" and "Hymn of Praise," Brahms's "Requiem," and Schumann's "Requiem" are to be studied and publicly performed in the spring, in conjunction with the Society of Instrumentalists. Mr. George Riseley is Conductor of both Societies.

At St. Mary Redcliffe Church Williams's "Bethany," Spohr's "Last Judgment," Gaul's "Holy City," Stainer's "Crucifixion," and selections from "St. Paul" and "The Messiah" are to be performed at a series of special services, the dates of which are not yet arranged.

There are numerous smaller choral and instrumental Societies in Bristol that are actively engaged in preparation for forthcoming Concerts. With all this activity, there is a contrast of neglect in the continued apathy shown by musical people in Bristol regarding the Monday Popular Concerts. The matter is frequently referred to in the local press, but no steps have been yet taken to revive the Concerts. That this excellent institution—the only one in the city that regularly gave Orchestral Concerts, and one that did great service in cultivating a taste for the higher forms of art—should be allowed to lapse, is the greatest blot on the art scutcheon of a city standing among the most musical in the provinces, and certainly in possession of musical institutions which are unique in the world. The Madrigal and Orpheus Glee Societies to wit, have gained the highest praise from musicians of universal repute. There is reason to believe that the Monday Popular Concerts will ultimately be restarted and be based on a permanent footing, but while that period is delayed, so long will the cause of art suffer in the somewhat slow-going, yet tenacious, city of the West.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

At the public meeting of guarantors and others interested in the Glasgow Choral Union, the prospectus of the forthcoming series of Concerts was submitted and cordially approved of. In last month's MUSICAL TIMES a forecast of the choral works was given, and to this must now be added Mr. F. Corder's new Cantata "The Sword of Argantyr," so soon to be heard at the Leeds Musical Festival. The orchestral programmes will not be ready for some little time yet. During the season there will be thirteen Classical

Concerts—four choral, seven orchestral, and two of chamber music. There will also be, as formerly, a series of Popular Concerts, nine in number, and, as means permit, the benefits of the scheme will be extended to the South side and to other districts of the city. The principal vocalists already engaged include Mesdames Ella Russell, Emily Spada, Marian McKenzie, Marie Fillunger, Belle Cole, and Marguerite Macintyre; Messrs. Ludwig, Iver McKay, Andrew Black, Brereton, and Harper Kearton; and the solo instrumentalists comprise Lady Hallé, Dr. Joachim, Messrs. Piatti, Sarasate, Stavenhagen, Fred. Lamond, and Miss Fanny Davies. Mr. Thomas Berry will again officiate as organist, the orchestra, numbering about seventy-five well known performers, will be led by Mr. Maurice Sons, who has already secured the high favour of Glasgow audiences, and the Conductors are Mr. August Manns and Mr. Joseph Bradley. Touching the general character of the scheme, it is undoubtedly strong in the choral department. In point of fact, it is many years since an equally attractive prospectus has been issued by the Council of the Union. Beethoven's Mass in D will be a novelty in Glasgow, and as the work has not hitherto been heard in Scotland amateurs beyond the banks of the Clyde are making note of the event—more particularly as it is understood that Mr. Bradley's chorists are already pretty well up in their exacting parts. Altogether, the Chairman of the meeting, Mr. James Campbell, of Tullichewan, struck a sympathetic chord when he expressed the hope that the revival in trade would also lead to a renewed strong interest in the Choral Union. "It looked," he said, "as if the Council had some good hope of a good season, because they had ventured upon giving two more Concerts than they gave last year." Up to date the Guarantee Fund amounts, it may be mentioned, to £2,365, a sum which has been easily obtained.

The votary of the "Ballad" Concert has no reason to complain of the provision made for his tastes during the coming season. Messrs. Paterson, Sons and Co. have, for example, arranged for a return visit of Madame Adelina Patti, and the firm also announce the appearance of Madame Valleria and party, Mr. Sims Reeves's "Farewell" Concert, &c. The "people" are again to be well cared for at the City Hall on the Saturday evenings, Mr. Airlie having secured Mesdames Nordica, Clara Samuelli, Hope Glenn, Mr. Foli, and other excellent artists, for his thirty-sixth season, which opened auspiciously on the 21st ult. The directors of the Monday Popular Concerts inaugurated their second season on the 30th ult. It will be divided into two portions, so as not to interfere with the Glasgow Choral Union scheme, and the engagements already effected include Mesdames Anna Williams, Georgina Burns, and Belle Cole; Messrs. Edward Lloyd, Iver McKay, Andrew Black, Foli, and Crotty. Messrs. Muir Wood and Co. have engaged Mrs. Mary Davies and party, as also Sir Charles and Lady Hallé, who will give Recitals both in Glasgow and in Paisley. In the last-named busy centre the rehearsals of the local Choral Union have begun, and considerable interest has been shown in the works selected for performance. These have already been referred to in our columns, and include Mr. Hamish MacCunn's "The Lay of the Last Minstrel," a work which has become popular with musical folks in the West of Scotland. Anyhow, it has been taken up by the Greenock Choral Union (which will also produce "Elijah" during the season), and in all probability it will be placed in rehearsal by the Kilmarnock Philharmonic Society.

The works intended for the Prize Competition under the auspices of the Glasgow Society of Musicians include, we understand, a couple of sacred cantatas and an overture on a Scotch theme. More cannot, of course, be said in the meantime on this subject, but it may be mentioned that Dr. A. C. Mackenzie and Dr. W. A. Barrett have kindly consented to act as judges in the competition. This has given the liveliest satisfaction.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH scarcely a shot has yet been fired, the campaign of 1889-90 may be said to have fairly begun in this locality, and the arms which were laid aside when the

genial sunshine of spring burst warm and bright over the heads of a host of choral champions, already begin once more to glint and glisten on every hand. And the "double double beat of the thundering drum," and the tuning up of the less noisy members of the court on the daïs of which sits enthroned the parchment prince, all tell of "engagements" at hand.

Claiming first attention, we have the usual twelve Concerts of the Liverpool Philharmonic Society, which is one of the senior musical organisations of the three kingdoms, and which now enters its fifty-first season. Some people enquire why we have no regular Festival in this city, forgetting that at each Philharmonic Concert there is something akin to an average "Festival" array in the way of an orchestra and chorus of nearly three hundred, while the list of principals engaged contains the names of the most noted among the ranks of leading vocalists and instrumentalists. The choral rehearsals began some weeks ago under Mr. H. A. Branscombe, the chief works taken in hand being MacCunn's "Lay of the Last Minstrel," to be conducted by the composer; Barnett's "Ancient Mariner," of which the revival in adequate form will prove interesting; Berlioz's "Faust," first given in Liverpool a few years ago at the Hallé Concerts; Handel's "Israel," which will be an absolute novelty to the younger generation of Liverpudlians; and Mendelssohn's "Elijah," the latter being selected for the close of the season. The chorus of the Society has been recently strengthened, and it may be expected to give a good account of itself, and the orchestra remains as in many previous sessions, the members being all of the Hallé band, and Sir Charles himself retaining the conductorship. The first Concert will be on the 8th inst., with Madame Nordica and Sarasate as stars, and Grieg's "Peer Gynt" Suite and Rubinstein's "Feramors" Ballet music as novelties, the choristers having Schumann's "Gipsy Life" to sing. The second Concert follows on the 22nd, with the Scotch composer's Cantata named above, and a North Country Quartet consisting of Mesdames Macintyre, McKenzie; Messrs. McKay, and Andrew Black. For the noting of further programmes there will be ample time later on.

Of next importance may be chronicled the scheme of the Birkenhead Subscription Concerts, which are, as usual, four in number, and which will be, also as usual, devoted to chamber and ballad music. Quartets led by Mr. Heckmann and Mr. Willy Hess are engaged, as are also Messrs. Schonberger, Stavenhagen, Johannes Wolff, Phillip Newbury, Bantock Pierpoint, Langdon Broadbent; Mesdames Nordica, Mary Davies, and others.

The experiment of giving a series of Subscription Concerts at Bootle last season proved so successful that a further session has been arranged. At each of these gatherings an orchestra will be conducted by Mr. A. E. Workman. Fuller details are not yet, however, to hand, further than to the effect that popular soloists, vocal and instrumental, will be engaged.

A new departure is proposed by Mr. W. Burnet and Mr. A. E. Bartle, and a circular has been issued inviting subscriptions to a series of twelve popular Orchestral Concerts. The hall of the Liverpool College has been proposed as the field of this campaign. It is built in theatre form, and will accommodate three thousand.

The Liverpool Sunday Society has for its fourth season struck out a fresh path, and an orchestra of professional players, between thirty and forty in number, has been engaged to perform at eight of the gatherings held weekly at the Rotunda Lecture Hall. Mr. W. I. Argent is to conduct.

The St. Cecilia Society, under Mr. J. W. Appleyard, at Birkenhead, has held its annual meeting, and invites an accession of membership. The rehearsals were held only fortnightly last season, and it is proposed during the coming six months to bring the members together more frequently.

The local Opera Society, of which Mr. J. O. Shepherd is the Conductor, has in hand Benedict's "Lily of Killarney." Recently some capital performances were given by the members of this unique organisation at the Shakespeare Theatre, and others may be shortly looked for.

The Gloucester novelty, "Bethany," is to have its first hearing here at the Church of St. Francis Xavier. Mr.

Ross, the Choirmaster, has the matter in hand, and will a month or so hence doubtless do justice to Mr. Lee Williams's happily written cantata. An orchestra will be engaged for the occasion, and the resident choir is equal to all requirements.

The sensation immediately ahead is the visit of Adelina Patti in November. For this the booking is already great, although the lowest charge is five shillings. The Concert will be given on the 9th proximo at the Philharmonic Hall.

While so much has been said in reference to the work of the leading factors in the campaign just commencing, there is a host of other organisations entering the field, these lesser lights being dotted like so many pawns over the musical chessboard. Each of these however fills a place of importance in its own district or centre, the latter being not infrequently allied with a church or chapel. To enumerate all such would exceed the limits of space; but in the present forecast of the season may be named, without derogating from the merits of other organisations, the Oratorios to be given in Advent and Lent under Mr. F. H. Burstall at the Pro-Cathedral; the special musical services under Mr. W. D. Hall, at the Church of the Blind; those at St. George's, Everton; St. Bridget's, Wavertree, and St. Mark's, New Ferry; as well as the regular series of Organ Recitals given at the two St. Margaret's, by Messrs. Branscombe and Faulkes respectively; at St. Agnes', by Mr. Stammers; at Raffle's Chapel, by Mr. Grimshaw; and at Christ Church, Cloughton, by Mr. Driffield. In this direction, however, the first place is necessarily taken by Mr. W. T. Best, whose performances at St. George's Hall are regularly attended by from twelve to fifteen hundred auditors every week.

Of the larger independent societies, the Liverpool and Birkenhead Cambrians, respectively conducted by Mr. D. O. Parry and Mr. Arvon Parry, seem to have the most important work in hand, and probably both will make preparations for the prizes offered to choral competitors at next year's Eisteddfod.

The New Ferry Amateur Musical Society is rejoicing over its silver wedding with its founder and conductor, Mr. W. R. Pemberton, the twenty-fifth anniversary of its first meeting falling on the 30th ult. The West Kirby Choral and Liverpool Musical Association, both conducted by Mr. J. F. Swift, are again in harness, and an attempt is reported as being made to gather together the members of a recently disbanded organisation under the *bâton* of Mr. Hudson of Southport.

The mention of the latter place is a reminder that the last-named gentleman and Mr. Clarke are both to the front with their respective societies at the watering place by the sealess shore. On the other hand, the musical people of Runcorn and Widnes, two towns noted chiefly for the unsavoury odours of their chemical works, propose to go in for something of a sweeter order, and are collecting their forces under Mr. Morrison and Mr. Humphreys, while other suburbs are looking up work for the winter months.

Instrumental Liverpool is to be again chiefly represented, at least in its amateur phase, by the People's Orchestral Society, a band complete in every department and conducted by a clever amateur, Mr. A. E. Rodewald. The Orpheus Orchestra, under Mr. Forsyth; the Wirral Orchestra, containing a large percentage of ladies, under Mr. Schiever, both have their programmes mapped out; as has also the venerable Societa Armonica, which still keeps courageously together, despite the competition of more youthful institutions, under Mr. C. Cafferata. There are other lesser lights in the non-professional firmament, and the band employed at the Bootle Concerts above-named is to a great extent amateur in its constitution.

The Liverpool Institute of Music, connected with the Young Men's Christian Association, has adopted a far more extended scheme of instruction than hitherto, and announces a regular board of professors, headed by Dr. Fisher.

Operatic music will be as usual to the fore in January, when the Carl Rosa Company will take possession of the Court Theatre for a lengthy period. Otherwise we are pretty well provided for in this direction, and are to have a never-ending procession consisting of "Pepita" and "Paul Jones," "Dorothy" and "Doris," "La Girouette" and the "Old Guard," and all sorts of other personages of the lighter school, passing through our midst.

If the future thus looks big with events, the recent past has been not very noteworthy, and a brief summary will suffice in this respect. The members of the Liverpool Sunday School Union held their twentieth annual festival on the 19th ult., and the juveniles under Mr. Sydney Hardcastle sang very nicely and gave evidence of careful training. The first organ ever erected in a Welsh Calvinistic chapel here was opened on the 23rd ult., by Mr. W. H. Jude. The instrument has been built by Mr. F. Lloyd. The Liverpool Cathedral choir went to Southport on the 11th ult., and rendered the music at the Harvest Thanksgiving Service at Christchurch. On the 24th ult., at a similar celebration, Mendelssohn's "Lauda Sion" was given at St. Mark's, New Ferry. The brass parts of the score were added to the organ accompaniment.

A Concert was given at Hope Hall, on the 16th ult., for the benefit of a promising young violinist, Master Kruger, who has recently been suddenly made an orphan.

The Musical Club held its first meeting after the recess on the 21st ult., when the members were invited to listen to a paper by Mr. W. D. Hall and some violin music by Messrs Lawson, father and son.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING the last few months our musical life—so far, at least, as any public evidence of its vitality has been given—has been sustained and invigorated by being transplanted from our Winter Concert-rooms into the charming gardens and cooler saloons of the Botanical Society, where, amid pastoral and horticultural delights and enlivened by brilliant sunshine, it has flowered and borne excellent fruit. The directors of the gardens acted wisely in endeavouring to perpetuate the attractions which, perhaps more than aught else, daily lured thousands to Old Trafford during the Exhibition summer: and the result of their enterprise fully and happily proves the sufficiency of the local resources upon which they almost entirely depended, and encourages the careful and liberal fostering and developing of the ability which our young singers and players have abundantly displayed. There need, henceforth, be no doubt as to the musical capabilities of the district, nor hesitation on the part of those who desire rather to cultivate a home-growth of artistic talent than to prolong our dependence upon foreign assistance.

But now the tokens of our Winter Garden life are budding, and evidences abound of an approaching season of striking fertility. Mr. Schonberger will, on the 8th, give a Recital at the Concert Hall, which will be very soon followed by the resumption of those afternoon gatherings there, at which during several seasons Sir Charles Hallé has delighted and instructed our young pianists, and which now include the chief parts of the programme of the Gentlemen's Concerts. On the very last night of the month Sir Charles will open his own campaign, and so bring into full swing our artistic enjoyment. During the twenty Subscription performances we shall, doubtless, have many orchestral novelties; for never have we any complaint to make either of the manner in which classical works are presented or of reluctance on the part of the veteran Conductor to exhibit the excellence of his band in the most exciting and alluring works of the modern orchestral school. The choral works announced are Handel's "Theodora" for November 7, with "Elijah" and "The Messiah" on this side Christmas; to be followed by "Faust," "The Golden Legend," and "Israel in Egypt." As no other complete interpretations of Oratorios are possible here, perhaps some of the better known works might with advantage be allowed a little repose. But we may expect that the new Chorus Director, Mr. R. H. Wilson, will advocate a more spirited policy, and soon be prepared to launch out boldly.

Mr. de Jong announces twelve Concerts, for one of which, on the 26th inst., he has secured Madame Patti and other popular vocalists. May his courage be duly rewarded and his heavy outlay repaid! For the other Concerts a long list of eminences is engaged, and it is clear that while bringing before his patrons the highest vocal talent he will not suffer his orchestra to deteriorate. During the season a full recital of Gounod's "Faust" is to be performed.

In addition to all this, Mr. T. A. Barrett will provide a series of Saturday evening performances at the enormous St. James's Hall, and promises a host of local talent, intermingled with some of the stars of the London Promenade Concerts, enframed by the best military bands procurable and some choral music.

The various choral Societies are vigorously preparing for their friends' delight. At the Athenæum (Dr. Hiles) Cowen's "Song of Thanksgiving," a Cantata by Weber, and other important works are in rehearsal.

The Vocal Society is as energetic as ever; and, under Dr. H. Watson's direction, will essay Gounod's "Gallia," Mozart's "Davidde Penitente," Bach's "Sing ye to the Lord," &c. The Stretford Society also is wisely placed under the guidance of Dr. Watson, who may be trusted to carry out the good work commenced by the late Mr. Hecht, only with greater sympathy for English music. Nor will Dr. Watson's efforts end there; for there is every hope that his Oratorio "Diana or Christ" (suggested by the picture which excited such great admiration here) will soon be ready for performance with full orchestral accompaniment. And there is all the more prospect of success because the composer has approached his task with considerable experience in dramatic writing and production.

And when to all this we add that Mr. Cross is sure to be quite ready with his Saturday Evening Concerts—Why all on Saturdays?—it becomes evident that during the coming winter Manchester will, at least, be as musical as heretofore.

MUSIC IN SHEFFIELD,

(FROM OUR OWN CORRESPONDENT.)

PRESENT indications in the local musical world point to an exceptionally busy season, and, as was the case last season, a plethora of Amateur Concerts. The educational influence of amateur vocal and instrumental societies cannot be over-estimated, but when they are so numerous that there is a danger of the performers outnumbering their audiences unsatisfactory results are inevitable.

The subject of a local musical Festival has again been broached, and the scheme is admitted to be practicable. By the amalgamation of a few of the leading societies of the district a first-class chorus and orchestra could be obtained, and a small guarantee fund would ensure the promoters against loss. Sheffield is the centre of a prosperous and populous musical district, and there is no doubt that performances on a Festival scale would be well supported.

The prospectuses of the principal amateur societies promise plenty of work, but there is a deplorable lack of novelties. The oldest and most influential body, the Amateur Musical Society, announces Haydn's "Seasons"; the Choral Union intends giving a concert performance of Wallace's opera "Lurline"; the Amateur Harmonic Society announces Cellier's "Gray's Elegy" (new to Sheffield) and Handel's "Joshua," and other Societies will give "Elijah" and "Messiah."

The Amateur Instrumental Society announces an excellent list of works for performance, amongst them being Dr. Parry's and Mr. F. Cliffe's new Symphonies, Mendelssohn's "Reformation," Cowen's "Scandinavian," and Haydn's No. 14, Symphonies, and Liszt's No. 2 Rhapsodie.

The Tonic Sol-fa Association will produce during the season Mr. H. Coward's new Cantata "Bethany," in addition to which Parry's "Ode to St. Cecilia," Schubert's "Song of Miriam," and Mendelssohn's "As the hart pants," are also promised.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

In all the chief cities and towns of the West of England, and the numerous districts around them, there are signs of musical activity. The holidays being over, Choral and Instrumental Societies are re-assembling and making preparations for forthcoming performances. The musical season has already opened in some places, where Concerts have been given or Festivals held during the past month.

The report for the past year and the prospectus for the coming season of the Cheltenham Festival Society (Choral and Orchestral) is deeply interesting. The retrospective survey shows that remarkable progress has been made by the Society, while the future appears to be bright and hopeful. On the 10th ult. the members of the Society re-assembled for practice, which will be continued weekly under the direction of Mr. J. A. Matthews, and the following works are to be studied: Mackenzie's "Jubal"; Sullivan's "The Golden Legend"; the new work, "Elysium," written by Miss Ellicott; "The Last Night at Bethany," by C. Lee Williams; Mozart's Litany in B flat, Mendelssohn's "Hear my Prayer," Sullivan's "Di Ballo" Overture, an Orchestral Suite by Sir Herbert Oakeley, and a Gavotte in canon for strings, entitled "Cheltonia," composed expressly for the Society by H. F. Taylor. The first Subscription Concert is fixed for November 12.

Gloucester has scarcely got over her great musical Festival, and, therefore, some little time must be extended to her to recover from the exacting labours entailed by it. The winter series of Recitals in Gloucester Cathedral will begin in November and end in March. "Bethany" is to be performed in the Cathedral in March, and "Elysium" will be given by the Choral Society at one of its Concerts.

Bath has had no lack of music during the month. Promenade Concerts have been given by the Royal Italian band at the Sydney Gardens and at the Assembly Rooms, where, in addition to songs, a choir of ladies sang vocal vales. The Pump Room Concerts, which are a little more classical in character, have been continued. The Philharmonic Society, of which Sir Arthur Sullivan is president, and the Bath Choral Union may be expected to give their usual Concerts.

The members of the North Wilts Musical Society have re-assembled for practice. They have in hand Mendelssohn's "Elijah."

The Weston-super-Mare Philharmonic Society, which numbers upwards of one hundred members, has met with such unprecedented success during the past season that it is contemplated to enlarge the scope of future Concerts. At the last public performance the committee were able to supplement the strings with some of the principal wind instruments, and should the present encouraging prospects warrant it, the band, with which the choir is to be supported at forthcoming Concerts, will be further augmented. The Society is shortly to meet to prepare for the season's work. The Orchestral Society also hopes to give its usual Concerts. The Annual Benefit Concert of the Weston-super-Mare Town band took place at the Victoria Hall, on the 16th ult., when, in addition to the pieces played by the band, vocal contributions were given by Miss M. Girdlestone, Mrs. H. C. Drinkwater, Miss Madge Kellie, Mr. C. Baylie, and Mr. J. W. Aldridge. Instrumental solos were played by Miss Davidson (of Bath), violin; Mr. D. Needham, flute; the Rev. H. P. Denison, pianoforte; and Messrs. Ringsdorf and Flatch, cornets. Mr. C. T. Grinfield was the accompanist. On the 19th Madame Marie Roze and company of artists gave a Concert consisting of ballads and operatic selections.

Clevedon has been favoured with a very good season of Promenade Concerts by a small but fairly efficient band, which gave a special Concert on the 11th ult., at the Hawthorns (the grounds of which were illuminated with coloured lanterns and fairy lamps). The Choral Society has ceased to exist. It got a little into debt, and the members were frightened. Attempts should be made to revive the Society.

At Bridgwater, on the 9th ult., Mr. J. Norris, a native of the town, and a scholarship pupil at the Royal Normal College and Academy of Music for the Blind, Upper Norwood, gave an Organ Recital in Fore Street Congregational Church. On the 11th ult. he gave two Pianoforte Recitals in the Council Chamber to appreciative audiences. Mr. Lavington's festival choir practices commenced on the 19th ult., at the Assembly Rooms; and the Orchestral Society re-assembled at the same place on the following evening. Bridgwater Amateur Choral Society held its first meeting on the 23rd ult. The Association is the outcome of singing classes which met for practice last winter and gave an Invitation Concert in the spring. About forty members have already been enrolled. Mendelssohn's "As pants the hart" is to be studied.

The Taunton Philharmonic Society, which has done good service hitherto, seems to have fallen away somewhat, but it is hoped it will continue its work and gain extended support. The Taunton Madrigal Society has recently been revived. Last season it performed some vocal pieces at a Concert given by the Taunton Orchestral Society, but there is an idea of organising an independent Concert this season.

The Sarum Choral Society, Salisbury, of which the Cathedral Organist is the Conductor, has decided to give a miscellaneous Concert before Christmas, for which preparations are being made. A Concert, consisting of English ballads and selections from favourite operas, was given at the Assembly Rooms, Salisbury, on the 14th ult. The vocalists were Madame Marie Roze, Miss Carlotta Desvignes, Mr. Durward Lely, and Mr. Andrew Black. Mr. Achille Simonetti was the violinist and Mr. Bisaccia the pianist. On the 1st ult. Dr. C. W. Pearce, of St. Clement's, Eastcheap, London, gave an Organ Recital at St. Mary's Church, in aid of the Choir Fund of the parish. The accomplished player is well known in Salisbury, having been a chorister of St. Martin's from 1868 to 1870 and Organist of the church from 1871 to 1873. A new organ of two manuals was opened in Alderbury Church on the 11th ult., on which occasion a Choral Service was held, and Mr. Carpenter afterwards gave an Organ Recital.

St. Mary's Church Choral Society, Torquay, a flourishing body numbering about 120 members, commences its next session at the Town Hall, on the 7th inst. Sterndale Bennett's "May Queen" is to be put into rehearsal.

Plymouth has already been liberally served with instrumental and vocal music. Promenade Concerts have been given by the bands of the Sherwood Foresters, Royal Marines, and H.M.S. *Adelaide*; and the Saturday Concerts and Thursday afternoon Organ Recitals have been carried on at the Guildhall by Mr. John Hele. The features of these entertainments are their high-class character, and the exceedingly nominal charges for admission—features that should be copied in some other places in the West, where good music is often too expensive, and consequently beyond the reach of the poorer classes. The Plymouth Choral and Orchestral Societies have resumed practice, the work put in rehearsal for the Albani Concert in November being Dr. Bridge's "Callirhoë." The first Subscription Concert of the Plymouth Vocal Association is announced to take place on the 23rd inst.

The 9th inst. is fixed as the date of the musical Festival at Plymouth in aid of the Choir Benevolent Fund. A grand Choral Service is to be held in St. Andrew's Church in the afternoon, and a Concert in the evening. The choir will on the occasion include some of the leading singers from St. Paul's Cathedral, Westminster Abbey, and the Chapels Royal.

Choral Societies in Tavistock and Redruth have also begun work.

The Rev. S. Baring-Gould, M.A., has been delivering a series of Concert-Lectures in the chief cities and towns of Devon and Cornwall on the Songs and Ballads of those two counties, which for about two years he has been engaged in collecting. The Lectures were illustrated.

On the 6th ult. a Concert of classical chamber music was given in the Town Hall, Launceston. The executants were Mr. J. W. Wingate and Mr. M. Rice (violins), Mr. J. Pardew (viola), and Mr. J. Pomeroy (violinello), who played works by Beethoven, Rheinberger, Schumann, and Haydn; Mr. Pomeroy adding a solo. Miss A. McFarlane sang songs by Gounod, Macfarren, and Goring Thomas.

The annual summer Festival of the Northern choirs of the Deanery of Carnmarth, held at Gwennap Church, Cornwall, was very successful. The musical part of the service, including the anthem "The Lord is loving unto every man" (Garrett), was well rendered, and the Conductor of the united choirs and the various trainers are to be congratulated on the success achieved.

THE season of the Finsbury Choral Association will commence on November 28, with the Anthem "The Lord is King," under the direction of the composer, Mr. Barnby, and Sullivan's "Golden Legend." At the second Concert, on February 20, "Israel in Egypt" is to be the work

presented. On April 17 Mackenzie's Cantata "The Bride," conducted by the composer, with Mendelssohn's "Walpurgis Night," will be given, and at the final Concert, on April 4, "The Messiah" is to be performed. The Finsbury Choral Association is now incorporated with the Metropolitan College of Music, College House, Holloway.

SERVICES to commemorate the ingathering of the harvest were held on Sunday, the 15th ult., at the church of St. James-the-Less, Victoria Park. The special feature of the service was an Organ Recital by Mr. Walter W. Robinson, when he played pieces by Handel, Walter Spinney, Mendelssohn, G. Braga, A. H. Brown, and J. Baptiste Calkin. On the following Monday evening another service was held. The Anthem was "O give thanks," by Farebrother. An Organ Recital was given by Miss Mead, pupil of Mr. Robinson.

THE fourth series of Chamber Concerts given by Messrs. Hann, father and sons, will commence on November 6, at the Brixton Hall. The others will follow on November 27 and December 18. The works to be performed during the season include Schubert's Quintet; Quartets by Haydn, Mendelssohn, and Mozart; Mendelssohn's Trio in C minor; and Quintets by Brahms and Cobb. The excellence of the former Concerts is a guarantee of the attractive character of the forthcoming series.

THE Wandsworth Philharmonic Society, under the conductorship of Mr. H. W. Weston, commenced its second season on Thursday, the 19th ult. The first Concert will be given early in November—Mozart's Mass, No. 12, and selections from Handel's "Samson" being performed. Mr. W. F. Taylor has been appointed Organist and accompanist to the Society, which is now permanently established on a good basis.

THE St. John's Choral Society, Lewisham, has just issued its prospectus for the fifth season, 1889-90. Three Concerts will be given, at which works selected from the following will be performed:—"St. Paul," Mendelssohn; "Golden Legend," Sullivan; "Eli," Costa; "Hymn of Praise," Mendelssohn; "Lauda Sion," Mendelssohn; "May Queen," Bennett; "The Seasons," Haydn. Mr. J. Kipps is the accompanist, and Mr. F. A. Bridge the Conductor.

THE inaugural meeting of the South London Choral Association and Institute Orchestral Band, Camberwell New Road, was fixed for the 30th ult. The Society purposes to give "Elijah," "The Golden Legend," "Messiah," "Stabat Mater," "Joan of Arc," Schubert's Symphony in B minor, and the music to "A Midsummer Night's Dream" in the course of the season. The Conductor is Mr. L. C. Venables, and the leader is Mr. T. E. Gatehouse.

THE Ouseley memorial scheme is being taken up very warmly by musicians and churchmen, more than £2,000 having already been subscribed. Many of the clergy had a special offertory on St. Michael's Day, which this year fell on Sunday. An Organ Recital was given by Mr. G. R. Sinclair, at Truro Cathedral, for the same object.

MISS KATHERINE SEATON gave a Musical and Dramatic Recital on the 7th ult., at the Marlborough Rooms, Regent Street, when she was assisted by the following performers: Madame Liebe Baylis, Miss Ida Agabeg, Miss Burman, Miss Baylis, Mr. W. B. Boddington (solo flute), and Mr. Newton Baylis.

THE Council of the Royal Irish Academy of Music have appointed Mr. Theodore Werner to the Senior Professorship of the Violin.

REVIEWS.

Schumann's Pianoforte Works. Vol. I. Edited by Agnes Zimmermann. [Novello, Ewer and Co.]

MISS AGNES ZIMMERMANN, in her edition of Beethoven's and Mozart's Sonatas published some time back, challenged criticism by the bold step she took in altering certain of the passages which were evidently incomplete according to the succession indicated elsewhere in themselves. Beethoven, like Mozart, doubtless intended to carry out the ideas to a proper sequence, but the limited compass of the pianofortes of the time restricted the intentions

of both. The excellence of the thought which prompted Miss Zimmermann to extend the expressions to a logical end was duly recognised by all who had the power of judging of its value, and her editions now stand as of the highest value as classics. With Schumann there was less work to do in continuing proposed passages, but there was still something to be done to bring his pianoforte works into the wider field of cosmopolitan musical literature. With most of the thoughtful young Germans of his time, in literature, art, and science, as well as in music, the desire to be national prompted him to the performance of many things which were of a character more or less obstructive, and certainly stood in the way of their being accepted outside the circle of their origin. If the labours of these enthusiasts were of such a nature that they earned recognition despite the eccentricity of their surroundings, then those eccentricities, not being essentials, might be removed without injury to, but rather to the advantage of, the works they encumbered. The chief of these in Schumann was the employment of directions for performance in the German tongue as against Italian hitherto used with better effect. However, he did not succeed in gaining a wide following, and the favour with which his music is now welcomed renders it necessary in a new edition to substitute desirable for undesirable elements. "The task of translating the German terms and directions," says Miss Zimmermann, "was one of great difficulty, the literal equivalent of a word being, in many cases, quite inadequate to convey the feeling and spirit of the original. The translation now offered aims throughout at an intelligent rendering of the meaning, rather than at the exact reproduction of the text. In every instance where the words are Schumann's own (as in the case of the Preface to Op. 3, the titles of the various pieces, the indications of *tempo*, &c.) the original is retained with the translation; when, however, the information is gained from another source (as in the case of the Appendix to Op. 5, the Preface to Op. 6, &c.) it has been deemed sufficient to give it in English alone." Besides giving careful attention to the directions for performance, Miss Zimmermann has carefully revised the old and added new fingering. "The only pieces which Schumann seems himself to have fingered in detail are Op. 3 and 7, and these are, of course, left exactly as they appeared in his original edition. In the other works he has occasionally given a little fingering, which however calls for no special attention, except in some few instances, when the unusual difficulty of the method indicated by him makes it desirable to give the option of an easier one." Further, in reference to the question of fingering, Miss Zimmermann offers the following remarks, which will be read with interest: "A source of great inconvenience to students and players is the want of uniformity in the signs used to express fingering. In England the thumb is represented by +, whereas on the Continent and in America it is marked 1; thus the figures 1, 2, 3, 4 have a different meaning in an English edition from that which they have in a foreign one, a discrepancy which cannot but cause embarrassment, especially in reading new music. The advantage of having only *one* set of figures in general use is obvious, and as it cannot be expected that the mode recognised by a majority of countries will be altered to agree with that which is used in England alone, it seems inevitable that what is called 'foreign fingering' should ultimately prevail."* The use of the + for the thumb only dates from the beginning of the present century in England, when it was taught by Dussek. The sequence of figures 1, 2, 3, 4, 5 was always in use in this country before, so that the change is not so much an innovation as a restoration. For these reasons this edition stands foremost. In this, the first volume, the whole of the pianoforte pieces up to and including Op. 12 are brought together in a splendid folio volume of some 267 pages, handsome and distinctly legible in appearance, and having, besides the explanatory preface from which quotation has already been made, a concise biography of the composer. In the care of the editing, the dignity of the printing, and the general appearance, the edition is the best which has yet appeared, and it stands as one of the most valuable and worthy monuments now existing to perpetuate the memory of the composer.

* These remarks appeared in the preface to the edition of "Schumann's Album for the Young," published in 1883.

Lost Dimplechin and Shakespeare's Merrie Meeting. Two Juvenile Cantatas. Written and Arranged by R. Ganthony, with music by Thomas Murby.

[Thomas Murby.]

THE art of providing healthful and pleasing educational exercises in music, whether vocal or instrumental, is more thoroughly studied in the present day than it was some twenty years back. The experience gained by the tentative efforts of times past is exhibited in every earnest effort in the direction of the education of children. In the two Cantatas for juvenile voices by Mr. Thomas Murby—namely, “Lost Dimplechin” and “Shakespeare's Merrie Meeting”—now under notice, the plan of each is carefully calculated to leave good impressions upon the minds of the little actors. The first contains parts for a chorus and some ten characters, and there are sixteen charming little pieces, such as children can easily pick up and sing with heartiness, with a “real” overture to begin with. In the second, the words of the songs are drawn chiefly from the immortal bard's own writings, and the action includes nearly all the *Pyramus* and *Thisbe* scene from “A Midsummer Night's Dream.” The characters in the Cantata are *Shakespeare* himself, *Hamlet*, *Ophelia*, *Katharine*, *Petruchio*, *Macbeth*, *Lady Macbeth*, *King Henry V.*, *Katherine of France*, *Pyramus*, *Thisbe*, *Wall*, *Moonshine*, *Lion*, *the Witches*, &c. The music consists of an Overture, three Choruses, “Hail, Shakespeare, hail,” “Invocation to Shakespeare,” and “See, where sadly”; a song with chorus, “Tell me where is fancy bred”; a Chorus for Witches, “Mingle, mingle”; two more Choruses, “Come high, come low,” and “Hark, hark, the watch-dog's bark”; a graceful Minuet, and two more Choruses, “Over hill, over dale,” and “Our revels now are ended.” It is obvious, therefore, that some knowledge of the works of our national poet must be obtained by the young “eyasses” who take part in the Cantata. Both works are excellent in their way, and the pretty music with which they are provided is just the sort of thing to attract and to procure much delight.

Ezekiel. A Dramatic Oratorio. Composed by R. Machill Garth. [Novello, Ewer and Co.]

THE compiler of the libretto of this dramatic Oratorio, the Rev. C. R. Linton, has divided the work into three parts. The first contains three sections, called severally “The Vision,” “The Commission,” and the “Roll of Woe”; the second has also three, entitled “The Prophecy of Captivity,” “The Sign of Desolation,” and “The Remnant and the Restoration”; the third has two only, “The Resurrection” and “The Kingdom of Christ.” Considering that the subject does not necessarily fall into dramatic phases, the ingenuity of this arrangement will commend itself to the minds of those who might be at a loss to understand how the subject could be made to justify the title given to it. The whole of the words have been selected from the Old Testament, with one exception at the conclusion, where a short passage from St. John has been added. The composer has written no overture, and has set out his work for solos, duets, trios, quartets, and choruses of the simplest style of writing. He has occasionally employed passages of imitation in his choruses, and has sufficiently indicated his knowledge of the devices of fugue and counterpoint here and there in the course of the work. There are numbers of solos for all voices, some of which disclose melodic desire, if not complete realisation. These will give work to a number of performers when the oratorio is done in the church or the concert-room. There are forty-two numbers in the Oratorio, the *Finale* having some eight-part writing, so that, performed in its entirety, it would occupy some time. It is quite possible that it would please if given in instalments—that is to say, if its “dramatic” character would not be likely to suffer by such a treatment.

Sonata, No. 2. E dur. Für pianoforte und Violine. Von Algernon Ashton (Op. 38). [Berlin: N. Simrock.]

It is said that none but the most enthusiastic musicians in the present day devote their talents to such complicated and learned labours as are necessary to the production of Sonatas and the higher forms of musical art. The vast number of songs and lighter pieces which are daily poured from the press often only disclose the temerity of the

writers and the crudity of their thoughts. There are, of course, many well-designed and musicianlike productions in the form of songs and so forth intended for public acceptance, but good honest and well thought out works, set down with knowledge, are not so frequent as they ought to be considering the boasted state of music in this country. The answer is that they are not produced because they are not profitable. The artist who works for the advancement of his art, therefore, not only demands, but should command, attention for his labours. In this spirit hearty commendation should be offered to Mr. Ashton for his admirably written Sonata in E major, the outcome of evident enthusiasm for art. It is an effort of high aim, and admirably planned, even though in the first movement the composer has thought proper to modify the forms employed by the older writers. Still, in its way, that movement is shapely, and while like all the movements it demands considerable skill on the part of both executants, the effect that can be produced is to a large extent a reward for study. The first movement is in the nominal key E major; the *Larghetto*, a beautiful movement in modern style, is in D flat major. The *Finale* returns to the original key, and although the whole is well written, this last portion is more spontaneous in character, and contains work which will please both players and hearers. Soloists desiring to add to their list of effective concert-pieces will do well to make an early acquaintance with Mr. Ashton's Sonata.

Compositions by Anatole Liadoff. (Pianoforte Albums, Nos. 41, 42, 43.) [Novello, Ewer and Co.]

THE composer of these pieces—a contemporary Russian musician—exhibits a distinct preference for that mode of national expression of which the initial examples were seen in the works of Chopin. He finds in the rhythms, common perhaps among the Russian people, that power and variety which is altogether lacking in the well-used forms of more Southern European people. There is, in the several pieces in the three books, a sort of Asiatic character implied in the changes of key and unexpected modulations, especially in those called “Biroulki,” of which there are fourteen. The arbitrary demands of the accepted notation compel the composer to express his melodies in a manner which doubtless more or less imperfectly represents his ideas and actual intentions. It is quite possible that if these airs were performed upon instruments which permit of occasional lesser divisions of the octave than those which can only be found in tones and semitones, the true national effect would be obtained. Regarding them, however, as they stand, the hearer cannot fail to be impressed by their vigorous originality. The musicianship of the composer is patent in all. In the Preludes, the Mazurkas, the *Intermezzi*, the Valses, the Arabesques, and other pieces of familiar form may be found many beautiful ideas cleverly expressed. In addition to their melodic charms, the singularity of the rhythm of many of the pieces makes them most valuable as studies, and as such they will be found of the greatest utility. That the composer can also work ably with other than local forms and characteristic qualities, is shown by an ably written fugue, wherein the theme is treated in a fashion which betokens careful training and considerable tact in dealing with classical models. Musicians will not only be glad to make acquaintance with these specimens of Anatole Liadoff's genius, but will look with interest for others which may follow.

Miniature Suite for Small Hands. By John Kinross. Op. 18. [Curwen and Sons.]

THE Composer of this admirable Suite has taken as a pattern the form of the suite common during the first half of the eighteenth century. The several movements consist of an *Allemande*, a *Gavotte* with a *Musette*, two *Bourrées*, a *Sarabande*, a *Minuet*, and a *Gigue*. Further than the adoption of the titles there is no other indebtedness. The melodies are original and gracefully written, and the harmonies, nearly all in two parts, are most cleverly set out. The simplicity of the several movements is only equalled by their attractive character. They would make excellent teaching pieces, as much for the interest they would excite in the young player as for the inducement they offer to the study of other works of like nature.

The Congregational Psalmist. Second Section: Chants, Sanctuses, &c. Edited by Henry Allon, D.D.

[Hodder and Stoughton.]

THIS is a collection of old and new chants, sanctuses, &c., by the best composers, ancient and modern, adapted for use in Congregational Churches. The names of many composers of the Anglican Church will be found among those who have contributed to the pages, so that a fairly representative selection is made. Some of the Suffrages with Tallis's harmonies show that the modern practice of giving importance to the treble part and so losing sight of the true "people's part" which appears in the tenor, has received the sanction, if not the approval, of the compiler. A new arrangement of the grand chant of Pelham Humfrey, in which the old melody is placed in the tenor part, implies a certain disregard for the traditional use of that chant. The admission of a number of pieces written for the service of the Church of England into the book is a testimony of their value as aids to religious worship apart from sectarianism.

A Noted Directory of Plain Song. By the Rev. J. Wilberforce Doran and Spenser Nottingham.

[Novello, Ewer and Co.]

THE Editors say in their preface that "The Choir Directory" and "Little Directory of Plain Song" have both passed through several editions, and have been "for a considerable number of years in uninterrupted use in many churches. The present work is issued in response to representations from various quarters that a noted Psalter, that should follow the pointing of the works above referred to, would usefully occupy ground where there is an unwillingness to look from a merely pointed page to a separate table of tones for the chant required." Those who favour the use of Plain Song in the Church Service will find this book, compiled by two experts long associated in literary partnership, a valuable guide. There are directions for use in the preface, explanations of the pointing, and so forth, and in the body of the work harmonised arrangements of the Chants, "side by side with a Special Symphony on the Mode to which the Tone belongs," which may serve as Preludes and Postludes to the Chant. All of which qualities tend to make the work serviceable for the purpose for which it has been compiled.

Te Deum laudamus. Festival Setting. By Montague Smith. [Glasgow: Paterson, Sons and Co.]

THE composer of this setting of the Ambrosian hymn is Organist at St. Silas's and the University at Glasgow, and is therefore a musician whose utterances command respect. It cannot be said, however, that he has displayed a large amount of ambition in the present instance, his festival *Te Deum* being anything but elaborate in structure, though it is longer than the majority of versions intended for ordinary church use. This is simply owing to repetitions of sentences, and it is against the general acceptance of the work that the composer is careless in matters where the sense or the doctrinal significance of the words demands attention. Even in such a simple matter as the accentuation of the word "Sabaoth" he falls into error. The best portion of the work is the peroration, which is effectively worked up and tends to prove that Mr. Montague Smith has ability, which only needs study and experience for its successful manifestation.

Acht Clavierstücke. Von Frederic Lamond (Op. 1).

[Hamburg: Aug. Cranz.]

It is not often that the first published works of a young musician exhibit so much promise as these eight pieces for the pianoforte. They are, it is true, somewhat Chopinesque in general character, but there is sufficient individuality to show that although the great Polish master has influenced the thoughts of the young composer, he is not so wholly taken captive as to be deluded into the repetition of the peculiarities of his model under the impression that he is uttering his own thoughts. The pieces, though commendable, are by no means perfect, but they show good training and knowledge of the keyboard and technical effects. For these reasons they may be found useful as teaching pieces. For the underlying knowledge which may be traced in them they deserve encouragement.

Concert-Overture for the Organ. By Alfred Hollins.

[Weekes and Co.]

AS organ music this work cannot be regarded with unmixed favour, though its abstract merit is by no means inconsiderable. The ideas are good, and if they are subjected to too much repetition there is nothing in the structure of the Overture to which a stick'er for form could take exception. But, as a rule, the composer writes too thickly for his instrument, and the general feeling is not so much organ-like as orchestral. The pedal has merely to supply the fundamental notes, and is never treated as an independent portion of the instrument. These defects allowed for, there is much in the Overture to demand commendation, and Mr. Hollins may certainly be encouraged to persevere in this branch of his art.

Concert-Ouverture in E moll, und Concert-Ouverture zu König Lear, für grosses Orchester componirt. Von Madame Marie Moody. [Novello, Ewer and Co.]

THE name of the composer of these two Overtures would appear to be English, and if so it is rather remarkable that she should have given titles for works in the German tongue. This is not a matter of much importance, nor does it affect the merits of the music. In the construction of each Overture the composer has shown a distinct partiality for classical forms, and her ideas are well presented and gracefully coloured by orchestral device. The utilisation of well-marked themes rather than the introduction of superabundant ideas has been the principle upon which Madame Moody has worked, and for this she deserves all praise. Fancy and poetical ideas have been happily employed, and although here and there a trace of conventionality may be discovered there is enough ability disclosed in the works, especially in the E minor Overture, to command attention to future productions of the same mind and hand.

Take, O take those lips away. Music by Sidonia.

[Melbourne: Allen and Co.]

SHAKESPEARE's words have inspired the composer to produce a very sympathetic setting. The melody, simple and flowing, easily helps the vocalist to make all possible effect in singing. It is well suited for a tenor voice and is capable of much expression. The accompaniment is appropriate and the whole song is a gratifying testimony of the possession of musical feeling existing among the composers of the other side of the world.

The Morning and Evening Service in B flat. By King Hall. [Novello, Ewer and Co.]

THE aim of the composer of this Service appears to have been to provide a setting well within the means of parish church choirs. No solo voices are absolutely necessary and the general style is broad and diatonic. At the same time, the treble part has a larger proportion of melodic interest than is usual in services written in what may be called the solid style of English Church Music. There are several fine points in the score, but the mention of two or three must suffice. Perhaps the most striking is the descent of a diminished seventh at the words "sharpness of death," but the most original episode in the entire service is the series of chromatic harmonies in the accompaniment to the last verse of the Benedictus. In the matters of accent and the division of the sentences Mr. King Hall is generally very correct, and it is a pity that for the sake of an effective musical sequence he places a stress on the preposition "of" in the verses commencing "The glorious company," &c. This, however, is the only questionable detail in a musician-like, church-like, and very pleasing service.

FOREIGN NOTES.

JOHANNES BRAHMS's new patriotic choral work "Deutsche Fest und Gedenk-Sprüche" (Op. 109) met with a splendid first performance at the Hamburg Musical Festival last month, under Dr. von Bülow's direction, and was, of course, enthusiastically received. The work, which is as yet unpublished, is written for double eight-part chorus *à capella*. The composer, who has lately had the freedom of the city of Hamburg conferred upon him, was present at the performance.

An official contradiction has been given to the report that Frau Cosima Wagner had received a *tantième* of 52,000 francs out of the receipts of this year's Bayreuth Festspiele. Neither Wagner himself nor his family have, it is added, ever derived any pecuniary benefit from these representations, while some of the leading artists engaged therein have likewise given their services gratuitously.

The Bayreuth orchestra this year included seven performers on the viola alta, the enlarged tenor of the pattern perfected by Professor Ritter, of Würzburg, and highly approved of by Wagner himself during his lifetime.

A series of model performances of Mozart's "Le Nozze di Figaro" (similar to those instituted some two years since of "Don Giovanni") under direction of Dr. Hans Richter, is to be given in July next, at Salzburg, the native town of the immortal master.

A new Oratorio entitled "Simon Petrus," by Herr Meinardus, well-known in Germany as a composer of choral works, is to be performed for the first time this month by the Schnöpfsche Gesangsverein, of Berlin.

We extract the following from the *Athenæum*: "Amongst the treasures recently acquired by the Committee of the Beethoven-Haus, at Bonn, according to the *Frankfurter Journal*, is a splendid and unique copy of the master's 'Der Glosseiche Augenblick.' This Cantata, hitherto little known in musical circles, was composed at the period of the Vienna Congress, and dedicated by Beethoven to the monarchs of Prussia, Austria, and Russia, as 'den erhabenen Monarchen der heiligen Alliance, den huldreichen Schützern und Beförderern der Künste und Wissenschaften.' Three magnificent copies of the Cantata were prepared for the three sovereigns. The copy now in the possession of the Beethoven-Haus is the one which was presented to King Friedrich Wilhelm of Prussia."

The draft (autograph) of a highly interesting, and hitherto unknown, letter by Richard Wagner has just been acquired by the indefatigable Herr Oesterlein, the founder of the "Wagner Museum" at Vienna. The letter, written in 1833, is addressed to Herr Hauser, a baritone singer at the Leipzig Stadt-Theater, and sufficiently influential to have caused the non-acceptance at that establishment of Wagner's early opera "Die Feen," greatly to the disappointment of its composer, then only twenty years of age. Some interesting biographical details, together with an elaborate plea for his work, form the chief contents of the letter in question, which is published in the *Neue Berliner Musik Zeitung* of the 19th ult.

Carl Goldmark, the well-known composer, has just completed two new Concert-Overtures, entitled respectively "Prometheus" and "Im Frühling," which will be shortly performed, for the first time, at the Dresden Symphony Concerts.

The Berlin Friedrich Wilhelmstadt Theater re-opened its doors for the winter season on the 7th ult., with a new operetta by Hermann Zumpe, entitled "Karin," which was well received.

The recent revival at the Kroll'sche Theater, Berlin, of Rossini's "Otello" was not a success, the work being considered out of date, and only to be rendered attractive by an exceptionally fine interpretation, which, however, was not accorded to it on the occasion in question.

It is announced in German papers that Dr. Franz Kullak, of Berlin, is about to close his Neue Akademie der Tonkunst, one of the leading institutions of its kind in the capital, and founded by the late Dr. Theodor Kullak, his father.

The first novelty of the coming season at the Vienna Hofoper is to be an Italian opera, "Il Vassallo di Sziget," by Smareglia. This is to be followed by Berlioz's "Beatrice et Benedict" and Liszt's "Legend of St. Elizabeth."

Weber's "Oberon" was performed, for the first time in the Bohemian language, on the 6th ult., at the National Theatre of Prague. The noble work, having been most carefully mounted, met with an enthusiastic reception.

Antonin Dvorák is said to have nearly completed the score of his new grand opera, entitled "Dimitri," which will most likely be first produced at the National Theatre of Prague.

The pianoforte works of M. Becker, at St. Petersburg, the largest establishment of its kind in Russia, have been completely destroyed by fire.

Herr van Dyck, the *Parsifal* of the Bayreuth Festspiele, is studying the part of *Loge* for the forthcoming performance of "Rheingold" at the Imperial Opera of Vienna.

Mr. Goring Thomas's opera "Nadeshda" is to be produced at the Stadt-Theater of Breslau during the present season.

It is rumoured that M. Carvalho, the well-known *impresario*, will, with the aid of some Parisian capitalists, shortly inaugurate a new operatic undertaking in the French capital.

On August 31 Mr. W. H. Thorley, Organist of St. Philip's Church, Blackburn, gave a Recital in the Trocadero, Paris, on the fine organ built by Cavaillé Coll. The following was the programme:—Fourth Sonata in B flat (Mendelssohn), Rhapsody on Breton Melodies (Camille Saint-Saëns), Marche Funèbre et Chant Seraphique (Guilmant), Prelude and Fugue in D (J. S. Bach), Evening Hymn (H. Smart), Two Sketches, written for the pedal pianoforte (Schumann), and March (Silas). *Le Ménestrel* praises the performance.

M. Emanuel Chabrier, the French composer, has nearly completed his new opera "Briséis," which is to be first brought out at the Théâtre de la Monnaie, of Brussels.

A new opera, "Flavia," by M. Souvinet, has been very successfully brought out at the Theatre Donna Maria, of Lisbon.

A parody upon Verdi's "Otello," entitled "The Moor of Alcantara," is being successfully performed at Lisbon, the musical author being one Signor Stichini.

A new musical journal, *Santa Cecilia*, has been established at Bologna, including, amongst other attractive features, the publication, from time to time, of compositions from the pens of its subscribers.

A new opera, "King Lear," by the Maestro Antonio Cagnoni, the successful composer of several operatic works, is to be brought out during the Carnival season at Genoa.

Verdi is again credited with being engaged upon a new opera, entitled "Beatrice," the libretto by Signor Visconti.

Baron Alberto Franchetti, the well-known amateur composer and millionaire, will, according to Italian papers, undertake the directorship of the Costanzi Theatre, of Rome.

In commemoration of the forthcoming fiftieth anniversary of Verdi's *début* as an operatic composer, a musical institution bearing the veteran Maestro's name is to be founded at Genoa and a commemorative gold medal is to be struck. Special musical performances will also take place in various towns of Italy.

Signor Manzotti, the composer of the popular ballet "Excelsior," has completed the music of a similar work, entitled "The Four Seasons," which, like most other productions from this composer's pen, will be first produced at La Scala, Milan.

A young vocalist, bearing the distinguished name of Christine Nielson, has recently given some very successful Concerts at Copenhagen.

The Royal Opera at Copenhagen recommenced its performances, on the 1st ult., with Bizet's "Carmen," M. Svendsen, the well-known Norwegian composer, conducting the orchestra.

Herr Angelo Neumann will, it is stated in German papers, give a series of performances of "Der Ring des Nibelungen" in Spain and Portugal during the winter.

Anton Rubinstein, whose first appearance in public as pianist fifty years ago is to be celebrated next month at St. Petersburg, will, it is stated, himself once more preside at the pianoforte on this occasion. After that, the famous artist intends taking his final leave from the public, in his capacity of a virtuoso, at a grand Concert to be given at Moscow, the town whence he first started upon his brilliant artistic career. The jubilee celebrations at St. Petersburg will include the first performance, at the Imperial Opera, of Rubinstein's latest operatic work, entitled "Gorusha."

Professor Spitta, of Berlin, the author of the standard biography of Bach, is just now engaged upon a similar work, dealing with the life of Heinrich Marschner.

The death is announced, on the 1st ult., of Dr. Emil Kraus, the excellent baritone of the Hamburg Opera, and well known also in this country, aged forty-nine.

Dr. Hermann Langer, for many years musical director at the University of Leipzig, and a much esteemed composer of male quartets, died on the 8th ult., at Dresden, aged seventy.

Charles Emile Wagner, an able pianist, and a pupil of Liszt, died recently at the Hague. The deceased artist, who is said to have borne a striking resemblance to his namesake, the Bayreuth master, was more especially distinguished as a Schubert interpreter; he has also published several compositions for his instrument.

CORRESPONDENCE.

MUSICAL TERMS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I read with great pleasure your admirable remarks upon the subject of musical terms, and how they should be expressed. I most thoroughly agree with you that "the universal retention of Italian words should be insisted on," but, if such a consummation cannot be attained, then let us at least stick to our old Italian words, or—what would perhaps be better still—use plain English. As you say, the Germans (and French also) are showing their independence by using their own language, and giving up the usual Italian. Then why cannot we show *our* independence also, and go our way. Instead of this—being true Britons who never will be slaves—we calmly accept the German and French phrases also and add them to those we already use; thereby doing our best to form a cosmopolitan instead of a universal vocabulary. That such is the case, I may mention that at a recent examination in which a question was asked on musical terms, not one of the words given was Italian—all German. This is a state of things that most decidedly ought to be stopped, as I am sure that our Italian list of terms contains all that are really requisite.

Believe me, Sir, faithfully yours,
H. C. G.

Cambrian Villa, Brockley Road, S.E.,
September 5, 1889.

PIANOFORTE FINGERING: A PLEA FOR GREATER UNIFORMITY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In regard to the fingering of scales, I believe that most teachers agree with the system of Pauer as given in his Pianoforte Primer (Novello, Ewer and Co.). It certainly appeals greatly to one's common sense. If teachers generally would agree to use Primers such as the one I have mentioned, and insist upon their pupils discarding the numerous and, as a rule, worthless "Tutors" and "Instruction Books," with their collections of "Popular Airs," &c., which seem to have such a firm hold upon the people, a decided though very small step would be made towards the uniformity which your correspondent, Mr. Brooks, and thousands of others, are longing for.

I remain, Sir, yours truly,
A. HOPKINS ALLEN.

Kintbury, Newbury, September 3, 1889.

ANGLO-CANADIAN COPYRIGHT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with much interest the excellent articles on Anglo-Canadian Copyright in your issues of August and September, and am pleased to find that authors and publishers are fully aware of the disastrous effects such an Act as the new Canadian Copyright Act, if passed, will have on their interests. It is an Act which may be truthfully styled "An Act to deprive European authors and publishers of what few rights previous Canadian legislation on the subject has left them." Before discussing it, I wish

to point out a fact which has escaped the author of your articles. It is true that in 1850 Canada passed an Act giving British authors and publishers the power to levy 12½ per cent. *ad valorem* on all importations into Canada of "piratical reprints" of their works; but had Canada shown any disposition to collect this 12½ per cent., it was possible for American publishers to flood the Canadian market with their reprints before the Custom House authorities could receive any instructions to levy any royalty for the author or publisher; but as Canada never seems to have had any honest intentions in the matter at all, British copyright owners can console themselves with the reflection that it was not the fault of those who framed the Act of 1850 that they were robbed; but the fault rested with the Government, whose business it was to see that it was properly enforced. To return to the new Act, I can conscientiously say, being acquainted with its birth and development, that it is not desired by either the Canadian music trade or the book trade, and is supported only by a few Canadian publishers who, unable to find sufficient matter for reprinting produced by America, are driven to the European market to supply them with more material, they will then use their power under the Act to compel European authors and publishers to part with their property at a Canadian valuation, or accept the alternative. If this Act passes, we shall have popular English songs published by patent medicine and other manufacturers, and sent throughout the land with the sole object of advertising their wares; being published for gratuitous circulation, neither the author nor publisher will receive any compensation, and, moreover, the former will have the annoyance of seeing a mutilated edition of his work circulated with the sole object of calling attention to some quack medicine or similar article. Have the men who framed this Act considered its effect upon such a great industry as the book and music trade, with which so many authors are connected? or is such an industry to suffer incalculable harm that a few piratical Canadian publishers may thrive?—I am, yours faithfully,

A CANADIAN MUSIC DEALER.

Toronto, September 11, 1889.

"THE LAST ROSE OF SUMMER."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My authority for assigning this melody to Carolan is an unsigned article on the latter in *THE MUSICAL TIMES* for December, 1885. It is not mentioned in Bunting's "Ancient Music of Ireland" (Dublin, 1840), which comprises, however, only fifteen of Carolan's compositions. Whether it is contained in either of the author's two earlier compilations of Irish music I cannot say; doubtless, many of your readers possess copies of these works (London, 1796, and London, 1809), and might thus be enabled to give conclusive evidence as to the authorship of this melody. In any case, it would be most interesting to know what is really its original form, for I think comparatively few people are aware of the extraordinary liberties in which Moore indulged when "arranging" the "Irish Melodies."

THE WRITER OF THE ARTICLE REFERRED TO.

Sligo, September 10, 1889.

[Subsequent enquiry has modified the opinions expressed four years ago. An authentic list of Carolan's compositions has yet to be made. The tune in question is not in either of Bunting's First Collections, nor in "A Favorite Collection of the so much admired Irish tunes, the original and genuine compositions of Carolan, the celebrated Irish bard, set for the Piano Forte, Violin, and German Flute," published by Broderip and Wilkinson, 13, Haymarket, at the end of the last or the beginning of the present century. This contains sixty-nine melodies. Petrie in his "Ancient Music of Ireland," 1851, alludes to Milliken as the author of the "Groves of Blarney," the melody to which Moore set, without altering it, the words of "The last rose of summer." The air was a modification of "Castle Hyde." It is not in the collections of Fitzsymons, Horncastle, or O'Callaghan.—Ed. M. T.]

AT WHAT AGE MAY GIRLS BEGIN TO LEARN SINGING?

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is almost generally believed in this country that young ladies must not begin to learn singing before they have attained the age of seventeen or eighteen. This erroneous idea is the result of a most regrettable misconception of the physiology of the voice.

When boys approach manhood, their voices undergo a total change, becoming an octave lower. During the time of transmutation it is better not to sing. But this is not the case with girls.

All young girls, whether they have good voices or not, should join the elementary singing classes; for moderate practice in singing is highly beneficial to health; it improves the lungs, strengthens the respiratory organs, and is the best preservative against consumption.

In Continental Conservatoires not only the student of singing, but all pupils who learn an instrument or harmony are obliged to attend the solfeggi classes, which form the basis of musical education. Only those who have had the advantage of studying solfeggio when young are ever able to read music fluently and in time. Most principals of young ladies' schools know full well all that can be said in favour of early musical training; but parents often object to their daughters joining the solfeggi classes, failing to appreciate the utility of this mode of instruction.

Yours truly,

B. LÜTGEN.

MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Permit me to inquire why the Royal College of Music refrains from exercising its power of conferring the Degrees of Bachelor and Doctor of Music? Surely the clause in its charter which gives this power was not intended to remain a dead letter.

The cause of musical education would not be advanced by the conferment of these degrees as honorary distinctions only, but a judicious scheme of examinations, formulated without undue delay, is a duty which the College owes to its founders and to the musical public. As the Royal College was intended to be a great national institution, its degrees should be attainable by all British subjects of either sex, whether educated within its walls or not. The examiners should be men who have themselves been examined and admitted to degrees, preference being given to such as have proved themselves artists as well as scholars.

I am, Sir, yours truly,

E. BURRITT LANE.

33, Bouverie Road, N., September 17, 1889.

"MANLINESS IN MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I took up your August number a few days ago quite accidentally, but my attention was immediately arrested by the article headed "Manliness in Music," and I should like to say that I have seldom met with an article more true or more able. Lord Byron expressed his detestation of the man who was *all* author, and subsequently, speaking of himself and his work in Greece, he said: "A man should do something more for society than write verses." Such remarks might equally apply to music and musicians. The true poet and the true musician are almost identical. But it is a lamentable fact that to be a *poet* the man must suffer, as it has been said; so must it be with the musician. If a man possesses real genius, literary or musical, he will experience a sense of almost constant compulsion; the force of his genius will drive him in the same groove; the passion within him must be expressed, and, until expressed, it is, in fact, a torture to himself, yet the very expression of it wears him out. Nothing wears a man more than excess of feeling. Might not this be the explanation of the sedentary life of men gifted with genius? But this need not imply effeminacy; effeminacy and affectation in men are contemptible. My own experience has taught me that immediately after that excess of feeling which has of its own force taken shape in the poem or tone-

picture, the gun, the bicycle, the football or cricket ball, the rod and line, or the gloves are the best possible antidotes to the poisons of sedentary occupation and passions that alternately feed and waste the energies of life.

Kingsbury, Warwickshire.

LENNOX AMOTT.

PATENT INTELLIGENCE.

DURING the past few weeks the following Inventions connected with music have been registered at the Patent Office, the list being specially compiled for THE MUSICAL TIMES by Messrs. Rayner and Cassell, Patent Agents, 37, Chancery Lane, from whom all further information concerning Patents may be had gratuitously:—

13,146. Feed mechanism for the music sheets of Mechanical Musical Instruments. Ernst Malke, August 20, 1889.
13,499. Improvements in Wind Instruments of the Clarinet, Flageolet, Flute, and other analogous types. Charles Conn, August 27, 1889.

13,660. Improvements in or applicable to Organs, Harmoniums, and similar Musical Instruments. J. Petter Nyström, August 29, 1889.

13,682. Improvements in collapsible Music Stands. E. A. N. Pochin, August 30, 1889.

13,808. Improvements in mechanism for regulating the keys and various parts of Organs or other Musical Instruments. James John Walker, September 2, 1889.

13,938. Preserving and protecting the back of Sheets of Music, Pamphlets, or other Loose Papers. H. G. Armstrong, September 4, 1889.

14,234. Improvements in Music Leaf Turners. Richard Bell and Another, September 10, 1889.

14,306. A process of making Barrels for Musical Instruments. L. A. Barber, September 10, 1889.

14,345. Improvements in the Electro-Pneumatic Action of Organs. R. G. Goatcher, September 11, 1889.

14,392. Improvements in Music Stands. C. Madden, September 12, 1889.

14,465. A novel Musical Instrument. J. Hickisson, September 13, 1889.

14,518. An improved Organ Pedal. Frederick William Barker, September 14, 1889.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A COUNTRY ORGANIST.—The word should be pronounced with the "i" long. John Kemble, the actor, declared that even in ordinary use it should be so pronounced, and once checked a friend who gave the vowel short by repeating the following, with all the vowels short: "I should like to 'bind' you to 'find' security never more to pronounce the word as 'wind.' To my 'mind' you are 'behind,' and have not yet pierced the 'rind' which covers the sense of words of that 'kind.'"

A. C. O.—Write to the Rev. Dr. Kendall, the Registrar, St. Andrew's Road, Southsea.

BARITONE.—To a Publisher or to an Editor in search of such things.

H. C. G.—The Churchwardens have power to give or withhold permission to a stranger to use the Organ of the Church, even though the regular Organist may be willing.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHTON-UNDER-LYNE.—Christ Church Harvest Festival was held on Thursday, the 19th ult., the preacher in the evening being the Right Rev. Bishop Cramer Roberts. On the following Sunday afternoon, the 22nd ult., Haydn's *Creation* was performed, the principals being Miss Marjorie Eaton, Mr. Robson, and Mr. Green. Mr. J. Smith, the Choirmaster, conducted, and Mr. A. Ed. Knott, the Organist, presided at the organ.

BURNLEY.—The Harvest Thanksgiving Services at St. Andrew's Church, held on the 15th ult., consisted of Tours's Morning and Evening Services in F, and Gaul's cantata *Ruth* in the afternoon. The solos in the latter were entrusted to Miss Horner, Miss Robins, Mrs. Horner, and Mr. J. W. Clough. The band was selected from Mr. Albert Pollard's orchestra, and Mr. E. Dunkerley ably presided at the organ. The choruses were rendered by an augmented choir. The Conductor was Mr. J. R. Whitaker, Organist at the Church.

CONDOVER, SHIREWSBURY.—A very successful Ballad Concert was given on Thursday, the 5th ult. The performers engaged were Miss Annie Millman, Miss Lucie Johnstone, Mr. Frank Millman, Miss Emily Dixon (harp), and Miss Daisy Jenkins (pianoforte). Miss Lucie Johnstone's singing won the enthusiasm of the large and intelligent

audience, while Miss Daisy Jenkins's rendering of Nicodé's Tarantelle was an emphatic success. Miss Emily Dixon's harp solos were well received by the audience. Mr. Geoffrey Dixon acted efficiently as the accompanist.

FILEY.—On Monday afternoon, the 9th ult., an Organ Recital was given in the Parish Church by Mr. G. F. Huntley, Organist of St. George's Church, Campden Hill, and formerly assistant to Sir George Elvey, at the Chapel Royal, Windsor. The programme, admirably given, included pieces by Mendelssohn, Merkel, Bach, Smart, Handel, Guilman, and Lemmens. Bach's Fantasia and Fugue in G minor was effectively given, and the air with variations by Smart formed a pleasing contrast to several of the other pieces. Miss Fox sang "O had I Jubal's lyre" (*Joshua*). Mr. Huntley brought out the fine qualities of the organ successfully.

HERNE BAY.—Mr. E. A. Cruttenden gave an Organ Recital in Christ Church, on Thursday evening, the 5th ult., in aid of the Organ and Choir Fund. The pieces were selected from the writings of Sullivan, Smart, Hoyte, Wagner, and Wely, and showed the skill of the performer and the capabilities of the instrument.

IRONVILLE.—On Thursday afternoon, the 12th ult., at the Harvest Festival, Mr. W. W. Windle, Organist of Belper, gave a Recital upon the Organ in the Parish Church, interspersed with solos by Messrs. Hole, Abbot, and Cotterill, and Mrs. Beach. At the evening service Mr. Windle again presided at the Organ, playing at the conclusion "The Storm," by Lemmens.

ISLE OF MAN.—The Manx Syndicate has given some Concerts with great success in the island. Mr. Josef Cantor's Company "Gems of the Opera and Oratorio," the Huddersfield Glee and Madrigal Society, and two Sunday performances of *The Messiah* on the 1st and 8th ult., conducted by Mr. Vetter, with full band and chorus, were most successful. The solos in the Oratorio were entrusted to Madame Laura Smart, Madame Oscar Pollack, Mr. Holberry Hagyard, and Mr. William Bradford, the last-named delighting everyone by his fine bass voice and manly style.—Madame Pollack and Mr. Bradford also sang at an afternoon Concert on the 2nd ult.

KEMBERTON, SALOP.—On Saturday, August 31, Mr. C. H. Payne, of Shifnal, gave an Organ Recital on a new organ erected by Messrs. Norman Brothers and Beard, of Norwich. The Rev. W. T. Pym (curate in charge) conducted a short opening service, the choir singing the Anthem "The Lord is King," after which the following programme was skilfully rendered by Mr. Payne:—Introduction and fugue, *Geistli*; Andante in E minor, *Batiste*; "War March of the Priests," Mendelssohn; "Contemplation," *Gaul*; Andante in A minor, *Batiste*; *Offertoire*, *Léfebure-Wély*; "Language of the Flowers" (*Lilac*), *Cowen*; "Marche Heroïque," *Schubert*.

NANTWICH.—The Choral Festival for the rural deanery of Nantwich was held on the 12th ult., in the Parish Church. The following choirs were represented:—Alsager, Audlem, Coppenhall, St. Paul's, Crewe, Holmes Chapel, Nantwich, Smallwood, Warrington, Winsford, Wistaston, Worleston, Wrenbury—total number of voices, 286. The Rev. C. H. Hylton Stewart, precentor of Chester Cathedral, conducted. The processional hymn was accompanied by a select band of cornets and trombones. The Magnificat and Nunc dimittis were sung to Dr. Cooke's setting, and the Anthem was Berthold Tours's "Blessed are they that dwell in Thy house."

OXFORD.—On the occasion of the inauguration of the enlarged organ in St. Peter-le-Bailey Church, on Thursday, the 19th ult., Recitals were given by Mr. C. H. Lloyd, Organist of the Cathedral, in the afternoon, and by Mr. W. L. Biggs, Organist of the Church, in the evening. The Parish Musical Society of about sixty voices sang some hymns and anthems at the second performance.

PUDSEY.—On Monday evening, the 23rd ult., a Concert was given for the benefit of Mr. W. Webster, an aged and afflicted vocalist, now in the 83rd year of his age. The principal vocalists were Miss Annie Saville, Miss Marie Rhodes, Mr. C. Blagbro, Mr. E. H. Walker (Pudsey), with a chorus of over forty male and female voices. Miss Ethel Heap (Pudsey) gave some violin solos. Mr. H. Robertshaw was the Conductor, and with Mrs. Huggan played the accompaniments. The Glee singing was a special feature in the Concert.

SUNDERLAND.—The Philharmonic Society has issued the prospectus of the thirtieth season. It is proposed to give three Concerts, the first with a miscellaneous programme. Mackenzie's *Rose of Sharon*, Haydn's *Seasons* (Summer and Autumn), and Hamish MacCunn's *Lord Ullin's Daughter* at the two following. A good array of excellent artists has been engaged for the solos in the several works. Miss Pearson is the pianist and Organist, and Mr. Kilburn the Conductor.

ORGAN APPOINTMENTS.—Mr. Arthur Johnson, Organist and Choirmaster to Trinity Church, Elgin.—Mr. Arthur W. Castell, Organist and Director of the Choir to All Saints', Belvedere, Kent.—Mr. T. W. Dunkerton, to St. Phillip's, Queen's Road, Battersea Park, London.—Mr. S. E. Dunkerton, to St. Paul's, Lincoln.—Mr. George T. Fleming, to Hythe Parish Church, Kent.—Mr. C. F. Neal, Organist and Choirmaster to the Parish Church of New Romney, Kent.—Mr. Llewellyn Lloyd, Organist to St. Asaph Cathedral.

CHOIR APPOINTMENTS.—Mr. T. Maude (Tenor), Christ Church Cathedral, Oxford.—Mr. Charles Butler (Tenor), to St. Paul's, Knightsbridge.

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"St. Paul's Choral Society brought their season to a close with a performance in the Town Hall of 'Joan of Arc.' The Cantata, both in verse and music, is essentially fascinating and contains all the elements necessary to make it one of the standard works for performance by musical societies, the choral writing and orchestration being simply charming."

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| 10. O Jew, Jew! | 35. Three roses on one stem. |
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| 12. The rosy apple has a thin skin. | 37. Gipsy song. |
| 13. The Danube and the Theiss are troubled. | 38. False is this maiden. |
| 14. The petals are falling. | 39. I love thee, but betray it not. |
| 15. If I were but a girl again. | 40. If thou lovest me. |
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PREFACE.

In preparing the present edition of Schumann's works, the greatest care has been taken to ensure accuracy, not only as to the notes, but also in regard to slurs and all other marks of expression.

The task of translating the German terms and directions was one of great difficulty, the literal equivalent of a word being in many cases quite inadequate to convey the feeling and spirit of the original. The translation now offered aims throughout at an intelligent rendering of the meaning, rather than at the exact literal reproduction of the text.

In every instance where the words are Schumann's own (as in the case of the Preface to Op. 3, the titles of the various pieces, the indications of *tempo*, &c.), the original is retained with the translation; when, however, the information is obtained from other sources (as in the case of the Appendix to Op. 5, the Preface to Op. 6, &c.), it has been deemed sufficient to give it in English alone.

The only pieces which Schumann seems himself to have fingered in detail are Op. 3 and 7, and these are, of course, left exactly as they appeared in his original edition. In the other works he has occasionally given a little fingering, which, however, calls for no special attention, except in some few instances, when the unusual difficulty of the method indicated by him makes it desirable to give the option of an easier one. The latter is then placed in (), so that, when two sets of figures appear, the player will understand that the fingering in () is by the present editor, the other being that of Schumann himself. A few additional *P*'s and *F*'s will be found marked in the same manner.

A source of great inconvenience to students and players is the want of uniformity in the signs used to express fingering. In England the thumb is represented by +, whereas, on the Continent and in America it is marked 1; thus the figures 1, 2, 3, 4 have a different meaning in an English edition from that which they have in a foreign one, a discrepancy which cannot but cause embarrassment, especially in reading new music. The advantage of having only one set of figures in general use is obvious, and as it cannot be expected that the mode recognised by a majority of countries will be altered to agree with that which is used in England alone, it seems inevitable that what is called "foreign fingering" should ultimately prevail.

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AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 561.—Vol. 30.
Registered for transmission abroad.

NOVEMBER 1, 1889.

Price 4d.; Post-free, 5d.
Annual Subscription, Postage-free, 5s.

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SEASON, 1889-90.

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October 25.—MISCELLANEOUS CONCERT, SONG OF MIRIAM (Schubert), ODE TO MUSIC (Visetti), &c.

December 11.—REBEKAH (Barnby), SYMPHONY, Op. 1 (Cliffe), THE REVENGE (Stanford).

February .—A new and original CANTATA, by Mr. Albert Visetti. Selections from the old English composers.

April 16.—THE LIGHT OF THE WORLD (Sullivan), ELYSIUM (Rosalind Frances Ellicott).

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Proposed arrangements for the Session, 1889-90.

November 12, 1889	..	Conversazione.
December 3	..	Lecture.
January 7, 1890	..	F.C.O. Examination (Paper Work).
" 8	..	F.C.O. Examination (Organ Playing).
" 9	..	F.C.O. Examination (Organ Playing).
" 10	..	Distribution of Diplomas.
" 14	..	A.C.O. Examination (Paper Work).
" 15	..	A.C.O. Examination (Organ Playing).
" 16	..	A.C.O. Examination (Organ Playing).
" 17	..	Diploma Distribution.
February 4	..	Lecture.
March 4	..	Lecture.
April 1	..	Lecture.
" 14	..	Annual Dinner.
May 6	..	Lecture.
June 3	..	Lecture.
July 2	..	Lecture.
" 15	..	F.C.O. Examination (Paper Work).
" 16	..	F.C.O. Examination (Organ Playing).
" 17	..	F.C.O. Examination (Organ Playing).
" 18	..	Distribution of Diplomas.
" 22	..	A.C.O. Examination (Paper Work).
" 23	..	A.C.O. Examination (Organ Playing).
" 24	..	A.C.O. Examination (Organ Playing).
" 25	..	Diploma Distribution.
" 31	..	Annual General Meeting.

N.B.—Members desiring to be present at the Conversazione on Tuesday, November 12, or desiring admission for friends, should apply on or before November 2.

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METROPOLITAN EXAMINATIONS, 1889.

These Examinations have been fixed to take place January 6, 7, 8, 9, 10, 11. Last day for receiving names, November 15. Syllabus, and all information, upon application.

For prospectus, &c., apply to

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February 3, 1890.—Mackenzie's THE DREAM OF JUBAL and Cowen's SCANDINAVIAN SYMPHONY.

March 24, 1890.—Mendelssohn's HYMN OF PRAISE and G. H. Betjemann's BALLAD FOR CHORUS AND ORCHESTRA. Mendelssohn's "Hebrides" OVERTURE, PART-SONGS, &c.

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DEPARTMENT OF CLASSES & LECTURES.

The NEXT ORCHESTRAL CONCERT will take place on Monday, December 9, at Princes' Hall, Piccadilly. Conductor, Mr. George Mount.

The NEXT TERM commences Monday, January 13, 1890, when new Students (Professional and Amateur) are received.

The following is a list of the subjects taught, with names of Professors:—

HARMONY AND COUNTERPOINT.—Professor Gordon Saunders, Mus.D.; Professor James Higgs, Mus.B.; C. W. Pearce, Mus.D.; James Turpin, Mus.B.

FORM AND ORCHESTRATION.—Professor E. H. Turpin, L.Mus.
COMPOSITION.—Frederick Corder.

MUSICAL ACOUSTICS.—W. H. Stone, M.A., M.B.

PIANOFORTE.—Professor Bradbury Turner, Mus.B.; F. G. Cole, L.Mus.; G. E. Bambridge, L.Mus.; Frederick Corder, R. F. Tyler, L.Mus.

ORGAN.—W. Pinney, Mus.B.; C. E. Willing, L.Mus.; F. G. M. Ogbourne.

FIGURED BASS PLAYING, TRANSPOSITION, &c.—Professor E. H. Turpin, L.Mus.

SOLO SINGING.—A. Visetti, J. C. Beuthin, J. H. Nappi, Wallace Wells, C. E. Willing, L.Mus.; Walter Bolton, Sinclair Dunn.

THE ART OF PIANOFORTE ACCOMPANIMENT.—C. E. Willing, L.Mus.

VIOLIN.—J. T. Carrodus, L. Szczepanowski, H. Gibson, Bernhard Carrodus.

VIOLONCELLO.—E. Woolhouse.

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HARP.—Ernest R. Lockwood.

HORN.—T. E. Mann.

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MUSICAL HISTORY.—Professor E. H. Turpin, L.Mus.; Rev. Dr. Bonavia Hunt.

SIGHT SINGING.—W. G. W. Goodworth, L.Mus.

CHORAL CLASS.—Sinclair Dunn.

VOCAL AND AURAL PHYSIOLOGY (Lectures).—C. E. Armand Semple, M.B., M.R.C.P.

VOICE PRODUCTION CLASS (Lectures).—A. Visetti.

OPERATIC CLASS.—Walter Bolton.

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Prospectuses and all particulars can be obtained on application.

SCHOLARSHIPS, PRIZES, &c. In January next the following will be open for competition.

The "Maybrick" Prize, of Five guineas, for Ballad singing.

The Pianoforte Accompaniment Prize, of Five guineas.

The Gold Medal of the College for the best Essay "On the respective merits of the existing systems of Musical Notation." Adjudicator, W. H. CUMMINGS, Esq.

A Silver Medal for Singing.

In July next the following will be open for competition.

The "Henry Smart" Scholarship, tenable for three years.

The "Sir Julius Benedict" Pianoforte Exhibition.

The "Sims Reeves" Vocal Exhibition.

The College Organ, Violin, Viola, and Violoncello Exhibitions.

Silver and Bronze Medals for regularity and diligence.

The College Medals for Harmony and Counterpoint.

The "Turner" Medals for Pianoforte and Singing.

THE QUEEN VICTORIA LECTURES, for 1890, will be delivered by MORTON LATHAM, Esq., M.A., Mus. B., Vice-President of the College. Subject: "The Musical Renaissance."

HIGHER EXAMINATIONS IN MUSIC.

THESE EXAMINATIONS TAKE PLACE IN JANUARY AND JULY.

The THIRTY-THIRD HALF-YEARLY Higher Examinations will take place in the week commencing January 6, 1890; as under:—

1. For the Diplomas of L.Mus., T.C.L., and A.Mus., T.C.L., at the College only.
2. For Special Certificates in separate Subjects, Practical Division (Pianoforte, Organ, Singing, &c.), at the College only.
3. For Special Certificates in separate Subjects, Theoretical Division (Harmony, &c.), at the College, and also at the following Local Centres, subject to final arrangements:—Aberdeen, Belfast, Birmingham, Bolton, Bristol, Cardiff, Cheltenham, Carmarthen, Edinburgh, Exeter, Glasgow, Keswick, Leeds, Liverpool, Manchester, Newcastle, Norwich, Nottingham, Plymouth, and Portsmouth.

Last day of entry, December 14, 1889.

LOCAL EXAMINATIONS IN MUSIC.

TWELFTH ANNUAL SERIES.

The LOCAL EXAMINATIONS in MUSICAL KNOWLEDGE (Theory) take place in the United Kingdom in December and June and in the Colonies in June.

THE NEXT HALF-YEARLY EXAMINATION will be held on Friday, December 13. Last day of entry November 13.

The Examination for the new INTERMEDIATE DIVISION (Pass and Honours Sections) will then be held for the first time.

LOCAL EXAMINATIONS in INSTRUMENTAL and VOCAL MUSIC will take place throughout the Session at the following Centres, subject to final arrangements:—

Aberdeen, Aldershot, Altrincham, Ay, Bangor, Bath, Bedford, Belfast, Birmingham, Blackburn, Bolton, Bournemouth, Brecon, Brentwood, Brighton, Bristol, Bury St. Edmunds, Cardiff, Carlisle, Carmarthen, Carnarvon, Cheltenham, Chesterfield, Chichester, Chippenham, Cleator Moor, Colchester, Croydun, Derby, Dover, Dumfries, Dundee, Eastbourne, Eccles, Edinburgh, Exeter, Glasgow, Gloucester, Guildford, Halifax, Halstead, Harrogate, Hastings, Haverfordwest, Herne Bay, Hull, Ilminster, Ipswich, Jersey, Keighley, King's Lynn, Lancaster, Leamington, Leeds, Leicester, Liverpool, London, London, S.E., Maidstone, Manchester, Newark, Newbury, Newcastle, Newport, Northampton, Norwich, Nottingham, Peterborough, Plymouth, Portsmouth, Preston, Ramsgate, Reading, Redruth, Rochester, St. Ives, Salisbury, Shrewsbury, Sleaford, Southampton, Southport, Stockport, Stockton-on-Tees, Stroud, Surbiton, Swansea, Swindon, Taunton, Tiverton, Torquay, Truro, Walsall, Ware, Wellington (Salop), Weymouth, Wisbech, Wolverhampton, Worcester, Yarmouth, York.

The Examinations of the College, both Higher and Local, are open to all persons, whether Students of the College or not, and without restriction as to age, sex, or creed.

The following have been appointed Examiners:—

G. E. Bambridge, Esq.; John Francis Barnett, Esq.; H. R. Bird, Esq.; Arthur Carnall, Esq., Mus.B.; F. Corder, Esq.; A. E. Drinkwater, Esq., M.A.; John Foster, Esq.; Myles B. Foster, Esq.; W. G. W. Goodworth, Esq.; Prof. James Higgs, Mus.B.; G. A. Higgs, Esq.; Rev. H. G. Bonavia Hunt, Mus.D.; C. S. Jekyll, Esq.; E. Burritt Lane, Esq.; Dr. A. H. Mann; Dr. C. W. Pearce; W. Pinney, Esq., Mus. B.; Ridley Prentice, Esq.; G. Papini, Esq.; J. Radcliff, Esq.; Prof. Gordon Saunders, Mus.D.; Armand Semple, Esq., B.A., M.B.; E. H. Thorne, Esq.; Prof. Bradbury Turner, Mus.B.; C. E. Willing, Esq.

PRIZES.—There are four National Prizes of £5 each, the "Gabriel" Prize of 5 Guineas, and the Talis Gold Medal to be awarded in connection with the Examinations.

PUBLIC DISTRIBUTIONS.—The dates of the following have already been fixed: Gloucester (A. C. Wheeler, Esq., Mayor, in the Chair); Bolton (J. J. Bradshaw, Esq., F.R.I.B.A.); Hull (T. T. Hewitt, Esq.); Norwich (The Sheriff in the Chair); Bath (The Mayor in the Chair); Manchester (The Mayor in the Chair); Liverpool (The Mayor in the Chair); London (Dr. J. F. Bridge in the Chair); Bradford (The Mayor in the Chair); Edinburgh (Sir Herbert Oakeley, LL.D., in the Chair); Southampton, and Southport.

Prospectuses of the Classes Department, regulations for the Examinations (both Higher and Local), a complete list of Centres (both in the United Kingdom and the Colonies), as well as regulations for the Enrolment of Schools in Union and for Membership of the College, may be obtained from the Secretary. By order of the Academical Board,

SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, W.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1889.

LOCAL EXAMINATIONS IN MUSIC.—
R.A.M. AND R.C.M.

ON Thursday last, at the Royal College of Music, and on the following day at the Royal Academy of Music, the finishing touches were put to the great work of amalgamating those institutions for the purpose of local examinations in music. Our readers have been already made acquainted with the outlines, and some details, of the scheme which has now taken definite form and shape. Many of them may be awaiting further information, especially with regard to the syllabus upon the basis of which operations will be carried on. Unfortunately that interesting document has not yet been officially published, and we are, therefore, unable to produce it here. But newspapers sometimes convey to the public a fair general idea of the Queen's Speech before her Majesty, or her Majesty's representatives, have uttered a word of it. The same good luck may, perhaps, attend us if we venture to anticipate the contents of the syllabus agreed to by the Associated Board.

In the first place, were we called upon to draw up a list of professors whom the syllabus will nominate as examiners, the following names would probably appear in it:—

Messrs. J. F. Barnett, Oscar Beringer, A. Blume, J. F. Bridge, A. Burnett, F. Cliffe, F. Corder, W. H. Cummings, F. W. Davenport, H. R. Eyres, F. E. Gladstone, R. Gompertz, H. Holmes, E. Howell, C. H. Lloyd, W. Parratt, C. H. H. Parry, E. Pauer, E. Prout, A. Randegger, C. Villiers Stanford, Franklin Taylor, John Thomas, A. Visetti, F. Westlake, T. Wingham, and W. G. Wood.

It is not at all unlikely that these names will be found in the syllabus, and we must confess that they make up a formidable band of examiners, including some of the best musical talent in the country. So far, then, very good.

With regard to the general regulations, it is not at all unlikely that they may turn out to be somewhat as follows:—

The first examinations will be held at the various centres on and after March 10 next, provided in each case fifteen candidates present themselves. There are two grades, Junior (from twelve to sixteen years of age) and Senior. There is no singing examination in the Junior grade. There will be two examiners. Fees are payable in advance—two guineas for one subject, one guinea extra for each subject in addition. The examiners will report to the central office, and the Board will publish the results. Candidates must communicate with one of the honorary local representatives, and send the fee to him with their application.

Every candidate will be required to pass a preliminary examination at a local centre on February 19. One paper will be worked, comprising questions in harmony, as far as the triads and their inversions, formed on the degrees of the major and minor scales. Candidates failing to satisfy the examiners will be debarred from further examination during the current year, and will have half the fee returned.

The subjects, all or any of which candidates successful in the preliminary examination are at liberty to choose, may turn out to be as follows: Theory of music, Pianoforte, Organ, Violin, Violoncello, Harp,

and Singing. To each of these the division into two grades applies.

We come now to details in which many of our young readers are chiefly interested, and will venture to give them an idea of the "stiffness" of the test they may be asked to undergo. Taking the Theory of music (Junior), it is not improbable that candidates will be requested to analyse, both as to harmony and plan, one of Beethoven's early Sonatas, and write exercises on all the chords of the seventh, with their inversions. The seniors, on their part, may look for something like the following: Analysis of a Beethoven Sonata, harmonisation of a given melody, the addition of parts to a figured bass, exercises exemplifying all species of counterpoint in not more than three parts.

It is not improbable that the test, should it correspond with the above, will be pronounced unduly severe. But there is the consolation of reflecting that those who shrink from it can find examiners much more lenient—who are, indeed, the perfection of complaisance.

In the Pianoforte (Junior) candidates may expect to be put through all the scales, and arpeggios formed on all the major and minor common chords through three octaves. In each case the hands to be used separately and together. Candidates in the Senior grade may, in addition to the scales in direct and contrary motion, have arpeggios not only on the common chords, but on those of the dominant and diminished seventh, with all their inversions. Possibly, also, they will be asked to play scales in staccato octaves from the wrist.

Passing over the organ, violin, violoncello, and harp, with the simple observation that the same principles prevail as in the case of the pianoforte, we come to Singing. The candidates in this department may have to pass a voice test, and sing intervals, scales, and arpeggios, at any required rate of speed. In all departments a practical display of skill in the performance of certain given studies and pieces will be insisted on. A Junior pianist, for example, may find set before him Clementi's Study in A, and Mendelssohn's Andante and Allegro in A minor; while Seniors may be asked to play Chopin's Study in F and Schumann's Nachtstück in D flat. Similarly, candidates in singing will have to execute one or more solos from a varied and comprehensive list.

The foregoing may be relied upon with some confidence as giving a fair idea of the new examinations. We feel assured that when the syllabus appears, the whole scheme will meet with the approval of thinking amateurs as one which really supplies a test of merit, and as one certain to be carried out with a due regard to the dignity of art as well as to the feelings of the candidates. Well-wishers to music all the country over will watch the enterprise now about to begin with interest and sympathy, desiring for it unqualified success as a stepping-stone to still higher and better things.

THE GREAT COMPOSERS.

BY JOSEPH BENNETT.

No. XXVII.—HANDEL (*continued from page 590*).

HANDEL closed the Lent season of 1750 on April 11, and in June began the composition of the "Choice of Hercules" with a view to that of the following year. According to an inscription on the score, this work was finished by July 5, but whether in England or Germany remains uncertain. There is ample evidence to show that in the summer of 1750 the master paid a last visit to his native land. Unhappily, no record of the date on which he left these shores can be found; our information as to the whole matter

beginning with a paragraph in the *General Advertiser* of August 21, where we read: "Mr. Handel, who went to Germany to visit his friends some time since, and, between the Hague and Haarlem, had the misfortune to be overturned, by which he was terribly hurt, is now out of danger." Regarding the circumstances and nature of this serious accident we are as ignorant as of its precise date; indeed, the visit to Germany is wrapped in obscurity so deep that, but for the newspaper paragraph, and a passage in Forkel's "Life of Bach," we should be almost justified in refusing it credence. As may be supposed, the date of Handel's return to England is left unrecorded, and thus the unsatisfactoriness of the whole incident, from a historical point of view, is complete.

The "Choice of Hercules" was produced on March 1, 1751, the season—which the death of Frederic, Prince of Wales shortened—being filled up with repetitions of "Belshazzar," "Alexander's Feast," "Esther," and other works. All this time the master was busy with the last of his oratorios, the swan song of the mighty musician. The story of the writing of "Jephtha" is among the most pathetic in all biography. Handel began the work on January 21, 1751, and completed the second part on February 27. The third part was not begun till June 18, and on July 17 was still unfinished, the composer then laying down his pen till August 13, when he resumed his labours, putting the last touches to "Jephtha" on August 30. Never before had Handel spread the composition of an oratorio over so long a time, but there was a sufficient reason for the delay in his declining health. Though constitutionally strong, the many vicissitudes of his career, acting upon an impetuous nature, had more than once, as we have seen, temporarily broken him down. In 1737 he suffered a grave attack of illness; in 1743 the master sought relief at the baths of Aix-la-Chapelle, and in 1751, when "Jephtha" was on hand, we find him at Cheltenham in the interval between the composition of the second and third parts of the oratorio. Although there is no explicit statement to the effect that Handel went to the Gloucestershire Spa on account of his health, we may very clearly infer as much from a paragraph in the *General Advertiser* of June 15: "On Thursday last, Mr. Handel arrived in town from Cheltenham, where he had been to make use of the waters." That many persons visit fashionable Spas and drink the waters who have little or nothing the matter with them is true enough, but Handel was not of that class. He suspended his work for no light reason. Besides, we know that a few weeks later symptoms of a great and heavy affliction set in. "In the beginning of the year 1751," writes Sir John Hawkins, "he was alarmed by a disorder in his eyes, which, upon consulting with Mr. Samuel Sharpe, of Guy's Hospital, he was told was an incipient *gutta serena*." Prompt measures of relief were taken, no fewer than three operations being performed, the last with promise of success. In the *Theatrical Register* of May 4, 1752, may be read: "Yesterday, George Frederic Handel, Esq., was couch'd by Wm. Bramfield, Esq., surgeon to Her Royal Highness the Princess of Wales, when it was thought there was all imaginable hopes of success by the operation, which must give the greatest pleasure to all lovers of music." But the promise was delusive. The shadows darkened around the master, and soon it was night; for, in January, 1753, a public journal announced: "Mr. Handel has, at length, unhappily, quite lost his sight. Upon his being couch'd some time since, he saw so well that his friends flattered themselves his sight was restored for a continuance, but a few days have entirely put an end to their hopes."

Hawkins tells us that the disaster profoundly affected Handel. "From the moment this opinion (Mr. Sharpe's) of his case was communicated to him, his spirits forsook him, and that fortitude which had supported him under afflictions of another kind deserted him upon being told that a freedom from pain in the visual organs was all that he had to hope for the remainder of his days." Who wonders at this? or that, in after time, when hearing his own "Total eclipse," tears welled from the sightless eyes of him who then knew, by sad experience, what the blind Milton meant when he wrote:—

No sun! no moon!
All dark to me amid the blaze of noon!

The year 1752, when the *gutta serena* was in an early stage, is the assigned date of a conversation reported in the *Somerset House Gazette* (1823), and introducing among the interlocutors Handel, Arne, Pepusch, &c. The verisimilitude of the circumstances detailed in this paper is so great that many persons have accepted the whole story as authentic; Mr. Schœlcher, amongst others, asserting that "entire faith" may be accorded to it. Modern research has, however, discovered that the paper was contributed to the *Gazette* by Mr. W. H. Pyne, the well-known author of "Wine and Walnuts." Still, as Mr. Rockstro justly points out, "it forms so pleasant a picture, and accords so closely with known facts, that it leaves but little more to be said concerning the manners and personal characteristics of the great composer." That being so, we cannot omit the paper here.

The imaginary narrator of the story is a Mr. Ephraim Hardcastle, whose uncle, Zachary Hardcastle, is represented as living in Paper Buildings, Temple, and there receiving, from time to time, men distinguished in literature and art. When taking an early walk in the garden of Somerset House, Zachary Hardcastle meets Colley Cibber, and invites him to breakfast before attending a competition for the post of organist at Temple Church. Cibber consents, and has Dr. Pepusch as a fellow guest. Presently Handel is announced, and enters, exclaiming:—

"What! mine dear friend, Hardcastle, what! You are merry by times. What! Mr. Colley Cibber, too! Aye, and Dr. Pepusch as well! Well, that is comical! Well, my friends, and how wags the world with you, mine dears? Pray, pray, do let me sit down a moment."

"Pepusch took the great man's hat, Colley Cibber took his stick, and my great-uncle wheeled round his reading chair, which was somewhat about the dimensions of that in which our kings and queens are crowned; and then the great man sat him down."

"Well, I thank you, gentlemen! now I am at mine ease once more. Upon mine word, that is a picture of a ham. It is very bold of me to come to breakfast with you uninvited, and I have brought with me a notable appetite, for the water of old Father Thames, is it not a fine bracer of the stomach?"

"You do me great honour, Mr. Handel," said my great-uncle; "I take this early visit as a great kindness."

"A delightful morning for the water," said Colley Cibber."

"Pray, did you come with oars or scullers, Mr. Handel?" said Pepusch."

"Now, how can you demand of me that silly question? You, who are a musician, and a man of science, Dr. Pepusch. What can it concern you whether I have one watermans or two watermans—whether I pull out mine purse for to pay one shilling or two. Diavolo! I cannot go here, or I

cannot go there, but some one shall send it to some newspaper; as how Mr. George Frideric Handel did go sometimes last week in a waterman's wherry, to break his fast with Mr. Zac. Hardcastle; but it shall be all the fault with mineself if it shall be put in print whether I was rowed by one watermans or by two watermans. So, Dr. Pepusch, you will please excuse me from that."

"Nothing made Handel so peevish, in his latter days, as being questioned about trivial matters. He used to say: 'If a man cannot think but as a fool, let him keep his fool's tongue in his own fool's mouth!' But Handel, for all these little impatient humours, was a kind and good-hearted man."

"Poor Dr. Pepusch was, for a moment, disconcerted; but it was forgotten in the first dish of coffee."

"Well, gentlemen," said my great-uncle, Zachary, looking at his Tompion, 'it is ten minutes past nine; shall we wait more for Dr. Arne?'"

"Let us give him another five minutes' chance, Master Hardcastle," said Colley Cibber; 'he is too great a genius to keep time.'"

"Let us put it to the vote," said Dr. Pepusch smiling. 'Who holds up hands?'"

"I will second your motion with all my heart," said Handel. 'I will hold up my feeble hands for mine old friend, 'Gustus, for I know not who I would avail for over and above mine old rival, Master Tom. Only, by your permission, I will take a snack of your ham, and a slice of French roll, or a modicum of chicken; for, to tell you the honest fact, I am all but famished, for I laid me down on mine pillow in bed the last night, without mine supper, at the instance of mine physician, for which I am not altogether inclined to extend mine fast no longer.' Then, laughing: 'But, perhaps, Mr. Colley Cibber, you may like to put that to the vote. But I shall not second the motion, nor shall I hold up mine hand, as I will, by permission, employ it sometime, in a better office. So, if you please, do me the kindness to cut me a small slice of ham.'"

"At this instant a hasty step was heard on the stairs, accompanied by the humming of an air, all as gay as the morning, which was beautiful and bright. It was the month of May."

"Presto, be quick," said Handel (he knew it was Arne); 'fifteen minutes of time is pretty well for an *ad libitum*.'"

"Mr. Arne," said my great-uncle's man!"

"A chair was placed, and the social party began their *déjeuner*."

"Well, and how do you find yourself, my dear sir?" enquired Arne with friendly warmth."

"Why, by the mercy of Heaven, and the waters of Aix-la-Chapelle, and the attentions of mine doctors, physicians, and oculist, of late years, under Providence, I am surprisingly better, thank you kindly, Mr. 'Gustus. And you have been also doing well of late, as I am pleased to hear. You see, sir,' pointing to his plate; 'you see, sir, that I am in the way to recruit mine flesh with the good viands of Mr. Zachary Hardcastle.'"

"So, sir, I presume you are come to witness the trial of skill at the old Round Church. I understand the amateurs expect a pretty sharp contest," said Arne."

"Contest," echoed Handel laying down his knife and fork; 'yes, no doubt; your amateurs have a passion for contest. Not what it was in our remembrance. Hey, mine friend? Ha, ha, ha!'"

"No, sir, I am happy to say those days of envy and bickering and party feeling are gone and past. To be sure, we had enough of such disgraceful weapons. It lasted too long."

"Why, yes, it did last too long. It bereft me of mine poor limbs; it did bereave me of that which is the most blessed gift of Him what made us, and not we ourselves. And for what? Why for nothing in the world but the pleasure and pastime of those who, having no wit, nor no want, set at loggerheads such men as live by their wits, to worry and destroy one and another, as wild beasts in the Coliseum, in the time of the Romans.'"

"Poor Dr. Pepusch, during the time of this conversation, as my great-uncle observed, was sitting on thorns; he was in the confederacy professionally only."

"I hope, sir," observed the doctor, 'you do not include me among those who did injustice to your talents.'"

"Not at all, not at all, God forbid! I am a great admirer of the airs of the "Beggars' Opera," and every professional gentleman must do his best for to live.'"

"This mild return, couched under an apparent compliment, was well received; but Handel, who had a talent for sarcastic drollery, added:

"But why play the beggar yourself, doctor, and adapt old ballad humdrum, when, as a man of science, you could compose original airs of your own? Here is mine friend, 'Gustus Arne, who has made a road for himself for to drive along his own genius to the Temple of Fame.'"

"Then, turning to our illustrious Arne, he continued:

"Mine good 'Gustus, you and I must meet together some time before it is long, and hold a *tête-à-tête* of old days what is gone; ha, ha! Oh! it is comical, now it is all gone by. 'Gustus, do not! you remember, as it was almost only of yesterday, that she-devil Cuzzoni, and that other precious daughter of iniquity, Beelzebub's spoiled child, the pretty-faced Faustina? Oh! the mad rage what I have to answer for, what with one and the other of these fine ladies' airs and graces. Again, do you not remember that upstart puppy, Senesino, and the coxcomb, Farinelli? Next again, mine sometimes notable rival, Buononcini, and old Porpora? Ha, ha, ha! All at war with me, and all at war with themselves. Such a confusion of rivalships, and double-facedness, and hypocrisy, and malice, what would make a comical subject for a poem in rhymes, or a piece for the stage, as I hopes to be saved.'"

If not true, well found. The pleasant *jeu d'esprit* has become indissolubly connected with Handel, and is a happy instance of truth in the garb of fiction.

With total blindness rapidly coming on, Handel applied at once for the help of John Christopher Smith, who, though engaged on the Continent, came at once to England, and conducted the oratorios during the Lent of 1750; the old master himself doing no more than play a concerto at each performance. The arrangement, however, lasted but one season only. Handel, more reconciled to his fate, had rallied his natural forces, and discovered that he could still, by an effort of memory, preside at the organ during the oratorios.

In this manner the work of each successive year was done, favourite compositions being repeated till, in 1757, the master produced an English adaptation, with sixteen added numbers, including eight new ones, of his Italian Cantata, "Il Trionfo del Tempo e del Disinganno." The "Triumph of Time and Truth," which subsequently received other additions, was six times performed during the short remainder of Handel's life. At this period, also, the master composed:—"Zion now her heads shall raise" and "Tune your harps," for "Judas Maccabæus," besides making changes from time to time in the oratorios

brought up for performance. So this great soul laboured on to the end. There was with him no folding of the hands to sleep till the hour when he was destined finally to enter upon the sleep that knows no waking.

We read in Hawkins: "The loss of his sight and the prospect of his approaching dissolution, wrought a great change in his temper and general behaviour. He was a man of blameless morals, and throughout his life manifested a deep sense of religion. In conversation he would frequently declare the pleasure he felt in setting the Scriptures to music, and how much the contemplating the many sublime passages in the Psalms had contributed to his edification, and, now that he found himself near his end, these sentiments were improved into solid and rational piety, attended with a calm and even temper of mind. For the last two or three years of his life he was used to attend Divine Service in his own parish church of St. George's, Hanover Square, where, during the prayers, the eyes that, at this instant, are employed in a faint portrait of his excellence, have seen him on his knees, expressing by his looks and gesticulations the utmost fervour of devotion." This passage is valuable as showing us Handel entering the valley of the shadow of death, with much of the earthliness of his nature refined away, and calmly seeing things in their true proportions.

In the early part of 1759 Handel's health deteriorated more and more, and it became evident to himself as well as those around him that the end could not be far off. Yet preparations went on for another season of Lenten oratorios. It was not yet night. There was time still for more work, and the fast-failing hands and brain made still another effort. "Solomon" was performed on March 2, with additions and alterations; "Susannah," "Samson," and "Judas Maccabæus" followed; last of all coming "The Messiah," given on April 6. With the final chord of the "Amen" chorus, Handel bade farewell to his art. He was seized with a sudden faintness, and, on reaching his home in Brook Street, took to his bed, whence he never again rose.

Strangely enough, the illustrious composer's mortal illness seems to have attracted little attention. Advertisements of a performance of "The Messiah" at the Foundling Hospital, under the direction of "G. F. Handel, Esq.," continued to appear, and one was actually inserted in the *Public Advertiser* in close proximity to a line of news which must have startled London: "Yesterday morning died G. F. Handel, Esq." For long years no glimpse of the master's death-bed was afforded, but in 1861, in the pages of a book entitled "The Autobiography and Correspondence of Mary Granville, afterwards Mary Delany," appeared a letter written by Mr. George Smyth, of New Bond Street, who seems to have been on intimate terms with his great neighbour. We give this communication entire:—

"DEAR SIR,—According to your request to me when you left London, that I would let you know when our good friend departed this life—on Saturday last, at eight o'clock in the morning, died the great and good Mr. Handel. He was sensible to the last moment, made a codicil to his will on Tuesday; ordered to be buried privately in Westminster Abbey, and a monument not to exceed £600 for him. I had the pleasure to reconcile him to his old friends; he saw them and forgave them, and let all their legacies stand. In the codicil he left many legacies to his friends and among the rest, he left me £600,* and has left to you the two pictures you formerly gave him.

He took leave of all his friends on Friday morning, and desired to see nobody but the doctor, the apothecary, and myself. At seven o'clock in the evening he took leave of me, and told me we should 'meet again.' As soon as I was gone he told his servant not to let me come to him any more, for that he had now done with the world. He died, as he lived, a good Christian, with a true sense of his duty to God and man, and in perfect charity with all the world. If there is anything that I can be of further service to you, please let me know. I was to have set out for Bath to-morrow, but must attend the funeral, and shall then go next week."

Accepting this letter as authentic, and a statement of fact, Handel clearly did not pass away on Good Friday, as Burney declares on the authority of Dr. Warren, the medical man in attendance. Burney's statement is in the following terms: "He expired on Friday, the 13th of April, 1759, and not on Saturday, the 14th, as was at first erroneously engraved on his monument* and recorded in his Life. I have indisputable authority for the contrary, as Dr. Warren, who attended Handel in his last sickness, not only remembers his dying before midnight on the 13th, but that he was sensible of his approaching dissolution, and having been always impressed with a profound reverence for the doctrines and duties of the Christian religion, that he had most seriously and devoutly wished for several days before his death, that he might breathe his last on Good Friday, 'in hopes,' he said, 'of meeting his good God, his sweet Lord and Saviour, on the day of His resurrection,' meaning the third day, or Easter Sunday following." This statement is not less explicit than the evidence of Mr. Smyth's letter, and surely a medical man in attendance upon a distinguished person would know and remember the time and circumstances of his patient's death. But both stories cannot possibly be true, and, noting Dr. Warren's touching anecdote of Handel's wish to depart on Good Friday, we are sorry to say that the weight of evidence is against the physician. Mainwaring, a contemporary, writes: "He expired on Saturday, the 14th of April." Hawkins, another contemporary, tells us that he "expired on the 14th day of April." The *Public Advertiser* of Monday, April 16, stated: "Last Saturday, and not before, died at his house in Brook Street, Grosvenor Square, that eminent master of music, George Frederic Handel, Esq." Similarly, the *London Chronicle*, or *Universal Evening Post*, of April 17, announced the death as having taken place on "Saturday last, and not before"—the "not before" of both papers referring to the *Public Advertiser's* premature news of Handel's decease, not on Friday, the 13th, but on Thursday, the 12th. Schœlcher's unwavering faith in Burney led him to adopt the Warren statement, but Schœlcher's biography was published five years before the Smyth letter came to light. The result of investigation is that the story of the death on Good Friday, according to the illustrious composer's alleged desire, must be regarded as one of the pretty fables that gather around the lives of great men, as though the genius of Fiction would embellish their memory with her choicest productions.

Between the death and the funeral there was talk of interring the remains in the grounds of the Foundling Hospital, for which Handel had done so much. But it came to nothing. The proper resting place was Westminster Abbey, the Walhalla of the English nation, and thither, on April 20, at eight o'clock in the evening, the body was borne. Handel had desired a private funeral, but the Dean and Chapter thought proper, in their admiration of the man, to disregard

* This is an error. The passage in Handel's will reads: "I give to Mr. James Smyth, of New Bond Street, Perfumer, five hundred pounds."

* And is so engraved now.

one of his last wishes. "The Bishop (Rochester), prebends, and the whole choir," says the *Universal Chronicle* of April 24, "attended to pay the last honours due to his memory." So did a multitude numbering 3,000 persons. What music was performed at the obsequies history sayeth not. Let us hope that in the programme was his own Anthem, so worthy and appropriate, "His body is buried in peace, but his name liveth evermore." Ended, at last, the toils and the struggles, the proud man's contumely, and the intrigues of envy, malice, and all uncharitableness; but not the honour and the glory, which remain an eternal possession and reward.

(To be continued.)

A GERMAN CRITIC AT LEEDS.

WE print elsewhere in our present number Mr. Otto Lessmann's important contribution to the *Allgemeine Musik-Zeitung* on the recent Festival at Leeds. It should be carefully read, not only for its detailed criticism of the performances, but for its generous (and rare) appreciation of the state of music in England, and for the light it throws upon Continental opinion with regard thereto. As a rule, German musicians and amateurs, though they come to this country and see things for themselves, cannot shake off the inbred prejudice against us as an unmusical nation. We had a striking instance of that not long ago, when Mr. Hanslick came amongst us. He is a man credited with great insight and a desire to be fair, yet he returned to Vienna and there proclaimed that in England he had found all barren. Mr. Lessmann is of a different stamp. He sees much to admire, and his testimony to this effect is none the less valuable because he distinguishes shortcomings also.

With Mr. Lessmann's criticism of details at Leeds we shall not now concern ourselves. There are matters of greater moment in his paper—matters of more than local interest and application. The writer, for example, indirectly reveals to us the strength and deep-seatedness of the popular Continental notion that we are unmusical. So conscious is Mr. Lessmann of this notion that he devotes a great deal of space to a spirited refutation and earnest assurance that we are really not so black as painted. Our generous champion hits his countrymen so hard in doing this that we greatly fear he will not hear the last of it for some time to come. He combats not only one belief—that of our nonentity in music; but assails another also, and, nearly in so many words, suggests to Germany that her superiority over England exists in fancy alone. In this relation the first three paragraphs of the *Zeitung* article cannot but be read here with peculiar pleasure, in that, at last, a German has arisen to tell his compatriots what a pardonable *amour propre* has long suggested to us as fact. In the same connection may be mentioned a curious diversity between Mr. Lessmann and the English critics as regards the Leeds chorus. The German connoisseur has nothing but praise for the Leeds singers, whereas his *confrères* were compelled on several occasions to find serious fault. What is the explanation? Clearly that Mr. Lessmann judged the Leeds chorus by the best German standard of choral singing, while the English critics referred to a similar standard in their own country. The one was satisfied; the others were not, and the inference is obvious.

Mr. Lessmann's discriminating remarks upon the orchestra will be perused with pleasure; but, it may be, that those upon the reading of the orchestral compositions will receive greater attention. It is clear

that he was not satisfied, and his description of the first three movements of the "Choral Symphony" as, in performance, "a blank" is very severe indeed. It is to be wished that he had given his reasons for so widely differing from the judgment of Sir Arthur Sullivan.

Our critic's opinions about English composers and compositions are, likewise, of commanding interest. With all of them many may not agree; but no one will refuse adhesion to his remark that, at last, we have creative musicians with "independence of thought and sentiment." It is something to read in a German periodical such words as these: "If I am not entirely deceived, a new day has dawned for English music with the present musical young England. Although, indeed, educated in Germany, or according to the German masters, and endowed with all the ability which the German school requires from its own adherents, certain young English composers have nevertheless reflected that they owe it to the honour of their country to go their own way." This is no information to English observers, but from a German pen it is a surprise.

Our readers should look carefully at Mr. Lessmann's last paragraph, which his own countrymen may profitably contemplate with even more seriousness. The warning to the German public and artists against under-rating us is well timed, as is, in view of the "good reputation of being quite impartial" enjoyed abroad, the injunction to give more heed to English music. We can hope that the advice will be taken.

THE *Globe* is decidedly ill-starred in the matter of Musical Festivals. Last month it threw open its columns to a "Roving Correspondent," who discoursed upon Mackenzie's "Judith," and throughout the whole length of his divagations hardly ever deviated into accuracy or good taste. Now a "Working-man" has replaced the "Roving Correspondent," and the last state of the *Globe* is worse than the first, so far as music is concerned. The "Working-man" in question professes candidly that he is not musical, and the style of his comments is quite in keeping with his profession. *Apropos* of Dr. Creser's work he writes: "The whole hall was in ecstasies, and I shouted: 'Sammy, that was good,' among the loudest"; adding, "I saw one little Johnny lifted clean out of his chair by the hair of his head by an exciting burst of music." Spohr's "Consecration of Sound" Symphony is criticised as follows: "They played a piece which began with the silence of the earth before the birth of the musical sounds of nature. They did that well, only they might have given us more of the silence. Then we had the musical sounds of Nature—birds, beasts, and fishes, babies, storms, and rivers, &c. It was fun speculating which was which. It beat the Answer puzzle out and out. I flatter myself I spotted the cuckoo and the nightingale; but my next-door neighbour said the cuckoo was the nightingale and *vice versa*, so I can't be certain. Then they had a jig in the middle of this tune. I liked the jig; it freshened me up." Señor Sarasate and his "wheezy old fiddle" next come in for our author's attention, but we will not afflict our readers by any extensive citation from this part of the letter. On the whole, he admits that there were one or two tunes that he really did like. He preferred those parts where there was a good volume of sound, but he is kind enough to commend the efforts of some of the vocalists. "A Miss Macintyre sang, and she sang well; in one song she did a kind of gurgling, way down in her throat, which I thought very clever. A man named Tenor Lloyd

sang also. I liked him because people said he was a good man and sang very well." One thing, at any rate, we feel sure of—that the working men of the West Riding of Yorkshire are most inadequately and unfairly represented by the writer of this silly, vulgar, and ignorant letter.

THE Bishop of Bedford's paper, at the late Church Congress at Cardiff on "Recreation," while affording most satisfactory proof of the advance made by the clergy of late years in understanding the requirements of the people, must yet have considerably startled many of his auditors' ideas concerning clerical propriety; for the good Bishop not only advocated dancing, but described it as a "healthy and invigorating amusement," and added that "the scruples of many he knew had been removed after constant and careful observation." We fear, too, the latter phrase implies a practical view of the subject which objectors to terpsichorean art in all its forms would refuse to entertain; in fact, we are inclined to think, from a subsequent expression of the reverend speaker, to the effect that at dances in the East-end of London "the behaviour of men to women and women to men was worthy of the imitation of many who were known as their betters," that he had not followed the precept of "constant and careful observation" to the extent his words would imply; indeed, the presence of "my Lord Bishop" at East-end "hops" presents much that seems incongruous. The whole subject, however, is one that appears to need ventilating, for if dancing affords so much enjoyment to all classes, as Dr. Billing evidently believes, it is the duty of the clergy not only to countenance it, but, by their presence, if not by actual participation in its mazy pleasures, to prevent it becoming a source of moral danger. We are reminded by the above of the story of an old Salisbury divine who, on being reproved by an elderly lady for being present at a dance, replied, "Madame, if there is nothing wrong going on here, why should I not be present; and if there is a chance of danger, is it not my duty to look after the young members of my flock?"

In the *Contemporary Review* for September last, Archdeacon Farrar, in an excellent article, draws attention to a recently published book called "The Nether World," by George Gissing, in which many of the social problems of the day are treated in a masterly manner. The author's graphic description of the dwellings and daily life of many poor working-men of the metropolis it is, of course, not within our province to criticise; but the following paragraph gives effect to a matter which has constantly been urged in our columns:—"To humanise the multitude two things are necessary—two things of the simplest kind conceivable. In the first place, you must effect an entire change of economic conditions, a preliminary step of which every tyro will recognise the easiness. Then you must bring to bear on the new order of things the constant influence of music." Believing as we do, with many other reformers, in the efficacy of this remedy, there can be little doubt that the establishment of cheap and good Concerts in various parts of London should be encouraged by every possible means, and also that bands should be organised to perform at stated intervals. Let it be known, too, as an important movement in the right direction, that the Lords of the Admiralty have decided that all the boys in their training ships shall be taught singing by the Tonic Sol-fa system, and that the Royal Marines have been ordered to adopt as their own particular March Mr.

Henry Russell's well-known song "A Life on the Ocean Wave." Of course, we do not affirm that this is the best possible March that could have been chosen; but the two facts we have stated show not only that music is rapidly advancing to its real place in this country, but that its power is beginning to be recognised by such usually impassive officials as the Lords of the Admiralty.

EDVARD GRIEG, the eminent Scandinavian composer, is nothing if not national. His latest work, consisting of several choral scenes from the unfinished drama "Olaf Trygvasson," is certainly no exception to the rule, for the local colour is laid on with an unsparing hand. There is one long chorus in the form of an invocation to all the separate gods in the Norse mythology, including several whom we confess to never having heard of. We quote a few lines at hazard:—

Trudfang's Hlorrida, Bilskirnir's fire-flame,
Thou of the strength-belt and hammer

Horn-bearing Heimdall, Ull in Ydaler,
Nyörd, mighty North-dweller—Hear us!

The publishers should really add a glossary—and a dentist.

WE have so often held up to ridicule the unsuccessful efforts of divers provincial critics that we feel it only right, for once in a way, to hold up to these well-meaning folks a model for their imitation, a specimen of what a critic can do when he tries. Concerning so small a matter as a well-played oboe obligato to a song in an opera at Covent Garden, the *Morning Herald* of December, 1784, had the following, from the pen of a famous man of letters:—

To thee, while others pour their praise,
The bard delighted joins the throng;
With pride he tunes, though weak his lays,
Where merit justifies the song.

Yet think not *Parke* thy wondrous skill
Fair praise alone from mortals draws:
Lo! Phœbus listens from his hill,
And all the Muses join th' applause.

It is interesting to speculate in what terms the bard would have celebrated, say, a performance of Mendelssohn's Violin Concerto by Sarasate.

A CERTAIN "banjo artist" proclaims that he is "acknowledged by connoisseurs and musical professors on both sides of the Atlantic as being the only performer on the instrument capable of producing classical music. His novel and original performance with a violin bow on the banjo has never before been attempted by any other performer. The commonplace and ordinary banjo in the hands of this musical marvel becomes at once, and compels the greatest musicians to acknowledge it, a musical instrument." This is very gratifying to hear, but we wonder what "classical music" he performs and who are the "greatest musicians" who have acknowledged the artist's pre-eminence. Was Brahms one, or Sir Arthur Sullivan?

SIR GEORGE GROVE's slashing criticism of the statue of Schubert in Vienna affords some comfort to Londoners, in that their city is not the only capital afflicted with dreadful counterfeit presentments of great men. The usually placable "G." seems to have been intensely disgusted by the misrepresentation of his favourite composer, and he hits out at it in all directions. Schubert was a short man; the statue makes him tall. "He is seated on a heap of stones, with his right elbow leaning on the truncated stem of a tree, and is looking up as if for inspiration;

the right hand holds a pencil, and the effect produced is that he is going to write in a large bound book which lies open across his knee." Sir George waxes interrogatively angry with all this, and demands: "What can he be writing in a book for? Why is he in the open air? What can he be looking up for?" Schubert "never sketched in the country or anywhere else; he never carried a book; he wrote straight off at a tall desk in his room; he was short-sighted, and, no doubt, bent down his head over his paper, and, as for looking up, the inspiration flowed without his seeking it." We can only attempt to console the irate critic by suggesting that art very properly idealises, and that Sir George might have been more vexed had the sculptor represented Schubert bending over a tall desk in his room, or, let us say, sitting, mug in hand, in a bier-halle.

FACTS, RUMOURS, AND REMARKS.

MR. BARNBY made the following address to his choir at the second rehearsal:—"I thought I had been very precise and careful in the explanation I made to you a fortnight since, on the subject of the Novello Choir, so that no misunderstanding could arise or get into the Press. A misunderstanding, however, *has* arisen, and *has* got into the Press. I have received cuttings from country, and even London papers, setting forth that I stated: 'That out of the numerous members of the Novello Choir who had presented themselves for examination for admission, only sixteen had been accepted.' The facts are that only a *small* number presented themselves, and to the best of my recollection *all* were accepted. I also took special care to point out that the members of the choir had reason to be proud of their new colleagues, who were admirable, and did honour to their old choir. Also, I thought I had made it distinctly understood that they had been gladly accepted, after trial, by me, as I am sure they have been by you."

THE following appeared in a recent number of our excellent Canadian contemporary, the *Week*: "A recent number of the *New York Critic* in reviewing, or rather noticing, the Grove's Dictionary of Music, takes offence at the space allotted to *English composerlings*. Some injury is also expressed and implied at the fact that American *composerlings* have not had justice done them. It would be a mistake to regard the *Critic's* statements in an international light, it is too broad and sound a journal for that species of advertising retort which finds now-a-days few to stomach it. But the notice has perhaps been handed in by someone incompetent to deal with the subject of English music. To call Arthur Sullivan, John Francis Barnett, Sterndale Bennett, A. C. Mackenzie, and Frederic Cowen *composerlings* is manifestly unfair, and to assert that the earlier and still more original school of English music under Arne and Purcell is inferior in influence to such isolated work as a Boito has given us, for instance, is simply absurd."

A RECENT announcement in the *Musical Herald* has caused some amusement: "Mr. — does not see how he can live through another winter, and being anxious to leave behind the best traditions that he can, hopes that pupils will turn up quickly." This ingenious exploitation of bad health reminds us of a somewhat similar case. A gentleman, whose avocations in connection with music frequently took him out of the country, was in the habit of employing a man to attend at law courts, coroners' courts, and so on, to swear that he was abroad and unable to serve

on the jury. The man swore generally, and without reference to the question whether Mr. — was or was not at home at the moment. On one occasion, having been sent for to receive his instructions, he presented himself with a bad cough, hollow cheeks, and feeble step. "Look what a state I am in, sir; I cannot live very long, and, as I am going to swear falsely, you might make it a little more this time."

INDUSTRY is not always, like virtue, its own reward. At the Paris Exhibition, till judgment overtook him, was a young man, placed in charge of some musical instruments shown by an Italian firm. This individual, eager to display the quality of his employers' wares, began playing an organ as soon as the Exhibition opened, and continued playing through every lawful hour of every day. At last his neighbours rose in rebellion and appealed to the authorities, who ordered his expulsion from the building. The decree was carried out by two policemen, and the young man has retired to meditate upon a familiar *mot* of Prince Talleyrand's: "Above all, no zeal."

MR. OSCAR COMMETTANT is an optimist. Looking at the present state of music, he tells us—and we are fain to believe him:—"The epoch through which we are passing is in all things confused—in politics by the division of parties, in music by the excess of polyphony. All excesses are necessarily followed by a reaction. So will the harmony of things—the sovereign law of Nature. The exaggerated multiplicity of parts in music will lead us back to simplicity. This is inevitable. . . . Already we find wise counsellors advising musicians attacked by the contrapuntal plethora to seek restoration by a *régime* of national airs and popular songs."

A WRITER in the *American Musician* states that the Patti-Albani-Tamagno combination is to be run in America on popular lines. "The auditorium at Chicago, in which Patti opens her season next November, will, at popular prices, hold 12,000 dollars, while at 'Frisco, Mexico, and South America the 'masses' will be catered for, and the 'classes' can come or stay away without disturbing the equanimity of the proprietors of the biggest musical thing on earth." Mr. Abbey is declared to be so sanguine of success that he has refused "certainties" from local managers.

EVIDENTLY the hitherto despised librettist and lyric poet is coming to the front. We read in a contemporary: "There is too much tendency on the part of composers and publishers to ignore the writers of words for music. The writer of a good poem for a musical setting achieves quite as much as the inventor of a popular melody; more, indeed, for the words often inspire the music. If greater credit and better payment were given to the authors of words for songs, the grade of literary merit in this sort of work would be heightened; and poets of reputation would be glad to write stanzas for music."

The second volume of Messrs. Scribner's "Cyclopædia of Music and Musicians" (*édition de luxe*, only 50 copies reserved for England), was issued to subscribers in this country last week. It is a sumptuous tome—and ought to be at the price—but its chief value lies in the completeness of its information, and in the fact that the information is brought down to the present year. English musicians are, as in the first volume, very liberally treated, if, indeed, too much importance be not given to some of them.

Two young men, East-enders in appearance, who had strayed into St. Paul's Cathedral at the time of the afternoon Service, listened with rapt attention to the music. They were deeply interested. At one part of the Anthem, where a quiet "verse" succeeded a loud chorus, the suddenness of the contrast so moved one of them that he turned with anxious face to his companion and said: "Did you hear that? Pretty near a breakdown that time, 'Arry, wasn't it?"

MISS EMMA ABBOTT having declared that she dreams earnestly of producing the "Meistersinger" and "Tristan und Isolde" in America, one of her appreciative countrymen exclaims: "Oh! shade of the mighty Maëstro! Emma Abbott as *Isolde*! But hold! She says it is only an earnest dream. Dream on, Emma; but that your dream shall have no awakening is the earnest prayer of all sincere friends of the late lamented Wagner."

THE St. Petersburg Committee for promoting a testimonial to Rubinstein, on the occasion of his jubilee, have at last got their circular into decent English. From it we learn that the celebration will take place on the 30th inst., when the amount raised by subscription will be presented to the master, and his new opera, "Gloriouska," will be performed. The Russian Musical Society will issue a medal as a permanent souvenir of the event.

ENGLISH musical talent is indeed asserting itself on the Continent, when an Englishman carries off from all German competitors the "Felix Mendelssohn Bartholdy State Scholarship for Composers," Berlin. This feat has been achieved by Mr. Percy Sherwood, lately a pupil of the Conservatorium at Dresden. Among the candidates who gained honourable mention was a young Englishwoman, Miss Dora J. Becker. Well done, both!

IN connection with the foregoing paragraph may be mentioned the recent successful appearances of Miss Fanny Davies and Miss Dora Bright in various German cities. Miss Davies is almost as well known there as here, and her Berlin Concert, lately given with the aid of Joseph Joachim, was a veritable triumph. On her part, Miss Bright has won the approval of the critics in Dresden and elsewhere by sound artistic qualities.

THE unmusical public will learn with disgust proportioned to the thinness of London house partitions that the Civil Service Musical Instrument Society, which will hold its first meeting on the 4th inst., promises a first-class pianoforte, American organ, or harmonium, &c., from a shilling a week, with 15 to 22½ per cent. discount off makers' price-lists. After this we may expect a public movement for the regulation of music in private houses.

THE new professorial broom at Oxford having got to work in the proverbial manner, a spirit of emulation has taken possession of Dr. Stanford at Cambridge. One thousand pounds has been guaranteed towards the expenses of four orchestral Concerts;

and the works chosen for performance are to be analysed and described in the course of the Professor's lectures. This is business, and, in the slang of the day, "good business."

REFERRING to the Gloucester Festival, our contemporary, the *Magazine of Music*, observes: "Dr. Mackenzie's work deserves to be more generally performed than has been its fate since its production about a year ago in Liverpool. The 'Dream of Jubal' is so unlike anything else that it is difficult to classify it. Mr. Joseph Bennett's blank verse is indeed worth careful study, and Mr. Charles Fry, the reciter, did ample justice to it."

Le Ménestrel rebukes the silly Parisians who have raised a cry against the "Mikado" because of a reflection on the "Mounseers" in a subsequent work. Our French contemporary asks whether the Parisians have lost their *esprit*; reminds them that their librettists and playwrights are always lampooning the English, who show no resentment, and wants to know why Frenchmen should be so thin-skinned when the satire is turned upon them.

IN a criticism upon one of the Promenade Concerts at Her Majesty's Theatre, a contemporary says "Miss Hilda Wilson sang tastefully two songs by Kjerulf, which were out of place in a 'classical' programme, and the same may be said of Dvorák's 'Gipsy songs, Nos. 1 and 4,' capitably sung by Mr. Lloyd." Does the critic mean that even Dvorák's compositions had no right to be termed "classical"? and, if so, why?

THE following prayer was recently composed by a declaimer against the iniquities of current musical criticism: "O Father of all things, of Art as well as journalism, how much longer is this community to be disgraced by such incompetent dunces as are now permitted to abuse what is worthy, and to publish falsehoods when their interests command it?" We now await the prayer of the incompetent dunces.

WE are glad to know that the Orchestral Concerts for the people, connected with the West London Mission, have been resumed in Princes' Hall under the direction of Mr. R. Heath Mills. Music is of no theological colour, and lends itself to priest or presbyter with equal readiness. No matter who offers it to the millions of the metropolis, it is a plain duty to applaud and encourage.

THE question whether Mr. Nikisch, the newly appointed Conductor of the Boston Symphony Concerts, shall be allowed to land is still discussed. He is said to be under contract, and contract-imported labour is forbidden by United States law. What nonsense it all is! Later.—Mr. Nikisch has landed, and there have been no convulsions.

THE Committee of the Meistersingers Club are giving frequent orchestral Concerts this season. The more the better; but their new departure—smoking Concerts on Sunday evenings—cannot be equally commended. The entertainment is a sort of "go as you please," and is not, we fear, tending to much artistic edification.

THERE is a project to erect a monument to Richard Wagner in Dresden, with money subscribed entirely by women. *Le Ménestrel* congratulates the promoters upon a shrewd idea, seeing that the male German is extremely reserved when it is a question of honouring, in deed rather than word, one of the glories of his country.

THE St. George's Glee Club of New York has been reorganised for the performance of old English music which, says an American writer, "reaches the heart of the contrapuntist as surely as it does that of a man who never 'turned a tune' in the whole course of his life."

AN American paper gravely tells us that "Max Heinrich is a greater singer than Santley ever was, and has gone to London in time to supply that esteemed favourite's place at his retirement, made necessary by physical ailments." Poor Mr. Santley! kind Mr. Heinrich!

MRS. CLARA LOUISE KELLOGG-STRAKOSCH, having heard "*Parsifal*" at Bayreuth, declared that the music "lifted her out of herself." The *American Musician* opines that this will be "good news to the musical people of the small towns in the wild west, where she is booked to sing next season."

MISS EMMA ABBOTT'S manager has been made (by a compositor) to announce that she had only two *errors* in the company last season, but will now have four. The query is whether the compositor had heard Miss Abbott's tenors, and fell into a very natural error.

THE Wind Instrument Society, we are glad to see, is getting on. It announces, besides concerts, monthly meetings for the rehearsal of unfamiliar works. Anything that cultivates a healthy musical curiosity does well, and the Wind Instrument Society may "go up one."

A NEW Christmas Anthem, composed by Mr. J. Barnby, will appear in THE MUSICAL TIMES for December. A new departure has been made in the composition, and a novelty of treatment has been aimed at in the introduction of the words of a well known Christmas Carol, which has been most effectively done.

AN excellent opportunity is now offered to those who are in the habit of "touching up the old masters"; for in a recent advertisement for a tuner in Australia, it is announced that the applicant "must thoroughly understand renovating old pianos and music."

"THE dullest and most backward got through." As this line appears in the advertisement of a "coach" for examinations, would it not be good for parents and guardians before engaging a certificated master, to ascertain whether he has "got through" by "coaching" or "teaching."

WRITING and translating libretti for *opéra bouffe* seems to be a profitable avocation. Mr. Henry Farnie, who died the other day, left personalty to the value of £23,072.

It may be useful to point out that the amalgamation of the Royal Academy and Royal College for examination purposes does not affect the metropolitan examination of the older school, which will take place as usual in January next. Candidates' names will not be received after the 15th inst.

RUBINSTEIN has handed over 25,000 roubles, where-with to found an international musical scholarship, tenable for five years. The competitions will take place in the chief capitals of Europe successively, beginning at St. Petersburg, and the subjects will be composition and pianoforte playing.

MR. WILLIAM NYE, otherwise Bill of that ilk, has expressed an opinion to this effect: "The peculiar characteristic of classic music is that it is really so much better than it sounds." From a popular point of view Mr. Nye has hit the "gold."

ON the recommendation of Dr. J. F. Bridge, Mr. Hoyte has been suggested, by the representative of New South Wales in this country, as a fit and proper person to open the great Sydney organ. A better choice would be difficult.

It has been said, possibly to an audience of Marines, that fifty men, engaged to procure tickets for the new season of Boston Symphony Concerts, took their places near the office five days before the time of opening.

PRINCE HENRY OF PRUSSIA has, it is said, joined the band of Royal composers, and produced a hymn for voices and orchestra. Let us hope that he will not follow exactly in the footsteps of his grand-uncle the Duke of Saxe-Coburg.

At last! Leipzig has found the money for a statue of Mendelssohn, and will unveil the monument in November, 1891. Let the artist beware. Sir George Grove will inspect his work and, perhaps, write to *The Times*.

ALEXIS HOLLÄNDER, composer of the Prelude and Fugue to be played by Madame Haas at the first Saturday Popular Concert, is a brother of that lady. He has for many years conducted the St. Cecilia Society of Berlin.

A TRANSATLANTIC journal informs its readers: "Madame Christine Nilsson is so extremely healthy that she contemplates a series of annual farewell tours in America."

WE are glad to state that Madame Valleria, who was, through illness, unable to complete her task at the Leeds Festival, has now recovered sufficiently to carry on the work of her provincial tour.

ACCORDING to the *Era*, Mr. Buchanan's Greek play, with incidental music by Dr. Mackenzie, will soon be forthcoming at a West-end theatre. Advance, Caledonia!

MADAME SCALCHI is reported to be deeply offended at being left out of the Patti-Albani-Tamagno combination, especially when she learned that Patti caused the trouble.

MISS MARIMON, once well known on the Italian stage in London, has definitely taken up her residence in Paris as a teacher of singing. We trust she will be able to turn out vocalists as good as herself.

"LE SCHIAVO," the new opera by Gomez, was to have been produced at Rio Janeiro on the 20th ult. It may be an improvement upon "Il Guarany" with advantage.

THE provincial concert-tour of Madame Marie Roze and Company has been so remunerative that Mr. Vert and Mr. Henry Mapleson have arranged to begin another in January next.

A LONDON "daily" recently puzzled its readers by announcing that "Mendelssohn's Trio in C minor of 66," was to be performed.

WAGNER's son is being trained as an architect. Good. When out of his novitiate he may make the Bayreuth Festival Theatre a little less ugly.

We don't know why, but Mr. Gilmore, American bandmaster, has published his autobiography.

AMONG the engagements made by the Philharmonic Society for next season is that of Mr. Buonamici.

We ought soon to be a musical nation. There are 3,400 students at the Guildhall School of Music.

LEEDS MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE sixth triennial Festival of Leeds began in the Victoria (Town) Hall on the 9th ult. and continued till the 12th, eight Concerts being given in the four days. For this great occasion, arrangements and preparations were on the usual scale of magnitude. The orchestra, in whose ranks were only three persons of foreign birth, numbered 120 performers, of whom eighty-two were "strings"; Mr. Carrodus at their head. The chorus, fully up to the strength of former occasions, was largely drawn from Leeds and its vicinity, and included nearly 100 amateurs—that is to say, persons who received nothing for their services. It had been trained by Mr. Alfred Broughton. As soloists, the committee engaged Mesdames Albani, Valleria, Macintyre, Fillunger, Hilda Wilson, and Damian; Messrs. Lloyd, McKay, Percy, Watkin Mills, Barrington Foote, and Brereton. Mr. Sarasate was solo violinist, Mr. A. Benton, Organist, and Sir Arthur Sullivan, Conductor. Regarding this *personnel* there is very little to say of a critical nature. The orchestra could not have been improved; and the solo vocalists, if not up to the mark of some former occasions, were the best available; but with regard to the chorus it must be admitted that its composition gave *prima facie* reason for some fears. It was a chorus not representative, like its early predecessors, of the

West Riding, but of the Leeds district, and the ninety odd amateurs looked very much like an element of weakness. I shall have cause to point out, directly, that the chorus, though in various respects as satisfactory as could be desired, fell short in others.

Rehearsals are not *per se* a matter for public discussion, but it may be recorded that, after a preliminary trial of the parts, the orchestra and principal singers spent three long days in London, getting up their work; after which the first two days of the Festival week were devoted to general *répétitions*. In effect, therefore, the task of preparation occupied six days, to say nothing of the numerous choral rehearsals conducted by Mr. Broughton. No one can complain of this allowance as illiberal, though few who know what is involved in getting up eight Concerts will say that it was too much. The full rehearsals on Monday and Tuesday were, of course, invaluable, but had most untoward results, the chorus coming up to their public duties on Wednesday morning in a state of exhaustion which made it impossible to do full justice to themselves or the works in hand. Before the Festival of 1892 the committee will have most seriously to revise their arrangements in this regard. The present plan is simply ruinous, and must remain so while the vocal organs of singing men and women are constructed in the ordinary way.

A line in these preliminary remarks about the audience will save trouble. Full houses were the rule of the week, without, as far as I know, a single exception. No matter what the programme, the public came and occupied the hall from end to end, giving pleasant assurance to the guarantors that their functions were merely nominal.

The first Concert, on Wednesday morning, was devoted to the "Faust" of Berlioz—a thoroughly popular selection with Yorkshire amateurs, who never tire of the French master's "dramatic legend." Concerning the work itself I have nothing to say here, but the performance calls for notice in that it inflicted a serious disappointment upon well-wishers to the occasion. The chorus at once gave signs of weakness, being faulty in attack, and not seldom false in intonation, the tenors especially. Connoisseurs who took note of the fatiguing rehearsals were hardly surprised at the lack of life and "go," nor were those who marked the calibre of the tenors astonished at a tendency to flatten. The tenors were, strictly speaking and exceptions apart, not tenors at all, but high baritones, having the tenor notes within their range, but unable to sing the tenor music with ease, to say nothing about proper quality of tone. This was the faulty division of the chorus, and to it must be attributed the more serious choral defects of the week. I make no reflection upon the singers themselves. They gallantly did their best under circumstances of great difficulty, and failure must be attributed to the nature of things rather than to preventible shortcomings. The sopranos proved distinctly better than their predecessors in 1886, being strong, bright, and almost tireless; the contraltos, leavened by some twenty male altos, had a capital tone and held their own well in the *ensemble*; while the basses were simply magnificent in power and quality. Thus there were all the elements of a first-rate chorus save first-rate tenors. Here is another matter for the committee in view of 1892. It may be objected by some who were present that I am hypercritical in dwelling upon deficiencies. Not at all. The Leeds chorus has so earned the right to be judged by the highest and severest standard that the application of any other would be a poor compliment, which I am certainly not disposed to pay. It will be understood that the more energetic choral numbers in "Faust" were finely rendered; that the splendid orchestra did justice to its very important share of the work, and that the solo vocalists—Albani, Lloyd, Mills, and Brereton—sustained their repute. Mr. Mills may be said to have raised his by a capital characterisation of *Mephistopheles*.

The evening Concert brought with it the first novelty of the Festival—to wit, Mr. Corder's Cantata "The Sword of Argantyr." Inasmuch as there were five novelties in the Festival programme, and my space is limited, let me say at once that no exhaustive examination of the new works will be attempted here. That must be left, not only as a measure of expediency, but even of advantage, till the first London performance of each, and my present task must be limited to giving some idea of the productions in question.

Mr. Corder has treated a good dramatic subject, involving exciting scenes and contrasted feeling. Moreover, he has written a libretto of considerable literary and poetic merit. A certain drawback, however, arises from the fact that the book covers but a part of a story. *Argantyr's* sword has adventures before the action opens and after it closes, acquaintance with which is necessary to a perfect comprehension of the "argument." The libretto is, therefore, not self-contained—always a weakness, though sometimes, as in this case, not a very serious one. Sufficiently striking are the incidents of the story. *Hervor's* voyage to the island where the sword lies buried; the mutiny of the crew; the narrative of the legend of the sword and its effect upon the rebels; the landing at Samsoe; the adventure of the fire-guarded grave; the appearance of the Shade of *Argantyr*; the recovery of the weapon; the working of its curse in the death of *Hjalmar*, *Hervor's* shepherd lover; and the embarkation for home—all these events follow in rapid and effective succession.

The first impression received on looking through the music is given by the variety of styles resorted to. There are numbers in the work which commend themselves to the average taste by simplicity and unaffected charm. Such are a two-part Reindeer song, sung by the women on *Hervor's* ship, an orchestral *Intermezzo* introductory to the appearance of the shepherd, *Hjalmar*, whose pretty song, "Do you know, silly sheep?" is another addition to that side of the Cantata which appeals to the popular fancy. These are exceptions to the rule, and not the only ones, since some of the dramatic choruses are straightforward, forcible, and effective. The bulk of the music, I regret to say, is a not entirely successful imitation of the Wagner model, with abundant leading themes, vocal declamation, and all the rest of it. Mr. Corder has sought to be dramatic on these lines, and left the purely musical effect to take care of itself. The result is an absence of beauty and charm to which advanced adherents of the new school may be indifferent, but of which the vast majority among amateurs think themselves entitled to complain. No one will deny the extreme cleverness of the music. It shows ability of no common order, and indicates very earnest thought. In these respects the work deserves ample recognition, but no ability could atone for the defects of the system adopted—a system which sacrifices the fundamental obligation of art to a form of expression than which nothing is more artificial. Mr. Corder's admirers—some of his critics are among them—may well hope that in future compositions he will refuse to tie himself down to an unworkable theory, and elect to proceed upon the principles which are illustrated by the successful numbers in the present Cantata. The reception of the "Sword of Argantyr" was such as might have been expected. Whenever the audience were brought face to face with musical beauty they applauded it, for the rest they listened in silence, and, at the close, were less sympathetic than is usually the case, although the members of the chorus took care that the composer should receive customary honours. Mr. Corder himself conducted the performance, which was, on the whole, satisfactory, the chorus showing an improvement upon the "form" of the morning, and, together with the orchestra, surmounting the difficulties of a decidedly exacting task in a praiseworthy manner. The "persons of the drama" were represented by Madame Valleria (*Hervor*), Mr. Piercy (*Hjalmar*), Mr. Barrington Foote (*A Captain*), and Mr. R. F. Ferguson (*Spirit of Argantyr*). Madame Valleria was, unfortunately, much out of health, and deserved not only to have her shortcomings condoned, but to be praised for the gallant manner in which she did her best under trying circumstances. Her associates sang carefully and well; Mr. Piercy, on his part, evoking a demand for the repetition of the pretty song "Dost thou know, silly sheep?"

The Concert was continued by the third act of "Tannhäuser"—a questionable choice, since "recitals" of operas can never be satisfactory. The solos were taken by Madame Valleria (who was heard to greater advantage than in the "Sword of Argantyr"), Miss Fillunger (who might have known her part better), Mr. Lloyd, Mr. Piercy, and Mr. Barrington Foote. The honours were with Mr. Lloyd; falling to him easily and in plenty.

Thursday morning brought a feast of classical music—

Bach's Cantata "God's time is the best," Schubert's Mass in E flat, and Handel's "Acis and Galatea." Truly a royal banquet, which the audience seemed thoroughly to enjoy, wishing, no doubt, that the Festival scheme contained others like it. Readers of THE MUSICAL TIMES do not need to be enlightened upon the merits of the just-named works. They are familiar with the touching solemnity of the Bach Cantata—one of its composer's tenderest effusions, in which flowers twine around the tomb. Even less do they require instruction on the qualities that rank Schubert's Mass among the loveliest examples of music consecrated to religion. As for "Acis and Galatea," nothing except "The Messiah" and "Elijah" is better known. I pass on, therefore, to the performance, and congratulate the chorus (recovered from rehearsal fatigues) upon the admirable style in which Bach's concerted music was sung. The basses carried off special honours for a truly magnificent delivery of the florid passages in "Set thy house in order." Complaint has been made that this, which looks like a solo, was not given to a single voice. But there can be no doubt that Bach intended it for all the basses, and the effect at Leeds justified him in doing so. There was something awful in the volume of tone which conveyed the dread tidings "Thou shalt die and not live." The solos were in the safe hands of Miss Hilda Wilson, Mr. McKay, and Mr. Brereton, but they are of secondary interest. The chorus was the thing, and the chorus, I repeat, did well. It should be added that the orchestra adhered as closely as possible to Bach's score.

The performance of Schubert's Mass must be pronounced the finest of the series. One critic has proclaimed the occurrence of a mishap in it, but the alleged slip having been unnoticed by me and, as far as I can ascertain, by all others to whom the work is familiar, I venture to regard it as purely imaginary. In any case, the rendering of the Mass was singularly fine. Why? Not alone because the chorus had recovered its vigour, but because it had vocal music to sing. There is vocal music, and there is music for voices. The two terms are not synonymous, as the experience of the Leeds week abundantly showed. Well, the music of the Mass is vocal in the strictest sense, and the singers felt it, enjoyed it, did justice to it—a fact of which the writers of unvocal music who were present should take note for future guidance. As was the attitude of the chorus towards their theme, so was that of the orchestra and the soloists—I may add the audience as well. Complete enjoyment reigned and the beautiful music won every heart. Miss Macintyre made her first appearance on this occasion, and made her mark also, the young artist's fresh voice, earnest manner, and vocal skill at once placing her on good terms with the Leeds public. Miss Macintyre's worthy associates were Miss Wilson, Mr. Piercy, Mr. McKay, and Mr. Brereton. The two tenors were, of course, heard together in the lovely "Et incarnatus," but neither out-shone the other.

It goes unsaid that the chorus revelled in the sonorous strains of their old favourite, Handel, when "Acis and Galatea" became the theme. Few who were present will readily forget the effect of "O the pleasures of the plains" and "Wretched lovers." Here, even more than in Schubert's Mass, the voices had fair play, and all that was there came out, suggesting the best days of the Leeds singers. The solo artists who took part in the Mass appeared in the Pastoral also, but Miss Macintyre is not yet a Handelian singer, and needs enlarged experience. On the other hand, Mr. Brereton, who did good and steady service throughout the Festival, obtained great applause for a just and spirited rendering of "O ruddier than the cherry."

At the Concert of Thursday evening the second Festival novelty was submitted, and Dr. Creser's "Sacrifice of Freia" challenged criticism. Curiously enough, the libretto of this work resembles that of Mr. Corder's "Sword of Argantyr" in dealing with a fragment of a larger story. I hear that the libretto supplied to Dr. Creser by the late Mr. Hueffer was intended as part of a work which should have a technically complete "argument." We can only regret that the author's premature removal prevented the plan from being carried out. As it stands, the book of the "Sacrifice of Freia" is singularly incomplete, and never permits us to lose sight of its episodic character. Two parties,

on their way to Freia's shrine, meet and proceed together. Arrived at their destination, sacrificial rites are performed, and a maiden, offering a lamb, intercedes with the goddess for her soldier-lover who is going into battle. The lovers plight their troth (the inevitable duet, of course, occurs), Roman soldiers are heard in the distance; the worshippers respond with a patriotic hymn, and then the story—if story there be—abruptly breaks off. The literary character of the libretto is much higher than that of any other from the same pen. A few expressions betray the hand of a foreigner, but, generally speaking, the lyrics and dramatic passages are of a superior order. It is said, I know not how truly, that Dr. Creser composed the music under strict oversight from his Wagnerian colleague. If so, the composer must be credited with having carried out his instructions faithfully, although he has not quite succeeded in ignoring beauty for the sake of a conception of dramatic requirement. On the whole, and as far as it goes, a more complete illustration of Wagnerian theories has not appeared in the form of a Cantata. There is an abundance of representative themes, freely used as the warp and woof of the piece; the characters declaim in the now well-known manner, and the chorus is employed strictly in subordination to the dramatic plan of the work. Whatever advantages the system may have upon the stage, where drama is rightly a first consideration, I do not see that anything is gained in the Concert-room, where we look for musical development—and, in short, the supremacy of music. Dr. Creser would have done better, in my opinion, had he dispensed with the cumbrous machinery he chose to employ, and treated the story in a more simple and natural manner. He has not, however, concealed a certain freshness and energy. The various solos and concerted pieces have "go" and purpose about them, sometimes they present the beauty of absolute fitness, and the scoring is everywhere picturesque and effective. Should the "Sacrifice of Freia" be neglected, the reason will be found more in Dr. Creser's system than his want of ability. The performance, which Dr. Creser himself conducted, was one of the best of the week, the choir singing with spirit and correctness, and the orchestra being apparently in full sympathy with what must have been to them a very interesting work. Miss Macintyre, Mr. Lloyd, and Mr. Brereton answered for the solos, which received full justice at their hands.

The remainder of the programme was miscellaneous, and comprised Spohr's Symphony, "The Consecration of Sound"; Dr. Mackenzie's new Violin Suite, "Pibroch"; Mr. C. H. Lloyd's excellent Pastoral Chorus, "The Rosy Dawn"; two movements from Raff's Violin Suite, the Overture to "Mirella," &c. The familiar things in this selection may here be passed, with a simple note of the fine rendering given to certain parts of the Symphony. There remains the "Pibroch"—a work in three movements, respectively entitled Rhapsody, Caprice, and Dance. Its name implies an imitation, to some extent, of the old bagpipe form well known to students of national music. As is the implication, so is the fact. Not only are the melodies—borrowed or original—of a Scottish character, but some of the characteristics of pipe music are reproduced in an idealised form suited to the nature of the work. This is one of the happiest features in the "Pibroch," and shows fine invention as well as taste. The Rhapsody, in the nature of an improvisation, is, perhaps, the most striking of the three movements; but some may prefer the Caprice on account of its brilliant variations upon the Scottish air "Three guid fellows," with which is conjoined, by way of episode, a beautiful original melody quite as "racy of the soil." I understand that in the printed copies, soon to be forthcoming, an easier version of the more difficult passages will be presented as an alternative. This is well, for every violinist is not a Sarasate. The nature of the closing movement may be inferred from its title. Here, again, an authentic Scottish melody is given in association with an original theme, both being treated with unflagging spirit and amplitude of resource. So effective is the whole solo, and so interesting is the orchestral accompaniment, that I expect to find Dr. Mackenzie's "Pibroch" a stock piece among solo violinists in a very little while. There is no need to tell how Sarasate played it under the composer's

direction, or with what enthusiasm were regarded author, executant, and work alike.

At the morning Concert of Friday was produced the fourth Festival novelty—Dr. Hubert Parry's setting of Pope's "Ode on St. Cecilia's Day," regarding which expectation was high, on the strength of the composer's Birmingham success with "Judith." In this case I am fortunately spared the necessity of talking about the libretto. Every decently-educated person knows "Descend, ye Nine, descend and sing"—knows it better, perhaps, than Dryden's poem on the same subject, and quite as well as Collins's "Ode on the Passions," once so great a favourite with amateur elocutionists. Wherefore, no decently-educated person requires to be told how admirably adapted are Pope's verses for musical treatment, or how strangely they have been overlooked by composers in search of a subject. The Ode was a lucky "find" for Dr. Parry, to whose strongest points it was adapted, and who, I must at once say, has here given to English music nothing less than a masterpiece. I say English music with special emphasis on the adjective. An eminent German critic, whose impressions of the Leeds Festival are given at length on another page, has pointed out that some of our composers, instead of imitating German music, are striking out an independent course and forming an English style. He must have had Dr. Parry specially in mind, for the music to Pope's Ode, while lacking none of the richness, strength, and ideality characteristic of German art, has a perceptible English flavour, and, so to speak, introduces to us the national muse gloriously attired in the robes of classic art. This is as it should be. We do not want composers who give us imitations of Wagner, or Brahms, or Mendelssohn, or anybody else; but we do need men who can work out for us ideas suggested by the national musical spirit and taste. Dr. Parry is one of these. Hardly a number in his work lacks decided evidence of an indigenous origin. There are many passages which might have been written by Purcell, while in such numbers as the bass solo, "He sung and hell consented," and the chorus, "But when our country's cause," we hear the true English ring. The facts just stated give the work its greatest significance. I am not going into detailed criticism of the Ode, which will so soon be submitted to a London judgment and come under leisurely discussion; but one or two general features, in addition to that already noticed, demand a moment's attention. In the first place, Dr. Parry has never lost sight of the main *raison d'être* of art—the presentation of beauty. He has not even sought the aid of ugliness when depicting the gloomy horrors of *Proserpine's* domain. Even there, his art is still art, powerful, suggestive, picturesque, but essentially music, and not merely appalling and horrifying sounds. Indeed, the most attractive and, in this sense, masterly number in the Ode is the soprano solo "But when through all the infernal bounds," descriptive of the descent of *Orpheus* into hell. Another conspicuous feature is the richness and warmth of the orchestration. Dr. Parry loves to fill up his scores with a liberal hand. He appears to have no great love for orchestral conversations; preferring to combine the voices in a great whole. Yet he is never monotonous. All through the Ode the orchestra presents a warm and glowing background, against which the solo and choral voices stand out in the foreground of an effective ensemble. To sum up, this Ode is genuine music, and no mistake about it. It delights and exalts the hearer as only true art can, and it leaves behind it a desire for further and better acquaintance, which false art never does. The performance was exceedingly fine. As in the case of Schubert's Mass, the chorus had vocal music to sing, and music which called forth its sympathy to boot; the result being a splendid effect in the concerted numbers, particularly the opening "Descend, ye Nine," and the patriotic outburst, "But when our country's cause." The solos were taken by Miss Macintyre and Mr. Brereton, both artists singing very well indeed, and the lady making a great effect in "But when through all the infernal bounds," where her dramatic training was of use. Dr. Parry conducted in the clearest possible manner, and, at the close of his work, received an "ovation" from his gratified executants and audience.

The Concert continued with Mendelssohn's Violin Con-

certo (played by Mr. Sarasate) and ended with Beethoven's Choral Symphony, in which both orchestra and chorus distinguished themselves, without, however, quite satisfying the more exigent among their critics.

On the evening of the same day, the procession of novelties came to an end; the rear being brought up by Professor Stanford's "Voyage of Maeldune"—last, but not least. I can hardly say of Tennyson's poem as of Pope's, that its previous neglect by composers is something to wonder at. The cumbrous unvarying metre—cumbrous from a musician's point of view—to say nothing of a lengthy narrative, might well have frightened off any who looked at it in hope of finding a subject. But Professor Stanford's method of dealing with the "Revenge," by means of free declamatory passages, interspersed with *cantilena* where opportunity served, was readily applicable to the "Voyage of Maeldune," and the result is that all the peculiar difficulties of the poem are surmounted and its musical recital goes smoothly and easily, as well as effectively on. I need not describe Tennyson's poem here, the reader who is unfamiliar with it can take down his "Tennyson" and study the narrative at leisure, marking for himself, the wonderful pictures of the islands to which the ship was driven, and noting how well they lend themselves to musical description. Professor Stanford's treatment of that series of scenes, as well as of one—the Island of Witches—borrowed from the "Sea Fairies," constitutes a very large and distinct section of the work, which may, for purposes of examination, be taken separately. They are admirably dealt with by the composer, who has brought to bear upon them all his orchestral skill and ingenuity. It is with the orchestra that description and suggestion mainly lie; the voices often keeping up the prevailing declamation. I decline to say which picture is the best, so much is there to applaud in all, but as some may chiefly admire the solos of Flowers and Fruits, others may give their preference to the beautiful music which depicts the "undersea isle" with its submerged paradise. The narrative which carries on the main thread of the story is forcible and picturesque; only in the earlier part being too persistently harsh and rugged. This the Leeds audience appeared to regard rather coldly, but the island pictures, the music to the interview with the holy man who turned *Maeldune's* purpose away, and the conclusion, with its solemn and effective lesson, won every heart, and established the success of the work. Dr. Stanford makes free use of representative themes, but as, till nearly the end, there are only two, they are easily recognised and serve a legitimate purpose. The central motive—that of revenge—undergoes modification towards the close, losing, in a very suggestive manner its native ruggedness as the idea of revenge weakens in *Maeldune's* mind. The Cantata will be heard a second time with great interest, but no expectation that further intimacy will necessitate any change in the opinions above expressed. Professor Stanford secured a generally excellent performance of his work; the declamatory choral parts being given with fine effect and all necessary attention to justness of accent and dramatic characterisation. The very important orchestral writing could not have had a nobler rendering, while the solos, in the safe hands of Madame Albani, Miss Wilson, Mr. Lloyd, and Mr. Barrington Foote had nothing of which to complain. The lion's share fell to Mr. Lloyd, whose admirable effort to do justice earned for him the highest admiration, and, I doubt not, the composer's gratitude. Dr. Stanford, after steering his music safely through to success, retired from the platform amid a storm of applause.

In the second part of Friday evening's programme were the "Leonora" Overture, a liberal selection from the music to "A Midsummer Night's Dream," Wilbye's "Sweet honey-sucking bees," and Weber's *scena* "Softly sighs" (Madame Albani). Of these works simple mention now suffices.

On Saturday morning the attractions were Brahms's "German Requiem" and Mendelssohn's "Hymn of Praise," the first of these works being then, I believe, presented at Leeds for the first time. Much was expected from the performance of the "Requiem," since it was known that great pains had been taken with its preparation. As matters turned out, this was the least satisfactory effort of the week. In the very first chorus, where, as amateurs

know, the voices receive little support from subdued and low-toned orchestration, the tenors flattened, and dragged down with them, more or less, the other parts, even the usual firm basses at times giving way. The effect continued throughout the quieter choruses, and was at moments decidedly painful, as well as disappointing. On the other hand, the louder concerted pieces went very well indeed, the sonorous orchestra keeping the drooping singers well up to the mark. For what was unfavourable in the performance Brahms himself must be held partly responsible. His harmonies are often not such as the best trained choir can attack with perfect confidence, and when this is the case the voices ought not to be left with an accompaniment, say, of close, rumbling harmonies from the bass strings and bassoons. The consideration, however, does not lessen the responsibility of the chorus for its share in the comparative failure, nor should it in the slightest degree abate a demand for real tenor voices instead of high baritones, which, singing tenor music, quickly tire and droop. The solos in the "Requiem" were taken by Miss Fillunger and Mr. Watkin Mills.

Mendelssohn's "Hymn of Praise" made the situation wear a different aspect. Here everybody stood on firm and familiar ground, and all went well; the chorus especially wiping out, for the time, recollection of previous shortcomings. Its work was effectively done; "The night is departing" being, indeed, one of the "sensations" of the week. Admirable, too, were the soloists, Madame Albani, Miss Damian, and Mr. Lloyd, the last-named again carrying off chief honours, as the tenor should who has to sing "I called through the darkness."

The Festival closed on Saturday evening with a performance of Sullivan's "Macbeth" music, which, the overture excepted, ought never to be detached from the play, and the "Golden Legend." I have nothing to say about this, save that everybody had reason to be satisfied with an effort as perfect as skill and sympathy could make it. The chorus and orchestra were as good as could be wished; Mr. Watkin Mills was a capital *Lucifer*; Miss Damian, a respectable *Ursula*; and Madame Albani and Mr. Lloyd were as they always are when the "Golden Legend" is the theme. There was considerable enthusiasm at the close, and if "all's well that ends well," it was certainly all well with the Leeds Festival.

There has since been considerable discussion with regard to the chorus; yet, in reality, the remediable measures are simple enough. The committee must engage real tenors, and not tire the voices by heavy rehearsals in Festival week. This done, Sir Arthur Sullivan may be trusted to answer for the rest, by doing all that skill and experience can suggest. The business arrangements of the Festival worked smoothly, and thanks are due on all hands to Mr. Alderman Spark, who was "all things to all men" in the best sense, and contrived to please everybody by his patience, urbanity, and resourcefulness.

CRYSTAL PALACE.

THE thirty-fourth series of Concerts commenced on the 19th ult., when a Concerto for pianoforte and orchestra, by Saint-Saëns, Beethoven's Symphony in C minor, and an Orchestral Interlude from the new opera "Esclarmonde," by Massenet, were the chief features of the programme. It will be seen that the directors intend to continue to pay attention to the wants of those who attend these Concerts for the purpose of study as well as for pleasure, and they should command a hearty response to their endeavours from all for whom these attractions are laid out. The constitution of the orchestra is the same as in former seasons, and bids fair by means of its individual and general excellence, brought to perfection by the renowned Conductor, to exceed even its best efforts in the past. The soloists engaged are among the best obtainable. The Concert of Saturday opened with Stern dale Bennett's Concert-Overture, "The Wood Nymph." The grace and charm of this excellent piece of writing are too well known to require to be recapitulated here, and it is enough to say that it was played with all possible spirit and delicacy, under the direction of Mr. Manns, who was received with much enthusiasm by the audience on his appearance on the platform.

The Overture was followed by the Orchestral Interlude in the new opera "Esclarmonde," by Massenet, to which reference has already been made. As a composition it is characteristic and melodious, well scored, and thoughtfully worked out, and though excellent in itself, is chiefly so to those who can thoroughly appreciate the artistic labour involved in its production. Madame Roger-Miclos made her first appearance at the Crystal Palace at this Concert, and played the Concerto for pianoforte and orchestra, by Saint-Saëns, in which she was heard to the best advantage. Her reading of the work was at once vigorous and bold, but with careful attention to every delicate refinement in passage playing, and with most artistic phrasing. The performance was excellent, the band accompaniments were beautifully given, and the whole work made a favourable impression upon its hearers. Madame Roger-Miclos further contributed two soli by Pfeiffer and Chopin, "In quietude" and Polonaise in E flat. Beethoven's Symphony in C minor is a familiar work to all, and on this occasion its beauties were most favourably presented. Mr. Edward Lloyd sang with his usual excellence *Rienzi's* Prayer, from the opera of the same name, by Wagner, and Mr. Manns's tuneful Serenade, "O moon of night." The Concert concluded with the Overture to Wagner's "Tannhäuser," which was, as stated in a foot-note in the programme, produced on October 19, at Dresden, in 1845.

THE SARASATE CONCERTS.

THE crowded state of St. James's Hall on Saturday afternoon, the 19th ult., ought to go far towards dispelling the idea that Concerts cannot be made remunerative until November. The truth probably is that, given a really popular artist, at any season of the year the public would go to hear him without consulting the almanac. Such an artist is Mr. Sarasate, who, before leaving for an American tour, has arranged for three "farewell" Concerts, the first of which took place on the day above-named. The programme was very simple, consisting merely of pianoforte and violin music, the violinist being assisted by Madame Berthe Marx, who, it will be remembered, appeared at some of his Concerts last summer. Saint-Saëns's Sonata in D minor (Op. 75), which commenced the Concert, is not a very interesting work, save as to the brief *Allegretto moderato*, which is almost Mendelssohnian in its lightness and grace. It served, however, to display the marvellous perfection of *ensemble* to which the two artists have attained, and which is only possible when performers have grown accustomed to each other's style by long association. This delightful unanimity of method was even more apparent in Schubert's beautiful Fantasia in C (Op. 159), the work exactly suiting the idiosyncrasy of the players. Madame Berthe Marx has a singularly pure, limpid touch, and her execution of scale passages is noteworthy for clearness and brilliancy. These qualities were noticeable in her solos—Chopin's rarely played Ballade in F minor (No. 4), and a showy but superficial Valse Etude, by Saint-Saëns, for which she gained a vociferous encore. Mr. Sarasate played his favourite piece "La Fée d'Amour," by Raff, in his customary matchless style, and some of Dvorák's piquant Slavonic Dances completed the programme.

On the following Saturday the demand for places was quite unprecedented even at these Concerts, the first performance of Dr. Mackenzie's "Pibroch," after the Leeds Festival, coupled with a strong infusion of Wagner in the programme, no doubt being responsible for the unusual display of public interest. We speak fully elsewhere of the Scottish composer's remarkably fresh and original work, and need only record in this place that a second hearing revealed many hitherto unsuspected beauties, especially in the rhapsody. The "Pibroch" was enthusiastically received and the composer acknowledged the applause from the platform. Señor Sarasate's other solos were Raff's Suite in G minor, of which he had played two movements at Leeds, and his own piece, "La Muñeira." The orchestral selections were rather peculiar. A singular caricature of Bach's great Organ Fugue in G minor was followed by *Wotan's* Farewell and the Fire Music from "Die Walküre," the voice parts being omitted. Mr. Cusins conducted the Concert, which concluded with the Overture to "Die Meistersinger."

OTTO HEGNER'S CONCERTS AND RECITALS.

Two years ago the London Concert season was opened by little Josef Hofmann, and a similar duty was fulfilled by the still more gifted child artist, Otto Hegner, a month ago. At first it seemed as if public interest in "prodigies" had entirely ceased, for the attendance in St. James's Hall, on the 2nd ult., when the first of two Orchestral Concerts took place, was extremely small. Hegner's share in this performance may be briefly dealt with. The choice of music set down for him was not altogether wise, Weber's Concertstück and Chopin's Grand Polonaise in E flat (Op. 22) overtaxing his physical resources, though he displayed an amount of vigour in grappling with them that was simply astounding. Madame Valleria being unable to sing, the vocal element was supplied entirely by Mr. Max Heinrich, who was heard to much greater advantage in Schubert's "Am Meer" and "Taubenpost" and Brahms's "Dubist meine Königin," than in the hackneyed Toreador's song from "Carmen."

There was a much larger attendance at the first of two Recitals on the following Saturday afternoon, and the performance was in every way more satisfactory. Bach's music for the keyboard, containing as it does no passages requiring a grasp greater than an octave, is of course peculiarly suited to Hegner's present capacity, and a more intelligent rendering of the "Italian" Concerto we have no wish to hear. Beethoven's Sonata in E minor (Op. 90) is of course a far greater test of intellectual powers, but here again the youthful pianist was in great measure successful, his thoughtful reading of the music showing that he grasped the composer's meaning by some intuitive process. It was not a mere performance of the notes; every point was brought out with marked, and once or twice even exaggerated, expression. As a composer Hegner shows much promise, his Suite in G minor being remarkably well written and containing some fresh and attractive ideas. That he started with the idea, apparently, of writing in the style of the older suites, and was afterwards tempted to introduce themes of an essentially modern character, is one of the inevitable results of inexperience and does not greatly matter.

The second Orchestral Concert and the second Recital took place in the following week, the former on the 9th and the latter on the 12th ult. Both, unfortunately, clashed with the Leeds Festival, and must therefore be dismissed with brevity. Chopin's Concerto in E minor was the leading feature at the Orchestral Concert, and Beethoven's Sonata in D (Op. 10, No. 3) was the most important piece in the Recital. The rendering of both served to confirm the opinion that Otto Hegner is pursuing his studies in a manner that must call for approval even from those most opposed to the premature appearance of musically-gifted children. Words of caution are still necessary to those who are responsible for the well-being of this wonderful boy; but there is as yet no evidence that harm has accrued to him in consequence of his early commencement of a public career.

THE MUSICAL FESTIVAL AT LEEDS.

BY OTTO LESSMANN.

(Translated from the "Allgemeine Musik-Zeitung.")

It is usually considered throughout the world that the English are the most unmusical nation. What English musicians accomplished in the sixteenth century in the domain of vocal music has as good as disappeared from the public musical life of our day, and only rarely does a madrigal by Morley, Wilbye, and others find a place in the programmes of our *capella* choral unions. And what later times have brought forth in the domain of music is but little calculated to display a special talent of the English for musical composition. It betrays, meanwhile, a childish perception, not only of human nature, but of the nature of a whole people if we would trace this apparent want of the musical gift to the "practical sense" of the English, which, along with the desire of gain, does not allow any interest to grow for spiritual currents, for the life and weaving of fancy. The world, both present and future, must and will be thankful to the English for all that their thinkers and poets have achieved in science and poetry.

"*Rasch fertig ist die Jugend mit dem Wort*," says a German poet, whose fate it is now to be put on the shelf by a certain set of young Germany; but the saying is quite true nevertheless. All these old and young children who, true to tradition, copy celebrated examples in repeating the notion of England's want of the sense for music, should first well consider whether, in view of the greater number of creative musicians in Germany, and the interest in music which penetrates all classes of the people, there is really more *genuine* musical sense to be found in our country than in England. Whoever thinks that the miserable strumming of our girls is the expression of an innate love of Art will easily answer this question in the affirmative; but he who will take the trouble to search out how true Art is fostered in places where the true high priests of Art do sacrifice at her altar, will find that the English are not behindhand in surrendering themselves wholly to the impression which noble Art-work calls forth in the soul of man.

Let us instance Bayreuth! Is it the Germans who supported the life-work of one of their greatest masters? No, truly; and all who have any feeling of how a great cultivated people ought to show honour to their leading spirits must own with shame that just the professors, for example, who were appointed to schools and churches primarily to protect new spiritual and poetic sanctities, and to bring up in these truths the race committed to their care, turned away wholesale in a defiant manner from Bayreuth, and left it to a foreign country to grasp the enormous significance of the Wagner Art, and to celebrate the honour of the German name in Wagner's work. And there again it is not the English who are the last in doing homage to the genius of our great German composer. Germany has, of course, an easy answer ready—that the greater wealth of the English allows them to take part in any "fashion"! But in saying this are we not altogether forgetting the Englishman's sound "practical sense," which does not allow him to throw his money away over and over again for nothing? No, among the thousands who have been to the Wagner theatre at Bayreuth every Festival year, the greater proportion has been the English, who have there sought and found artistic edification.

If, further, we glance at the lists of students in the large German music schools, we shall find that there is scarcely one in which English names do not appear. If, then, we look at the English music schools, which of the German ones can compare with these in regard to a handsome provision for the payment of good teachers and the gratuitous artistic education of talented students without means? Do not all these signs show that in the soul of England there is an earnest desire and endeavour to foster and to enjoy music? The languishing of music in England during a century must be traced to other influences than the pretended one of that hunt after Mammon which kills all spiritual interest; and an explanation which has every appearance of probability is that Puritanism is responsible for this, and that during its reign the once highly developed musical life of the English people was utterly annihilated. Up to the beginning of the seventeenth century musical cultivation formed a part of the intellectual possession of the Englishman, and anyone who wished to appear well educated was expected to be ready and able at any moment to take his part in the carefully fostered vocal house-music of the families with which he had intercourse. And, as in the family, so also in the Church was music carefully and intelligently pursued, until Puritanism with mischievous over-zeal declared that Art was unholy either in Church or home, and induced an inevitable downfall, from which she has only freed herself again after a century of struggle. Whilst in other countries, Germany especially, the national soul has been able to work unhindered in the province of music, in a good as well as a bad sense, it has been clogged in England; and it is doing an injustice to a people mentally so highly developed as the English if we tax them with this want of freedom in the domain of music as something in its nature peculiarly their own. All classes of the English people have, no less than the Germans, the need of music; in evidence of which we have only to note the struggle of the working classes throughout the land to join in choral societies; and we in Germany have certainly no occasion to look scornfully on the English

as an unmusical nation, especially on the earnestness with which music is cultivated by them, which at least bears comparison with our own.

An infallible touchstone for such a comparison was afforded me in the Festival which was held at Leeds, from October 9 to 12, at which I was most fortunately able to be present. Just as in the Lower Rhine provinces, Cologne, Aix-la-Chapelle, and Dusseldorf united to hold a great musical Festival each year alternately with one another, so have seven English towns arranged Festivals on the largest scale, at intervals of three years, in such a manner that at least two Festivals take place each year. An attempt which was made at Leeds in 1858, on the occasion of the opening of the Town Hall, and which had a great success, resulted in the formation of a committee, which arranged a triennial Festival for Leeds, at which English and foreign music should be brought forward side by side. When in 1861 preparations for a second Festival were put in hand, difficulties arose, in consequence of which any further attempt had to be abandoned for the next thirteen years. Only in 1874 did Leeds succeed in bringing about a second Festival, under the conductorship of Sir Michael Costa, and since that date there has been one every three years, to the honour alike of Art and Charity; for the substantial surplus, which amounted to the sum of £3,000 sterling, was, after the deduction of an adequate sum appropriated to a reserve fund, presented to the hospitals of the town.

Leeds is a prosperous manufacturing town, whose hundreds of smoking chimneys bear ample witness to the industry of its people and the value set upon labour. When in the midst of the turmoil of public life the attention of the masses is capable of being turned to the preparation for a musical Festival that is to last four days, the fact speaks assuredly not against the admission that, side by side with the business interest of the inhabitants, their interest in Art is a far more living one than is the case under similar circumstances in German towns. A striking proof of this, and one which might almost inspire us with envy in Germany, is the immense sum subscribed by the inhabitants of Leeds and the county of Yorkshire as a guarantee fund for the Festival. In the list of guarantors there are 33 names down for £200, 95 for £100, 145 for £50, 155 for £25, and 94 for £10 each, so that the committee would have a sum of about £28,500 (570,000 marks) at their disposal in an emergency. In the face of such liberality on behalf of a musical performance, and in view of our own miserably paltry proportion, have we any occasion, or even any right, to jeer at the sincere interest of the English in music, or even to question it? As regards the events in Leeds, we have only to set against them the deplorable want of sympathy, for example, which was shown in the Tonkünstler Versammlung of the Allgemeine Deutsche Musik-Verein at Wiesbaden during the last days of June this year, to be forced to admit that a comparison of the musical circumstances of Germany and England does not prove unfavourable to the latter.

Leeds possesses in its grand Town Hall a Concert-room which, with its noble architecture and its boldly arched roof supported on columns, makes an immediately solemn impression, and this is heightened by the powerful organ with its 32-ft. pipes in view. This room, which almost resembles a church, holds about 2,500 people. Between the organ and the audience is an orchestra of 120 instrumentalists, and a chorus of eighty-two sopranos, seventy-four altos, seventy-seven tenors, and seventy-eight basses, 311 voices in all, rising one above another in amphitheatre fashion in a large semi-circle. The orchestra, composed entirely of English musicians, is placed like an impenetrable body in front of the chorus: high up, half way towards the organ, in a small space specially reserved for them, are the drums and other instruments of percussion; in front of these, and spread over both sides of the orchestra, are twelve double basses, and on each side of these are six violoncellos; two other double basses and two violoncellos are placed behind the two harps, in direct proximity to the Conductor. In a large semi-circle in front of the double basses are the brass and wood-wind instruments, to the left the horns and trumpets, to the right the trombones; and the mass of violins (twenty first and twenty second, and fourteen violas) fills the foreground where, on a slightly raised platform, Sir Arthur Sullivan, the Conductor of the Festival, takes his

place. The ladies of the chorus are all dressed in white, the sopranos being distinguished by blue silk sashes and the altos by red silk, with forget-me-nots, and roses, emblems, as it were, of the faithfulness and love with which the wearers of the two colours have taken upon themselves the onerous preparations for the eight Concerts of the Festival.

Next, as regards the execution of the music, the performances certainly were not of equal perfection throughout. I cannot make it my business here to speak of all the eight Concerts in detail, but it was my desire to gain an opinion on the condition of public musical life in England from my own observation, and if, at such a Festival, and taking all circumstances into account, one really sees the very best that a town or county is capable of accomplishing, then my observations lead me to the conclusion that the Germans have very much underrated English capability in the domain of music. I heard choral performances of greater beauty in Leeds than in any town on the Continent. The voices are so fresh; the sopranos and tenors command the high notes with astonishing facility, and the altos and basses display admirable fulness and power. The list of chorus-singers shows that they assemble from the whole county of Yorkshire, and I was told that this particular neighbourhood is distinguished by unusual beauty of voice.

The choral performances however owed their charm not only to the natural beauty of the elements of sound, but quite as much to the careful training which the performers had received. The dynamic proportion of the individual voices to each other has attained the highest possible perfection. The intonation is as sure as possible, the sound itself mellow and round, and yet abounding in power and brilliancy. In the pronunciation of the words, which is, moreover, of exemplary clearness, there are some peculiarities which strike a foreigner; for example, single Latin words in Schubert's Mass in E flat major were pronounced partly English, partly Italian fashion—thus, "Amen" as "Aehmen" (like the *a* in *age*), and "Pacem" as "Pah-tsem" (like the *a* in *art*), &c., although the *a* in other words was treated as a pure *a*. In Bach's Cantata "Gottes Zeit" and in Handel's "Acis and Galatea," the chorus displayed the greatest beauty of sound and the utmost possible flexibility of voice, for the many rapid passages which Bach and Handel have written for chorus came out as clearly and flowingly as if from a flute. In addition to a finished technical drilling, the chorus also showed a high degree of intellectual comprehension of its tasks, for the sureness and reliability of all the dynamic and rhythmic nuances deserve the highest praise. The Chorus-master, Mr. Alfred Broughton, to whose efforts these achievements must be attributed, has here given a truly brilliant proof of his capability, just as the chorus itself has done of its will and intelligence. In short, I repeat dispassionately that I have never before heard such first-rate choral performances, either with accompaniment or without, in any other town. Amongst other works there was a most brilliant performance of the Ninth Symphony choruses, which were sung with unexampled delicacy.

I would not be unjust nor ungrateful to our Berlin choirs, nor would I seek to diminish their undoubted services in the furthering of chorus singing; but neither the Cathedral choir nor the Kottzolt Gesang-Verein, and the Academy of Singing—as chief representatives of a *capella* and accompanied singing—could compare in effect with this powerful and yet manageable choir. The impression made in a charming Pastoral, "The rosy dawn," by Harford Lloyd, and in a Madrigal by Wilbye (1560), both sung *a capella*, was just as astonishing, in the incomparable beauty of tone and exceedingly delicate gradations of sound, as were the choral performances with orchestra in Schubert's Mass, in Berlioz's "Faust," in parts of Brahms's "Requiem," in Mendelssohn's "Midsummer Night's Dream" and "Hymn of Praise," and more especially in Sullivan's "Golden Legend" and the new Cantatas by Corder, Creser, Parry, and Stanford. It is only necessary to realise the enormous undertaking—eight performances in four days—which the chorus accomplished with indomitable energy, with almost unvarying freshness, equal in its enthusiasm and sure in its results, in order to be able to say that such a performance is without a parallel. I heard that the director of the chorus had, altogether, had only forty-nine vocal rehearsals in prepara-

tion for the Festival. That it was possible to accomplish such an immense amount of work with so comparatively few rehearsals is explained by the incessant attention which chorus-singing receives in England. Every village is said to possess a choir, and the young people are trained from childhood in the performance of Handel's choruses.

As regards the orchestra, there are also some particularly admirable performances to praise—several orchestral pieces from Berlioz's "Faust," Beethoven's third "Leonora" Overture, and the Overture to the "Midsummer Night's Dream" being more especially noticeable above the average excellence of the whole. The body of strings developed an astonishing amount of power without thereby injuring the fineness of the sound, and the flutes (the piccolo especially), the English horn, the first clarinet, and first bassoon distinguished themselves among the wood-wind instruments by their beautiful tone. Among the brass instruments the horns occasionally failed. In short, the orchestra rejoiced one by its euphony and great niceness in all technical detail. There is no question that many works would have been still better performed had they been more thoroughly rehearsed. Others differed so much from the German conception of them that more numerous rehearsals would scarcely have made any deeper impression on us. This, however, must not be charged to the orchestra as such, since every orchestra is in this respect dependent on its Conductor. Beethoven's Ninth Symphony, especially (amongst several other works, Bach's Cantata, Brahms's "Requiem," &c.), seemed to me a complete blank in the first three movements. The tempo of the first and second movements was much too quick, so that the distinctness of the many parts was lost, and in the third movement a more careful elaboration of the middle parts was wanting. The only explanation of this is to be found in the difficulties under which the orchestral preparations for the Leeds Festival had to be made. The whole orchestra was made up in London, where Sir Arthur Sullivan held a number of preliminary rehearsals, followed by a few general rehearsals in Leeds. These latter were, however, evidently too few for the large number of works brought forward, and with the considerable surplus money which accrued, a few more rehearsals should have been arranged, so as to have ensured a still greater artistic success.

As regards the solo singers, their performances as a whole gave universal satisfaction, even if not all of equal merit. First in honour comes Madame Albani, whose voice seemed to us at first not quite so fresh as a few years ago in Berlin; but the artist is so perfect a mistress of tone, and her performance has such deep feeling, that she certainly holds her audience enchained. Her rendering of the "Golden Legend" was simply wonderful. Madame Valleria appeared on the first day only, having to excuse herself from attendance on the others on account of ill-health; therefore an opinion of her performances would hardly be in place here. Mesdames Wilson and Damian were not particularly prominent, but proved themselves useful, talented singers, with beautiful, if somewhat unpolished voices. The same may be said of Fräulein Fillunger, who took the soprano solos in the Ninth Symphony and in Brahms's "Requiem" with the most perfect certainty. Of the gentlemen, Mr. Edward Lloyd, the senior, must be mentioned with the utmost distinction; his soft lyric tenor voice, his pre-eminent style, his incomparable *mezza-voce*, and the vivacity of his delivery show him to be a concert-singer of the highest distinction. The remaining gentlemen, Messrs. Iver McKay and Henry Piercy (tenors), and Watkin Mills, Barrington Foote, and Brereton (baritone and basses) have also fine voices, but they are deficient in fineness of tone and in some special points of study, and Mr. Piercy appears to be not very certain musically, which was noticeable in his rather free treatment of rhythm. Among the newer forces Miss Macintyre was the most conspicuous. The young lady is endowed with a very beautiful, fresh, and rich voice, which has been trained in an excellent school, and has both musical certainty and a poetic conception of her art.

I now come to the chief point—the English composers. When in other countries the English were characterised as an unmusical nation, it was because of the fact that England

had produced no great composers, for nothing was known of the musical life of the people themselves. Now after the time when musical art in England was in its prime, an art which ecclesiastical Puritanism swept away like a destroying blast, England's support was, musically speaking, on the Continent; for the few men who had come forward as composers had given up their native art and confined themselves entirely to imitation of German models. If I am not entirely deceived, a new day has dawned for English music with the present musical young-England. Although, indeed, educated in Germany, or according to the German masters, and endowed with all the ability which the German school requires from its own adherents, certain young English composers have nevertheless reflected that they owe it to the honour of their country to go their own way.

Art will never let itself be nationalised in the sense that, within certain boundaries, only a certain succession of sounds in certain forms can be allowed. Human sentiment is not changed by political boundaries, and as long as poetry and music are forms of expression of the soul's life, so long will musical Chauvinists in vain defend the idea of a one-sided national art in which composers of different nations shall shut themselves away from reciprocal influences. Germany certainly has not had to regret that her composers have been received by Italians, French, Slavs, and Hungarians; this has only helped to make the fancy ever more fruitful and to enrich the form of expression. And, on the other hand, whatever Germany has given to the composers of other countries, has certainly been no dishonour to the art of those countries. If English composers study German art thoroughly they do well; if, however, they sink into imitation of any one particular composer, they condemn themselves to unfruitfulness. He who has nothing of his own to say had better be silent. One does not wish to hear babblers. It is, alas! undeniable that the imitation of Mendelssohn in England has for decades demanded victims from musical talent, and this may well explain the fact that the English could not compete with the eminent composers of those nations which occupied themselves with music. Clear-sighted English musicians have long recognised the harmful influence of this Mendelssohnism on England, and have tried to counteract it—among others, Arthur Sullivan. Then the Schumann fever, as also in Germany, seized on the young musicians, and since then the Brahms fever, and whoever wanted to succeed thought he must offer the same kind of wares as these two masters, who had themselves won by their art the recognition of the world. Now, however, we seem to have got over this, for in some of the new works brought forward at the Leeds Festival there is so much independence of thought and sentiment that we can wish modern English Art joy of its enrichment.

It should also be mentioned here at once, as a further proof how greatly the English honour art and artists, that the committee had commissioned four composers to write a Cantata, each for one day of the Festival. In consequence of this commission, Corder's "The Sword of Argantyr," Creser's "Sacrifice of Freia," Hubert Parry's "Ode on St. Cecilia's Day," and Stanford's "Voyage of Maeldune" were brought to a hearing. Corder and Creser have treated subjects from the Old Sagas; the former has chosen the conquering Tyring-sword which, once unsheathed, always drew blood. The latter treats of a Spring Festival at the altar of Freia. Corder is certainly the more gifted of the two composers; he succeeds sometimes in soaring to a certain height of sentiment which carries his hearers away, and he also understands—which is more common—how to make his ideas so plastic that everyone is in the greatest expectation of something remarkable; but he lacks the power of carrying out his ideas. It happens to him as to the general who has won a victory but does not know how to make use of it, and his music makes more the impression of a great rhapsody than of a logically developed, strictly formed work of art. Were the capability of Corder equal to his intention he would stand in the foremost rank of English composers of the present day, for he is not wanting in flights of fancy.

The second-named work appeared to me not to stand on the same level. William Creser sticks too closely to the heels

of Richard Wagner, and that is dangerous to anyone, no matter of what nationality he may be. To him who has nothing special to say it is all one whether he brings in reminiscences of "Rienzi" and "Lohengrin" or borrows from Mendelssohn, for he will never bring forth any work of importance. That this work made a great stir may be explained, firstly, by the fact that the instrumentation is very effective; and, secondly, that Mr. Creser is an organist in Leeds, and as such it was but natural that he should be the object of much local patriotism. That the public, however, was not disposed to be unjust towards really important composers was shown by the reception accorded to the two other Cantatas, which were felt to be the ripe works of highly gifted and cultivated artists. Parry's "Cecilia" Ode, composed to Pope's well-known poem, would be an appropriate ornament to any German concert-room, and equally so would Stanford's "Voyage of Maeldune," based on a wonderfully beautiful poem by Tennyson, after an old Irish legend. Both compositions are manifestly the work of musicians of importance, who have learnt through real strict work to develop their ideas with full freedom of expression; and in the masterly flow of the compositions there is not a trace of poverty of idea, which would have laid itself like a leaden weight on the flight of fancy and the power and depth of expression. Parry and Stanford are two musicians whose vocation it is to compose good and important music, no matter for what nation. As special gems I would mention the opening movement of the former work, with an episode, "Exulting in triumph," which reminds one of Handel's style; the *a capella* chorus, "By the streams that ever flow"; and the imposing *Finale*. From the latter work the wonderfully beautiful, poetic, and closely allied movements, "And we came to the Isle of Flowers," and "And we came to the Isle of Fruits"; as also the exceptionally tuneful *Finale*, "And we came to the Isle we were blown from," to mention no other characteristic movements.

Besides these four composers and their works, there are still A. C. Mackenzie and Arthur Sullivan to mention. The former, alas, was only represented by one work, a Violin Suite in three movements, on the model of the Scottish bagpipe Suites, composed with the utmost artistic refinement, and entitled "Pibroch." The first movement, a "Rhapsody," will doubtless ere long be played by all violinists. The two principal themes bear the impress of the Scottish character, and the composer has incorporated them into one of the most beautifully carried-out subjects that I have ever heard for violin. This Rhapsody spans, in the broad flow of its melody, a world of sentiment so noble that we must look very high indeed among composers to find anything its equal. The second movement, a "Caprice," is a set of nine variations on a Scottish folk-song, in which the composer has piled up such a mountain of difficulties for the executant (who certainly was no less a person than Sarasate) that but few of the most exceptional virtuosi will be able to play it. The last movement, a "Dance," is a graceful piece, founded also on a genuine old Scottish folk-song, and on a second melody invented by Mackenzie in the Scottish style. The musical working out of the composition betokens the hand of a master, who not only writes for the violin with an intimate knowledge of it, but also with the utmost subtlety for the whole orchestra.* Sarasate, who rendered all honour to the work on this, its first performance, especially to the *cantabile* portions, achieved, together with the composer, a very great success. He also played in the course of the Festival the Mendelssohn Concerto and two movements of a Suite by Raff.

Arthur Sullivan appeared as a composer only at the last Concert, but there exclusively, with an Overture and incidental music to "Macbeth" and "The Golden Legend." The former work can only be properly understood in its connection with the performance of Shakespeare's tragedy; the small, and, in part, very delicately worked-out subjects, are too evanescent to make an effect taken out of their connection. The Overture is an orchestral work of the utmost brilliancy, which one can hardly characterise by any deeper title. With regard to "The Golden Legend," which

* Mackenzie, who was educated in Germany, was formerly a member of the orchestra in Sondershausen.

the composer conducted some years ago in the Berlin Opera House, I must acknowledge, after hearing the brilliant and unusually effective performance at Leeds, that the Berlin criticisms at that time did the composer some injustice. The severe judgment which was then passed upon the work is only to be accounted for by the bad performance. After the second performance in 1887, in which Madame Albani took part and redeemed the soprano portions, I myself felt that the general impression of the work was, in spite of the foregoing criticisms, quite beyond my expectations, and included some scenes of great effect. Now that I have heard the work by a large chorus who sang with real inspiration, and by an orchestra that followed their Conductor with a perfect mutual understanding; and now that, in addition to Madame Albani, there was also such a tenor as Mr. Lloyd, whose poetic conception of his part was equal to that of his renowned colleague; and now that it was, moreover, given in the language in which it was composed, I cannot hesitate to ascribe a much greater importance to it than I did two years ago, for I myself have experienced its powerful effect in parts. The later English composers, moreover, are not so indifferent to the rhythm of their language as one is often inclined to think from translations.

And now, finally, the audience! To anyone who could observe this mass of human beings (for the most part provided with the cheap and handy pianoforte scores published by the great house of Novello, Ewer and Co.), which eight times over filled every seat of the vast hall, it must have been evident that so much devotion, such an assemblage, and such enthusiasm would be impossible if the people were unmusical by nature. The audience was indeed most courteous in its recognition of the performers, even when not perfectly satisfied with what was offered to it; all the more striking, therefore, was the warmth of applause following the better and more distinguished performances. The enthusiasm with which chorus and orchestra distinguished the principal Conductor, together with the Composers who conducted their own works, was touching—an expression of gratitude, as it were, for the trouble by which, after long working together, such beautiful artistic results had been achieved. And there is still another thing by which audience and artist in Germany might take pattern—neither wreaths nor flowers were given. I was assured that any artist who publicly accepted such an uncontrolled expression of favour would be laughed at, for that the audience knew how to express its recognition by the warmth of its applause.

Next to the audience, the numerous members of the committee deserve the warmest praise for the unflinching and careful arrangement of all external matters. I feel myself, personally, especially indebted to the Honorary Secretary, Mr. Alderman Spark, for the very kind trouble he took to ensure me good places for the performances. The Mayor of the town (Alderman Ward) represented it at each Concert in his official dress, and every member of the committee was most obliging in giving help and information wherever wanted.

I now bring my observations to a close, with a candid recognition of the highly developed musical life which has been evinced to me in this Festival, and also with a warning to the German public and the German world of Art not to underrate, as formerly, the pains bestowed upon the cultivation of music in England; and finally, with the expression of the confident hope that musical young-England will succeed in making its value felt as an independent member among musical nations. Let Germany, related as it is to England by race, help more especially by according to English composers of eminence a place in the programmes of great Concerts. We on the Continent have the good reputation of being quite impartial in matters of Art; then let us now prove this first of all to a people who, in other departments of intellectual and practical life, have laid us under obligations of gratitude and admiration.

OBITUARY.

THE death is announced on September 29, at Boulogne-sur-Mer, of Mr. WILLIAM WINTERBOTTOM, late band-master of the 2nd Life Guards. He was in his sixty-eighth year.

MR. JOHN VIPON BRIDGEMAN, who died on September 30, at his residence in the Strand, at the age of seventy, was for upwards of thirty years foreign editor of the *Musical World*. Mr. Bridgeman translated Wagner's "Opera and Drama," "Judaism in Music," and "A Communication to my Friends," besides several of the literary works of Pouglin, Berlioz, and others, for that paper. He wrote the libretti of Balfe's "Armourer of Nantes" and "Puritan's Daughter," and in German two dramas for the troupe attached to the Court Theatre, Brunswick, besides a number of other pieces for the stage. Among the works which he translated may be mentioned Dr. Reinhold Pauli's "König Aelfred," Theophile Gauthier's "Voyage en Espagne," Charles Blanc's "Vie des Peintres," Gustav Freitag's "Soll und Haben," and Victor Hugo's "Napoléon le Petit."

On the 3rd ult. Mr. WILLIAM MICHAEL WATSON, the well-known song composer, died at his residence at East Dulwich. He was born at Newcastle-on-Tyne, on July 31, 1840, and first studied music under his father, the late Mr. William Watson, then a professor of music in that town. At his father's wish he attended the Royal Academy School of Design and Leigh's Art School, and had the late Frederick Walker, A.R.A., as his fellow student, with others who have attained eminence in the pictorial art. Young Watson loved drawing, but finally resolved upon making music his profession. Under his own name and that of "Jules Favre" he produced a large quantity of pianoforte pieces, part-songs, and ballads, some of which attained great popularity. Mr. Watson was a man of many gifts, and often wrote his own words and designed the title pages of several of his musical publications. He was an admirable pianist, a good conductor, and a successful teacher.

MADAME ERARD, widow of the pianoforte and harp manufacturer, died on the 14th ult., at La Muette, at the age of seventy-six, having survived her husband some thirty-four years. Madame Erard devoted her time and a great part of her fortune to assisting musicians and actors at their start in life or when in distress. The Salle Erard, which was always at the disposal of artists gratuitously, has been the scene of many famous *débuts*. The interest taken by the firm in music is further shown by the fact that it presents every year a grand pianoforte to the winner of the first prize at the Conservatoire, the house of Pleyel giving one to the second.

The death of ADOLPH HENSELT, the distinguished pianoforte teacher and player, took place on the 10th ult. at Warmbrunn, Silesia. He was born at Schwalbach, in Bavaria, on May 12, 1814. He studied music under a master named Lasser, and subsequently under a lady-pupil of Weber and Meyerbeer and Hummel. He found a style of his own in pianoforte playing, uniting the *legato* smoothness of Hummel with the sonority of Liszt; and a special peculiarity of his own in playing extended chords in *arpeggio*, which excited the notice of Mendelssohn in 1838. He visited England in 1852 and in 1867, but did not play in public on the last occasion. His compositions were many, but those by which his name is chiefly known in this country are "Si oiseau j'étais," and his Studies. He settled in St. Petersburg in 1838, where he was teacher to several members of the Russian Imperial family. He held the post of Inspector in Music of the Imperial Russian female assemblies.

M. CHARLES MIRY, Professor of Composition at the Conservatoire at Ghent, and a famous writer of songs to Flemish words, died on the 2nd ult., aged sixty-six. He produced several operas, of which "Charles V.," in five acts, performed in 1857 at Ghent, his native place, is the most important. His songs, cantatas, school choruses, and other works made his name extremely popular in his own country.

JULES LOUIS OLIVER MÉTRA, the well-known composer and Conductor, died on the 22nd ult., aged 59. He was born at Rheims, June 2, 1830, and studied at the Conservatoire in Paris under Elwart and Ambroise Thomas. He composed a number of ballets, pieces of dance music, and operas, including "Robinson Crusoe," 1857; "Le Valet de Chambre de Madame," 1872; "Yedda," 1879. His name is best known in England through the medium of his dance music.

S. AUTERÌ-MANZOCCHI'S OPERA "IL CONTE DI GLEICHEN." *

THIS lyric drama, which is the third and most recent of Signor Manzocchi's works, was brought out at the Teatro Costanzi, in Rome, in the early part of this year. His first two operas, "Dolores" and "Stella," had already established his reputation as a dramatic composer of no mean order; and it was "Stella" more especially that achieved a signal triumph some years ago in Florence, where it was put on the stage under Signor Manzocchi's own direction, and conducted by Signor Luigi Mancinelli. The subject of this opera, "Stella," reviewed in THE MUSICAL TIMES at the time, is a Venetian story, which afforded the composer ample scope both for brilliant scenic display and elaborate musical treatment; and the success was enhanced by the fact that Signor Manzocchi, besides having a most efficient staff of artists and a capital band, had secured the services of M. Maurel, who took the principal part—viz., the aristocratic lover of *Stella*, the fair but unfortunate Venetian fisher-maid—and was a host in himself. "Stella" therefore gave the brightest promises for the future achievements of the gifted Sicilian composer. We shall see whether those promises are borne out in "Il Conte di Gleichen," his latest production.

The libretto of this new opera is by Signor Auteri Pomar, and it must be admitted that of all the extravagant subjects for the purposes of lyric drama, he has certainly gone out of his way to choose the most extravagant.

Whether the subject be a legend or founded on fact, certain it is that the story of the Count of Gleichen and his two wives is deeply rooted in the popular mind of Thuringia, where it had its origin and is supposed to have been enacted; and that it has not only been narrated and discussed by many learned writers, but has even given rise to research in order to establish the fact that the skull of one of the wives really was that of a fair daughter of the East. In the Cathedral of the ancient City of Erfurt there exists to this day a bas-relief representing the Count with his two wives, although the crypt itself, which contained the remains of that remarkable trio, was destroyed during the thirty years' war and despoiled of all that was valuable in it. The inscription, removed from the tomb and now in the Benedictine Church of St. Petersburg, is believed to have been dictated by the Count himself in anticipation of his death.

The story, which is similar in character to that of the old ballad "Lord Bateman," has had a mysterious attraction for not a few poets and dramatists who, while varying the particulars according to their individual taste and fancy, have all preserved the main incidents of the narrative; and this example has also been followed in the libretto of Signor Manzocchi's opera, which is divided into a prologue and three short acts.

In the prologue, *Fatima*, the beautiful daughter of Sultan Saladin, watching the Christian captives, conceives a violent passion for *Ermanno*, the Count of Gleichen, which the gallant knight fervently returns. *Fatima* resolves to enable him to effect his escape, and proposes to accompany him to his distant Western home, become a Christian, and be his wife. *Ermanno* expresses some conscientious scruples as to the prospect of facing his faithful wife, the *Countess Orlamunda*, in the company of another; but he is determined to run any risk rather than die in slavery.

The scene of the first act is laid in the ancient castle of Gleichen in Thuringia, where *Orlamunda* is anxiously but vainly hoping for tidings from her husband. Her brother *Idelberto* resolves to set out for Holy Land himself, with other Crusaders, to trace and rescue the Count, and the knights and their retinue are already assembled at the foot of the castle to take leave of *Orlamunda*, when *Ermanno's* sudden return is announced, and presently he appears in person and receives *Orlamunda* in his arms. He explains that he owes his life and release to *Fatima*, the Sultan's daughter, who at her own wish has accompanied him, and *Orlamunda*, overjoyed at her husband's safe return, welcomes and embraces *Fatima* as her sister.

The second act brings matters to a crisis. *Orlamunda*, revolting against the idea of having a rival in *Fatima*, pro-

poses to the latter that they shall decide by lot which of them is to take poison, thus leaving the other to the sole enjoyment of matrimonial happiness with the exemplary *Ermanno*. *Fatima* agrees, and the fatal cup is already in her hand, when *Ermanno* appears on the scene, and snatching the cup from *Fatima* announces his resolve to put an end to his own intolerable position by taking poison himself. At this juncture, however, *Corrado*, the Landgrave of Thuringia, and Superior of the Teutonic Order of the Cross, intervenes, followed by his friars, and, after threatening the unfortunate *Orlamunda* with anathema, wrings from her a vow that she will consent to *Fatima's* marriage with *Ermanno*, and will herself proffer the wedding ring to the converted Saracen princess.

The last act, the scene of which is laid in the Cathedral of Erfurt, witnesses the solemn ceremony of *Fatima* being received in the Church under the name of *Angelica*, followed by her marriage with *Ermanno*. *Orlamunda*, restraining her intense emotion and repugnance, kisses her rival, and tenders her the wedding ring, and presently it becomes apparent that, unable to bear the humiliation to which she has been subjected, she has taken poison. She dies amidst the solemn surroundings of the Cathedral scene, having forgiven her husband and blessed his union with her "sister" *Angelica*.

Such are the main features of this dramatic production, which Signor Manzocchi has had the courage to set to music. Although the libretto is not devoid of certain poetical merits, it would be colourless and lifeless in the extreme, were it not propped by some situations affording scope for elaborate scenic display. Under these circumstances, all the more credit is due to the ingenuity of the composer, who has found means of clothing a threadbare and singularly unsympathetic and unsuitable subject with musical grace and vigour.

Signor Manzocchi belongs, in the main, to the school founded by the late and lamented composer, Ponchielli, the Gounod of Italy, whose early death deprived his country of one of its foremost musicians. Following in Ponchielli's footsteps, Signor Manzocchi skilfully combines local colouring and effective orchestral and instrumental treatment with pathetic melody in the airs and graceful *cantilena* in the declamatory passages. These peculiar merits of his style were already noticeable in the score of "Stella," and are equally, if not more conspicuous in the opera under notice. Signor Manzocchi is, moreover, very successful in his choral writing, and hence such scenes as that of the assembled Crusaders in the first, the anathema with which the Landgrave and his friars threaten *Orlamunda* in the second, and the Cathedral scene in the third act, go a long way to cover the shortcomings of the dramatic action. Among the other concerted numbers of the score deserving special notice, may be mentioned the somewhat lengthy duet of *Ermanno* and *Fatima* in the prologue; the duet of *Orlamunda* and *Fatima*, as well as the highly declamatory and effective duet of *Orlamunda* and *Corrado* the Landgrave in the second act. The weakest part of the score is undoubtedly that of *Ermanno*; nor is this surprising, seeing what a sorry figure this wretched Christian knight is made to cut throughout the drama. His melancholy air in the opening scene of the second act, befitting his desperate situation, is, properly speaking, the only solo in the whole opera; and even this was evidently inserted with a view to afford this unmanly hero an opportunity of relieving the general monotony of his character.

The opera was put on the stage and performed at the Costanzi Theatre under very favourable auspices and with profuse scenic display, notably in the Eastern scene of the prologue, in the Crusaders' scene of the first, and the Cathedral scene of the third act. Nevertheless the second act, without requiring any elaborate scenic support, is intrinsically the best and most successful from a musical, as it is the least monotonous from a dramatic point of view; for the climax between the two rivals, and the subsequent struggle of the legitimate wife before she yields to the threat of anathema, infuse into both the action and music of this second act more life and vigour than all the brilliant display can impart to the rest of the opera.

On the whole, it is to be regretted that Signor Manzocchi did not bestow his talent and careful, conscientious, and intelligent labour on a subject more interesting

* "Il Conte di Gleichen." E. Sonzogno, Milan, 1888

and more worthy. Of the two operas, "Il Conte di Gleichen" and "Stella," the latter is decidedly the more successful and by far the more attractive. It is to be hoped that, as he is among the most gifted and promising of living Italian composers, he will, in his next work, take care to secure in the first place a solid, vigorous, and powerful dramatic foundation; for a weak, lifeless, and unattractive libretto places even the ablest composer at an enormous disadvantage, and is liable to shipwreck his best and most intelligent efforts.

C. P. S.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

WE are now in the midst of what promises to be a season of considerable musical activity. Concerts of every kind—sacred and secular, vocal and instrumental, classical and popular—abound, and even the claims of chamber music, after a long interval of neglect, are once again recognised by the institution of a special series of Saturday Concerts at popular prices under the auspices of the Birmingham and Midland Musical Guild. As a rule, the public respond pretty liberally to the efforts made for their musical recreation, the only exception of importance being in the case of choral music, which continues to meet with but indifferent support here. Concerts of the miscellaneous order still meet with most favour, more especially when the personal and artistic attractions are of the high order of those included in Messrs. Harrison's first Subscription Concert, on the 15th ult.

Prior to this last-mentioned event, which usually serves as the inauguration of the local musical season, one or two minor Concerts and musical entertainments must be briefly noticed. On the 5th ult. the Autumn session of the Birmingham and Midland Musical Guild was opened, in the presence of a large gathering of members and friends, with a lecture by the President, Mr. John Heywood, followed by a *Conversazione* and Concert. The lecture, which was well received, was devoted to an exposition of the advantages of union and organisation in the musical profession, as exemplified in the National Society of Professional Musicians and the work of the Birmingham Guild. At the subsequent Concert, in which Miss Preston, Madame Pollack, Miss Elsie Baugh, Mrs. Aston, Mr. Charles Lunn, Mr. G. Levetus, and Mr. Randell, vocalists; and Mr. Sück (solo violin), Mr. Frank Huxley (solo flute), and Mrs. Richardson, Miss Nellie Hargreave, Mr. J. D. Davis, Mr. Blakeman Welch, and Mr. Oscar Pollack took part, the principal instrumental pieces were Wilhelmj's *Phantasiestücke*; a Violin Suite, with pianoforte accompaniment in D minor, by Mr. J. D. Davis; Schumann's *Novelette* for pianoforte, in A major (No. 6), and a flute solo, by Cellier, with pianoforte accompaniment.

On the 19th ult. the Guild gave the first of a series of public Concerts at popular prices, the proceeds of which will be devoted to a fund for the establishment of a local Guild School of Music. The performers on this occasion comprised four solo vocalists, a choir of selected vocalists, trained by members of the Musical Guild, and conducted by Mr. S. S. Stratton; five instrumental soloists, Mr. F. Ward and Mr. E. W. Priestley (violins), Mr. Griffin (viola), Mr. J. Owen (violoncello), and Mrs. Richardson (pianoforte), with three pianoforte accompanists. The selection was of a very comprehensive character, ranging from ballads to classical instrumental compositions, like Schumann's *Grand Quintet* (Op. 44), of which, however, only the *Finale* was given. The new choir greatly impressed the audience by its excellent balance and the high quality of the voices; but, strange to say, the most enthusiastic manifestations were evoked by some of the instrumental pieces.

The musical event of the month has been the Harrison Concert, on the 15th ult., at which Madame Adelina Patti was the bright particular star. With Madame Patti were associated Mrs. Mary Davies, Madame Antoinette Sterling, Mr. H. Guy, and Mr. Fredk. King, vocalists; Miss Janotha (solo pianoforte), Miss Nettie Carpenter (solo violin), Mr. van Biene (solo violoncello), and Mr. W. Ganz and Mr. Volkmer, Conductors.

A very satisfactory performance of Handel's "Samson" was given by the Festival Choral Society at its first Concert, on the 24th ult. Miss Macintyre more than fulfilled the promise of her performance at Leeds, and delighted the audience equally by her dramatic expressiveness in "Ye men of Gaza" and "Glorious hero," and by her vocal brilliancy in "Let the bright seraphim." Miss Damian was heard to great advantage in "Return, O God of Hosts." As the Israelite champion, Mr. Charles Banks distinguished himself by his singing of "Total eclipse" and in the duet, and Mr. Brereton produced a favourable impression in "Honour and arms." Mr. H. A. Sims, a local bass, acquitted himself creditably as *Manoah*, and Mr. F. Mott was fairly satisfactory as the *Messenger*. The choral singing throughout was excellent. The "Dead March" selected was the one in D, which properly belongs to the work. It was admirably played under Mr. Stockley's direction, as were indeed the orchestral parts generally. As the alterations of the Town Hall organ are not yet complete, Mr. C. W. Perkins had to make shift with a large American organ.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH October may be considered as the opening month of the musical season, unusual musical activity has been manifested in Bristol in anticipation. The Bristol Musical Association gave the first Concert of this new season on September 28. Quite a sensation was created by the singing of "Daddy," by Miss Evans, of Swansea, a very young lady, who has won honours at the Welsh National Eisteddfod. Organ solos were played by Mr. George Riseley, and cornet and piccolo solos by Mr. Slade and Mr. Ace respectively; and the band performed operatic selections. A public meeting in connection with the Society was held on the 9th ult., under the presidency of the Mayor, who, in his address, set forth what had been accomplished by the association during the eight years it had been established.

On the 1st ult. the first meeting of the newly-formed Bristol Choral Society was held, Mr. George Riseley being Conductor. So numerous were the applications for membership that arrangements have been made with Mr. France, formerly a lay clerk at the Cathedral, to form a preparatory class in connection therewith. The Society numbers nearly 500 members, who meet weekly in the Lecture Theatre of the Museum. Brahms's "Requiem," Schumann's *Mignon's* "Requiem," and Mendelssohn's "St. Paul" and the "Hymn of Praise" are being rehearsed.

In less than a fortnight after the first meeting of the new Choral Society, a scheme was matured for establishing choral bodies in three of the four Parliamentary divisions of the city. Mr. George Riseley and a number of earnest and influential citizens, principally connected with the Choral Society, arranged the plans, and subscribed sufficient funds to meet preliminary expenses. The young societies in Bristol—South, East, and West—are to be directed by Mr. Morgan, Mr. J. F. Nash, and Mr. France. Arrangements are being made to form a Choral Society in North Bristol also.

The Bristol Musical Festival Society Singing Classes—one for elementary work, another for students who have reached the intermediate stage, and a third for more advanced studies—assembled on the 16th, 17th, and 18th ult. respectively. They were well attended, and promise to do good work in advancing musical knowledge among all classes in Bristol.

The Bristol Society of Instrumentalists, which now consists of nearly 200 members, met for the first time this season, on the 2nd ult., and has been practising weekly since, under the direction of Mr. George Riseley. It is intended to give further attention to the works studied last season, and to take up for practice additional ones.

The interesting popular Concerts have been continued at the Young Men's Christian Association Hall. The annual Choir Concert of the Bristol Temperance Society took place there on the 1st ult. The choir (the Bristol contingent of the Crystal Palace Adult Choir) sang part-songs, choruses,

&c., and the soloists were Miss F. Crome, Miss C. Aldersley, and Mr. J. Lomas, of Bristol Cathedral. Instrumental pieces were played by Mr. F. Watts (violin), Mr. J. F. Hunt (organ), and Mr. W. Fowler (pianoforte).

The Sunday evening Concerts of sacred music, which proved so successful last year, have been re-started at the Vestry Hall, Pennywell Road; the Colston Hall, and in St. Stephen's Church, the rector and members of which carry them on. At the Vestry Hall there is an excellent band, and a lady or gentleman vocalist; and at the other places organ solos are given and sacred pieces are sung—at the church after evening service. Last season closed with a deficit of £60, and with the view of liquidating it a Concert was given in Colston Hall on the 12th ult., but so scanty was the attendance that the adverse balance was augmented. The vocalists were Madame Rosa Bailey, Miss Marie Gane, Miss Crome, Miss Kate Nicholls, and Mr. S. Evans, local vocalists, and Miss Randall from London. The instrumentalists were Mr. Theo. Carrington (violin), Mr. Edward Pavey (violoncello), Miss Carrington and Mr. H. Fulford (pianoforte), and Mr. George Riseley (organ). The pieces contained in the programme were all more or less familiar, and they were, as a whole, well rendered.

Madame Alwina Valleria and her company came to Bristol on the 15th ult. to give a Concert, but the chief lady, who had been unable to take part in one of the Leeds Festival Meetings a few days previously owing to indisposition, did not appear. The excellence of the other performers to some extent made amends. Miss Eleanor Rees, Mr. Orlando Harley, and Mr. Foli contributed songs and concerted pieces. Mr. Tivadar Nachéz and Mr. Johannes Wolff, violinists, besides playing solos, united in the performance of Bach's double Concerto in D minor for two violins—a production regarded as the noblest of its class—which received an admirable interpretation. Mr. Luigi Arditi played pianoforte solos, and Mr. Raphael Roche acted as Conductor and accompanist.

On the 18th ult. a Concert was given at the Victoria Rooms by a company including Madame Louise Dotti, Madame Lablache, Mr. Reginald Groome, Mr. Barrington Foote, vocalists; Mrs. Alice Shaw, the whistling lady; Miss Isabelle Levallois, a clever young French violinist; and Mr. van Noorden, pianist.

The first of Mr. T. Carrington's Concerts took place on Saturday, the 19th ult., when Mr. Carrington was assisted by Mr. Ten-Brink, of Bath (second violin), Mr. F. Gardner (viola), Mr. A. Waite (violoncello), and Mr. Frederick Huxtable (pianoforte). The works performed were Camille Saint-Saëns's "Introduction Capriccioso" for violin, admirably played by Mr. Carrington; Mendelssohn's Quartet (Op. 44) for two violins, viola, and violoncello; the first movement of Rubinstein's Sonata (Op. 18) for pianoforte and violoncello; and a Quartet (Op. 2) for pianoforte, violin, viola, and violoncello, from the pen of C. E. Stephens. Miss Maggie Davies sang "Two brown eyes" and "I love thee," two songs of Grieg, and the Valse song from Gounod's "Romeo and Juliet"; and Mr. Lawford Huxtable sang Verdi's "Infelice e tu crederai." Mr. H. Fulford was the accompanist.

On the 22nd ult. the first Popular Chamber Concert of the fifth season was given at the Victoria Rooms, by Miss Mary Lock and Messrs. A. Hudson, F. Gardner, and E. Pavey. The works performed were Mendelssohn's Quartet in F minor (Op. 2), for pianoforte, violin, viola, and violoncello; a couple of movements from Raff's Sonata in A (Op. 78), for violin and pianoforte; and an interesting Trio in D, for pianoforte, violin, and violoncello, a new work written by Mr. J. W. Hudson, brother of the violinist who took part in the Concert. Miss Lock played Chopin's Andante Spianato Mazurka for pianoforte, and Mr. Pavey contributed an Adagio (Op. 50) of Popper and a Tarantella (Op. 8) of Fischer. Miss Ruth Elvidge sang three songs. Mr. Blanchard was the accompanist.

Señor Sarasate, fresh from his laurels at Leeds, visited Clifton on the 23rd ult., and was cordially received by a crowded audience. The Spanish virtuoso was joined by Madame Bertha Marx, a pianist of high repute.

Mr. George Riseley commenced his series of Organ Recitals at Colston Hall, on the 19th ult.

The annual gathering of the members of the South Midland section of the National Society of Professional

Musicians was held in Bristol, on the 23rd ult. In the afternoon Mr. C. E. Stephens distributed the certificates to the successful students at the recent examinations. In the evening an illuminated address was presented to Mr. and Mrs. J. L. Roeckel in commemoration of the twenty-fifth anniversary of their marriage.

MUSIC IN CHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE Cestrians, or at least some of them, had a good time of it on the 19th ult., at Eaton Hall, when the Duchess of Teck was treated to some music by the Duke and Duchess of Westminster. The occasion was availed of by Dr. J. C. Bridge to introduce Saint-Saëns's "Henry VIII." Ballet Music, and a selection from Sullivan's "Kenilworth," together with other pieces worthy of the gathering. There was a good chorus and orchestra, the former being provided by the Chester Musical Society.

The recent Harvest Festival at the Cathedral partook of more than local interest, the offertories being devoted to the Ouseley Memorial Fund. In addition to "It came even to pass," by the late Oxford professor, Mendelssohn's "95th Psalm" was given by an augmented choir, organ, and brass instruments.

Chester was once a Welsh city, and the Cymric element still flourishes largely in the border shire of which it is the capital. It is now proposed to hold an Eisteddfod regularly at Christmas time, the first gathering being fixed for December 26. A number of prizes are offered, and several choirs are expected to enter the lists. On the occasion in question Mrs. Mary Davies has promised to appear among her compatriots, and she is sure, as usual, of a hearty greeting.

Query is rife as to whether there is to be another Musical Festival here. It is no secret that the path of the promoters of previous triennial meetings has not been strewn with roses, but it is to be hoped that liberal counsels will in the end prevail, and Chester allowed to retain its place among the musical cities of the realm. The next Festival is not due till 1891, and as the matter is exercising the minds of those interested we must await the result with patience.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

QUITE an outburst of energy has signalled the opening of the musical season. Concerts and rumours of Concerts have, unusually early, disturbed the death-like stillness in which our fair and cultured city spends the summer months. The announcements of our local choral societies also show healthy and varied activity. The Choral Union will sing the "Erl-King's Daughter," "The Cotter's Saturday Night," and Stanford's "Revenge," at one of Paterson's Orchestral Concerts in December, and probably "The Hymn of Praise" at one of the "Reid" Concerts.

Pre-eminent among choral Societies, however, is Mr. Kirkhope's Choir, which now has no more need than right to call itself a "private" choir. At the first Concert, in December, Mendelssohn's "Walpurgis Night" is to be sung. Rheinberger's Cantata, "Christophorus," is to form part of the same programme, and MacCunn's new work, "The Cameronian's Dream," is to be performed by the Society at Paterson's Orchestral Concert in January.

Mr. Waddell's Choir, under the able leadership of Mr. Millar Craig, is at present studying Astorga's "Stabat Mater," and Bach's Cantata, "God's Time is the Best." Stanford's "Voyage of Maeldune" is in rehearsal by Mr. J. A. Moonie's Choir. Mr. Millar Craig's Ladies' Choir has undertaken Rheinberger's "Jairus' Daughter" and a miscellaneous programme.

Two Concerts remain to be noticed. On the 14th ult. Señor Sarasate gave us an opportunity of hearing Mackenzie's "Pibroch." He also exhibited his wonderful technique in Raff's "La Fée d'Amour," and two of Dvorák's Slavish Dances. Madame Bertha Marx made a more than favourable impression on her first appearance here; but the singing of Miss Florence Christie detracted somewhat from the success of an otherwise enjoyable Concert.

Sir Charles and Lady Hallé paid their annual autumn visit on the 19th ult.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

SOME months ago reference was made in our columns to the accrued surplus from the Exhibition held in Glasgow last year, and, as was mentioned at the time, a goodly plum it is too—£46,000, plus the accumulated interest. That music contributed very largely to the success of the Exhibition has never for a moment been challenged. It is, then, incomprehensible that the "Surplus" Committee still maintains that the money should be *entirely* devoted to the erection of a Museum and Picture Gallery. It may be doubted, moreover, whether Glasgow is really an art loving city; instance the scant attention accorded to the valuable pictures in the Corporation Galleries, and the debt hanging over the Fine Art Institute. This debt is not creditable to those amongst us who, having the means, and who at the same time pose as connoisseurs, refuse to wipe off the comparatively small balance. No apology for this apparent digression is needed in the columns of a journal devoted to musical interests, because in the light of what has just been said the votaries of the harmonic art are amply justified in demanding a share of the loaves and fishes. It behoves, moreover, the leaders in local musical matters to be up and doing before it is too late, and as the "Surplus" Committee includes representatives of the Festival Executive Committee—an adjunct of the Glasgow Choral Union—it is not too much to urge that they should look vigorously after a fair division of the money. A special committee, composed of influential musicians—professional and amateur—ought to be formed without delay to press the recognition of musical interests. Without delay we say, because some fine morning soon musical folks will awaken to find a march stolen, and the suggested local college of music—or whatever other shape an Exhibition memorial might assume—out in the cold, so far as aid from the surplus referred to is concerned. There is really now no time to be lost—hence our return to the subject.

The Glasgow musical season may be said to have opened on the evening of the 15th ult., when the Society just named inaugurated its sixteenth series of Concerts. A couple of months will elapse, however, before the Choral Union operations are in full swing, and it may therefore be needful to explain that the unusually early announcement of these Concerts was due to the American and other engagements of Mr. Sarasate, an enormous favourite here, and an artist whose services were found desirable whenever, in point of fact, they could be had. The judgment of the management in securing the Spanish violinist was amply rewarded, for St. Andrew's Hall was filled in every corner; even the seats in the orchestra were fully occupied. The outlook, moreover, for the coming season is very encouraging, inasmuch as the interesting prospectus issued by the Council of the Choral Union has attracted a large number of subscribers, the booking up to date being in excess of that registered at the corresponding period of last year. Since our forecast of the various engagements in last month's MUSICAL TIMES, dates have been fixed with Mr. Franz Rummel and Mr. Georg Henschel, and, possibly enough, the scheme may yet be further strengthened. The full orchestral programmes are not available while we write, but the following interesting novelties will in all probability be accorded a hearing: Overtures—Dr. A. C. Mackenzie's "Twelfth Night" and Mr. E. Prout's "Rokeby"; Symphony in C minor, by Mr. Frederic Cliffe; Symphony in A, by Mr. Frederick Lamond (first time of performance); Piano-forte Concertos—No. 2, in B flat, Brahms, and No. 2, in A, Liszt; Sir Arthur Sullivan's Incidental Music to "Macbeth," and Selections from Grieg's Suite, "Peer Gynt."

Space can only, we fear, permit a brief reference to the opening Concert. The programme included Beethoven's Sonata in C minor (Op. 30, No. 2), a couple of Slavonic Dances (Dvorák), Dr. Mackenzie's "Pibroch," and a set of Spanish Dances. The novelty of the evening was the second last-named great, and in several respects unique, composition, which first saw the light of day at the recent Leeds Festival, the contents of which are

described elsewhere in our columns. No need for us, then, to say much more than that the Suite was played by Mr. Sarasate with fascinating power, and received with uncommon favour mingled with feelings of amazement at the difficulties so profusely laid out for the soloist. Viewed from the light of the intricate structure of the work, the description of a "Pibrochd" to be found in Logan's "The Scottish Gael" will, doubtless, afford Dr. Mackenzie some amusement. Logan says that "a Pibrochd will be understood by those to whom 'The Battle of Prague' and similar pieces of that class of music are familiar." And this is fame. Before parting with the Suite let us note the engaging and felicitous treatment of the old Scottish air "Three guid fellows," Dr. Mackenzie's expressive and finely coloured melody, also to be found in the second movement, and the theme of the "Dance" taken from the Skene MSS., known, if we mistake not, as "Leslie's Lilt." The whole of the thematic material has, indeed, as might have been expected, a delightful whiff of "caller" Caledonian air. The work was heard with only its pianoforte accompaniment, and herein Miss Bertha Marx proved herself a worthy coadjutor of Mr. Sarasate, such an excellent pianist, in fact, that all-round regret was expressed that indisposition prevented her performance of the solos set down for her in the programme. The vocalist of the evening was Miss Ella Russell, whose distinct operatic style very speedily won the favour of her audience. After the Concert Mr. Sarasate was entertained at supper by the Society of Musicians, the Spanish Consul responding to the toast of the health of the guest of the evening.

Last month we had the annual visit of Sir John Stainer, Dr. W. A. Barrett, and Mr. W. G. McNaught in connection with the Government Examination of the Local Training Colleges—Normal Schools, as they are best known hereabouts. While in Glasgow both Dr. Barrett and Mr. McNaught found time to deliver lectures, and on subjects eminently congenial to both musicians. Mr. McNaught's theme, for example, was "A short account of some early uses of Sol-fa Syllables," a text which the lecturer treated with his well-known facility, and to the marked gratification of his audience, the members of the West of Scotland Branch of the Tonic Sol-fa College. Dr. Barrett lectured both at the Glasgow Art Club and before the Society of Musicians.

The attractions submitted at the City Hall, Glasgow, on the Saturday and on the Monday evenings during last month have drawn large audiences, notably the Glasgow Select Choir, a compact phalanx of voices which has long since won its spurs for refined part-singing. Miss Fanny Moody, Madame Belle Cole, Mr. Iver McKay, and other established favourites, have been heard at the Monday "Pops," and "Nikita" was announced to return on the 28th ult., so great was the success of her former appearance. For the 24th ult. an evening Concert was announced in St. Andrew's Hall, supported by Mesdames Mary Davies, Antoinette Sterling, and Nettie Carpenter, Mr. Fred. King, and others. For Madame Adelina Patti's Concert, on the 31st ult., tickets have been in extraordinary demand, notwithstanding the high prices.

The programme drawn up by Sir Charles Hallé for his Concert at the Queen's Rooms, on the 17th ult., was chiefly remarkable for the works introduced to a Glasgow audience for the first time. These included the latest Sonatas of Brahms (his third) and Grieg for violin and pianoforte, compositions which were listened to with rapt attention. It would be rash, however, to say that the audience followed the solid, intellectual qualities of the great Teutonic master's work with full understanding. That could not be looked for on a first hearing, though there can be no doubt that the beautiful slow movement soon captivated Sir Charles and Lady Hallé's audience. In Grieg's Sonata (C minor, Op. 45), the Scandinavian colouring is, of course, very marked, and the light structure of the work was easily enough followed. Both Sonatas were interpreted, needless to say, with all the art and skill at the command of two of the foremost artists of the age. The reception accorded to each artist was cordial in the extreme, the recalls were numerous, and a well-filled house again showed the popularity of Sir Charles and his gifted wife.

FOUR-PART SONG.

Words by MARY RUSSELL MITFORD.

Composed by BATTISON HAYNES.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro.

SOPRANO.
The sun is ca-reer-ing in glo-ry and might, Mid the deep blue sky and the

ALTO.
The sun is ca-reer-ing in glo-ry and might, Mid the deep blue sky and the

TENOR.
The sun is ca-reer-ing in glo-ry and might, Mid the deep blue sky and the

BASS.
The sun is ca-reer-ing in glo-ry and might, Mid the deep blue sky and the

PIANO.
(*ad lib.*) *f* *Allegro.*

cloud-lets white; The bright wave is toss-ing its foam on high, . . And the sum-mer

cloud-lets white; The bright wave is toss-ing its foam on high, And the sum-mer breezes go

cloud-lets white; The bright wave is toss-ing its foam on high, And the sum-mer breezes go

cloud-lets white; The bright wave is toss-ing its foam on high, And the sum-mer

breez - es go light - ly by, go light - ly, .. light - ly by; The air and the water dance,
 light - ly by, the sum - mer breez - es go light - ly by; The air and the water dance,
 light - ly by, the sum - mer breez - es go light - ly by; The air and the water dance,
 breez - es go light - ly, go light - ly by; The air and wa - ter

glit - ter, and play— And why should not I be as mer - ry as they? The air and the wa - ter dance,
 glit - ter, and play— And why should not I be as mer - ry as they? The air and the wa - ter dance,
 glit - ter, and play— And why should not I be as mer - ry as they? The air . . and the
 dance and play— the air and wa - ter dance and play, The air and the

glit - ter, and play— And why should not I be as mer - ry as they? And
 glit - ter, and play— And why . . . should not I be as mer - ry as they? As
 wa - ter play— And why should not I . . be as mer - ry as they? As
 wa - ter play— And why should not I be as mer - ry as they? And

why should not I . . be as mer-ry as they? The lin-net is singing the wild wood through, The
 mer - ry, as mer-ry as they? The lin-net is singing the wild wood through, The
 mer - ry, as mer-ry as they? The lin-net is singing the wild wood through, The
 why should not I be as mer-ry as they? The lin-net is singing the wild wood through, The
 fawn's bounding footstep skims o - ver the dew; The butter - fly flits round the flow'r ing tree, . .
 fawn's bounding footstep skims o - ver the dew; The but-ter-fly flits round the flow'r-ing tree, And the
 fawn's bounding footstep skims o - ver the dew; The but-ter-fly flits round the flow'r-ing tree, And the
 fawn's bounding footstep skims o - ver the dew; The but-ter-fly flits round the flow'r-ing tree, And the
 . . And the cow-slip and blue-bell, the cow-slip and blue-bell are bent, are bent by the bee. All
 cow-slip and blue-bell are bent by the bee, . . the cow-slip and blue-bell are bent by the bee. All
 cow-slip and blue-bell are bent by the bee, . . the cow-slip and blue-bell are bent by the bee. All
 cow-slip and blue-bell are bent, . . . are bent by the bee. All

Musical score for "The Sun is Careering in Glory and Might." The score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The music is divided into three systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *pp*). The lyrics describe a scene of nature, mentioning a lin-net, a fawn, a butterfly, and a cow-slip.

crea- tures that dwell in the for- est are gay— And why should not I . . be as mer- ry as they? All
 crea- tures that dwell in the for- est are gay— And why should not I be as mer- ry as they? All
 crea- tures that dwell in the for- est are gay— And why should not I . . be as mer- ry as they? All
 crea- tures in the for- est are gay, all crea- tures in the for- est are gay, all
 crea- tures that dwell in the for- est are gay— And why should not I be as
 crea- tures that dwell in the for- est are gay— And why . . should not I be as
 crea- tures are gay, are gay— And why should not I . . be as
 crea- tures are gay, are gay— And why should not I be as
 mer- ry as they, and why should not I . . be as mer- ry as they?
 mer- ry as they, as mer- ry, as . . mer- ry as they?
 mer- ry as they, as mer- ry, as . . mer- ry as they?
 mer- ry as they, and why should not I . . be as mer- ry as they?
 mer- ry as they, and why should not I . . be as mer- ry as they?

più f
più f
più f
f
cres.
ff
p
p
p
p
più vivo.
f
ff
ff
ff
f
ff

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MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE inaugural Concert of the Liverpool Philharmonic Society, given on the 8th ult., found the chorus in much better condition than was the case last year, though the performance of the pieces allotted to its members could not be by any means considered perfect. Earnest was however given, in the greater breadth of tone and general power and balance, of better things yet to come, of which further note will be made in the proper place. Grieg's "Peer Gynt" Suite was the leading orchestral work, and to those who knew Ibsen's drama it was specially interesting. In any case the analysis specially written for the occasion must have helped the audience considerably in following out some of the uncanny music of the Norwegian writer. The first section, illustrating the break of day; the second, a lament for the death of *Ase*, the mother of the hero; the third, with its fanciful dance rhythm; and the last, with its suggestive reference to the mad hero, all received a performance which was of the best possible order at the hands of the orchestra. Señor Sarasate gave a reading of the Beethoven Violin Concerto, which, while some took exception to it, others, who were well capable of judging, regarded as being perfectly legitimate in its airiness and lightness of treatment. Madame Nordica sang, and once more justified the prophecies made in her regard, when she first appeared here with Gilmour's American band a dozen years or so ago, under the name of Miss Lilian Norton.

At the second Concert, given on the 24th ult., the chief place was taken by Hamish MacCunn's "Lay of the Last Minstrel," and the Glasgow Cantata at once pleased its Liverpool audience. The Philharmonic Hall was packed in every part, even to the standing room in the galleries, where rows of patient listeners stood two or three deep; and rarely before has so much enthusiasm been evoked under similar circumstances. Our Philharmonic subscribers are cold and unimpressible as a rule; but on the Tuesday evening in question they actually cheered, and subjected the wondrous acoustic properties of the fine hall to unprecedented and unexpected tests. The performance of the orchestra was not of the best, and the young composer, who conducted, did not seem to have Sir Charles Hallé's men within his grip. He had, however, made fast friends with the choristers, and they sang so well that, coming even after the enormous breadth and vigour of the Leeds chorus heard only a week or so ago, they were as good as could very well be got together. Of the Scotch quartet, engaged as principals, the ladies took the palm, both Miss Macintyre and Madame McKenzie singing particularly well.

At the regular monthly meeting of the Musical Club, held on the 19th ult., a discussion arose upon the feasibility of adding instruction in instrumental music to the regular curriculum of Board School education, with a view to the eventual establishment of local orchestras. Mr. W. D. Hall was in the chair, and after the debate some good part-singing was accorded by Mr. J. F. Swift and several of his friends.

The certificates awarded at this year's local examinations of the R.A.M., at St. George's Hall, were distributed on the 26th ult., when there was an enormous gathering of the public and the profession, the Mayor as usual presiding. Mr. Argent, who has held office from the first as local representative, in retiring from this position so far as concerns the work of examination, gave a succinct account of what the future course of action would be, and introduced his honorary successor to those present. The appointment of Mr. A. E. Rodewald thus pleasantly brought about will greatly strengthen the position of the new dual control in Liverpool. At the close of the proceedings proper, the retiring representative was presented with a handsome illuminated address. The latter, which expressed the regard of the subscribers for Mr. Argent, bore the signatures of over fifty members of the musical profession.

There was a very large attendance at the same place a week previously when the annual distribution of Trinity College awards took place. The Deputy-Mayor presided, and Messrs. Turpin and Willing delivered addresses. The

arrangements for this meeting were carried out as well as usual by Mr. J. J. Monk, who has been the local secretary of the institution named since its examination scheme was floated.

Mr. Lee Williams's "Last Night at Bethany" received very excellent treatment at the Church of St. Francis Xavier, on the 20th ult., under the direction of Mr. John Ross. A chorus and orchestra of about seventy were retained for this production, and the new Church-Cantata found itself especially well placed beneath the roof of one of the finest ecclesiastical buildings of this city.

The Sunday Society Orchestra played Barnett's "Lay of the Last Minstrel," composed for the Liverpool Festival of 1874, at the first afternoon meeting of the present session, and gave evidence of the possession of much good material. The vocalists were Miss Bouffleur and Mr. E. Grime, two excellent local artists. These Concerts are to succeed one another fortnightly through the winter. The Sunday Society is now entering upon its fourth year, having been inaugurated by the late Sir George Macfarren on October 24, 1886.

A new Orchestral and Choral Society has been established at Wallasey under Mr. Ross. The first meetings took place on the 14th and 17th ult., and the attendance augured well of what may be in the future. The chorus numbers fifty or sixty, and the amateur players about thirty. It has been decided to adopt MacCunn's "Bonnie Kilmeny" as the work to be first put in rehearsal.

Mr. Swift's Musical Association has taken up its residence, as was the case last year, at the Deaf and Dumb Institution; the work selected for rehearsal is "Elijah." The Liverpool Cambrian Choral Society, under Mr. Arvon Parry, is performing the "Creation" and "Hymn of Praise." The Birkenhead Cambrians are reviving "Samson," with Mr. D. O. Parry as their chief. The Neston Society has Barnett's "Ancient Mariner" in hand, Mr. H. Bulley being the conductor. Mr. J. W. Appleyard's St. Cecilia Society, at Birkenhead, has taken up Gade's "Crusaders" and Mendelssohn's Ninety-fifth Psalm. The Freshfield Congregational Choral Society, with Mr. McCulloch as director, is at work on "Elijah," "Acis," and "The Messiah." The Ormskirk Musical Society, of which Mr. S. Bradley is the chief, is rehearsing Haydn's "Autumn," and will be probably strengthened by the late members of the disbanded Aughton Choral Society.

Julia Wolff's "Carina" has been pleasing the lovers of melody at the Shakespeare Theatre. The pretty ballads of the opera recall to a considerable extent the Balfe-Wallace epoch. The Lingard-Van Biene organisation has also given us something new in the form of "The Brigands" at the Prince of Wales's Theatre.

There was a pleasant Smoking Concert on the 25th ult., given by the People's Orchestra, under Mr. Rodewald, with excerpts from Beethoven's Second Symphony. At the Catholic School for the Blind "Athalie" was given on the 21st, under Mr. J. T. Brown. Mr. T. Shaw, a good local violinist, gave a Concert on the 24th ult., and the Societa Armonica invited their friends to an open Rehearsal on the 19th ult. At the latter a Spohr Symphony was undertaken, with Mr. C. Cafferata at the Conductor's desk. Altogether the past month has been fairly busy.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE far too short visit of the Carl Rosa Company was so successful, and the increasing interest taken in opera has been so consistently shown, that it may be hoped that each succeeding year will bring to us longer opportunities of showing our appreciation of the admirable manner in which the performances are conducted and of the careful attention bestowed upon all details. Unfortunately some re-arrangement of the original prospectus was rendered necessary by the indisposition of Miss Fabris; and in place of "Lohengrin" we had "The Bohemian Girl," a change the more tantalising because Balfe's tuneful opera thus appeared as the sole representative of the modern English lyric drama, a position to which, with all its popularity, it certainly is not entitled. To many of the younger people "Lucia di Lammermoor" came as an absolute

novelty, while to others it brought reminiscences of an almost forgotten time and of a school of writing that never could be re-invested with much of its old charm. But it afforded an opportunity of seeing and hearing Madame Burns and Mr. Barton McGuckin at their best. The alterations in the casting of "Faust" and "Carmen" excited curiosity; but while in the latter Miss de Lussan pictured in glowing tints the character of the heroine, and Madame Burns sang *Margherita's* songs with all her accustomed vigour and brightness of intonation, further changes will have to be made before our full estimate of the requirements of the parts may be satisfied.

Mr. de Jong, on the 12th ult., commenced his season with great promise of a brilliant campaign, having a largely increased list of subscribers, and an audience so fresh and clamorous as to be very easily stimulated into an enthusiasm altogether out of proportion to the merits of some of the performances. Always liberal in providing a sufficient staff of vocalists, Mr. de Jong supplied on his opening night such an array of performers as to render it difficult for each one to make the regulation number of appearances. To the vocal efforts of Mrs. Mary Davies, Madame Antoinette Sterling, Messrs. Henry Guy, Edwin Houghton, and Frederic King, were added the brilliant pianoforte playing of Miss Janotha (who pleased far more in the lighter pieces of her second selection than in a somewhat mechanical and shimmerless rendering of Beethoven's so-called "Moonlight" Sonata) and the violin playing of Miss Nettie Carpenter. But if Mr. van Biene's skill on the violoncello brought (like the strains of Donizetti's aforesaid opera) thoughts of an age when youthful astonishment was very readily excited and the higher claims and powers of music yet unimagined, the cornet playing of Madame Berger took us back to remembrance of yet earlier pleasures, the fascination of which has long vanished and left us without one regret for its disappearance.

For his second Concert, Mr. de Jong promises talent of higher grade; and it is pleasant to learn that his courage in engaging Madame Patti and her party is being duly recognised, and that a densely crowded house may be expected.

Very little information has been given as to the musical intentions of the "Gentlemen" this winter; but the *Converrazione* held on the 7th ult. formed a kind of prelude to a scheme not yet fully unfolded. Thereat Miss Enid Jones showed, in some pianoforte solos, considerable executive talent and—what was far better—a quick sympathy with the composers whose ideas she undertook to unfold; and Miss Frederika B. Taylor displayed a clear, pure-toned mezzo-soprano voice, pleasing—as she did also at Mr. E. Sachs's Concert on the 17th ult.—more in her quieter than in her more ambitious attempts.

Sir Charles Hallé's eight Afternoon Recitals will form the most useful, and possibly the most attractive portion of the winter doings at the Concert Hall; and it is well that a separate subscription for those pleasant gatherings has been opened. It is also well that their educational value should be enhanced this season by the historic character which Sir Charles proposes to give them. At the first Recital the selection extended from William Byrde (whose oft-named but little known works form the very earliest classics of the Virginals) to Rameau, with specimens from the writings of intermediate English, French, and Italian authors. The whole selection was so interesting that I give it entire:—

English composers—"Selling's Round" and "The Carman's Whistle," William Byrde (1546-1623); "The King's Hunting Jig," Pavane, "St. Thomas's Wake," and Courante, "Jewel," Dr. John Bull (1563-1628); Allemande, in A, Dr. John Blow (1648-1708); Suite, in D (Prelude, Allemande, and Courante), Ground, in E minor, and Suite, in C (Prelude, Allemande, and Gavotte—Gebell), Henry Purcell (1658-95); Sonata, in G (Preludio quasi-improvisazione, Allegro, Minuet with Variations), and Sonata, in B flat (Poco Largo and Gavotte), Thomas Augustine Arne (1710-78).

Italian and French composers—Andantino and Allegro, in G, Abbate Michael Angelo Rossi (1620-60); Sarabande and Gigue, in G minor, Domenico Zipoli (1685- ?); Four Pieces de Clavecin, Domenico Scarlatti (1683-1757); Fuga, in E minor, Padre Giov. Battista Martini (1706-84);

Allegro vivace, in D, P. Domenico Paradies (172-35); Minuetto and Gigue, in G minor, Jean Baptiste Lully (1660-1728); "La Bandoline" and "Les Agréments," François Couperin (1668-1733); Musette and Tambourin, in E, and Gavotte with Variations, in A minor, J. Ph. Rameau (1683-1764).

And if the pieces could have been given as Mr. Hipkins gave many of them at the last London conference of the N. S. P. M.—on the veritable instruments for which they were designed—the value of the Recital would have been vastly increased. The memory of that quiet afternoon's calm enjoyment, when the quaint old strains sounded as they must have responded to the touch of fingers long crumbled to dust, will linger as a most treasured recollection in the minds of many among that unique company of educated musicians, gathered in the quaint old hall of the Worshipful Company of Painters, and surrounded by the kindred specimens of old-world pictorial art which covered the wainscoted walls. In our Concert Hall, on the 21st ult., the surroundings were less congruous, but a feeling of pride could not be restrained that the vast modern expansion of clavichord music rests upon an English basis as its earliest quotable foundation; and that for the loss of the distinctly characteristic style in those early works (a national style which so many earnest students are now striving to resuscitate) we are indebted, not to the dying out of the poetic fire of our forefathers, but to the love of foreign music which has so often engrossed the affection of our rulers, and which so entirely swayed the restored court of Charles the Second, "to the great discouragement of Purcell and his contemporary native musicians."

The mention of Mr. Sachs's drawing-room gathering calls attention to what is still our great want in Manchester. Repeated and earnest efforts have been made to create here a genuine love of chamber music; but the coldness of the public has chilled all such aspirations. A better state of things is most heartily to be desired; and the manner in which Mr. Risegari led the concerted music on the 17th ult.—the great purity of his tone, the chasteness of his style, and the clearness of his phrasing—point him out as in every way qualified to undertake the conduct of such efforts as ought to meet with warm encouragement, and to occupy a most important place in our scheme of artistic education.

The Vocal Society commenced its twenty-third season on the 22nd ult., under favourable auspices, essaying, as is its custom, a somewhat large work for its central effort. But Mozart's "Davidde Penitente" is a very unequal Cantata, containing—especially in its final chorus—some admirable and most effective fugal writing, which strangely contrasts with the weak bravura passages of which chiefly the solos are constructed. Miss Herod displayed a clear soprano voice, very considerable executive skill, and a courage truly to be applauded; and the choir deserved commendation for the manner in which it unfolded the many contrapuntal devices which form, indeed, the chief attractions of the Cantata. Dr. H. Watson conducted, as usual.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE proximity of Leeds, with its all-absorbing Festival, paralysed musical enterprise on any extensive scale here during the first part of last month; but that important event now over, notes of preparation are resounding on all sides, and this month bids fair to be an exceedingly busy one. The November campaign will open with the visit of Madame Adelina Patti and concert party on the 6th inst. Nearly all the tickets have already been sold, and the success of the Concert is assured. The state of the Albert Hall is at present occasioning several public and many private comments. Though acoustically one of the best concert halls in the provinces, it is at the same time one of the dingiest, and the directors are unwise in letting it remain in its present condition.

On the 1st ult. Madame Marie Roze and party gave a Concert in the Albert Hall. The *prima donna* was supported by Miss Carlotta Desvignes, Mr. Durward Lely, Mr. Andrew Black, Mr. Simonetti (violin), and Mr. Bisaccia (pianoforte).

Mr. Sims Reeves visited Doncaster on the 16th ult., after an absence of thirty-eight years. The Corn Exchange was

crowded, and the veteran tenor delighted the audience with several of the old favourite songs. Miss Helen d'Alton, Miss Bertha Moore, and Mr. Charles Manners were the other vocalists, with Mr. E. Haddock (violin), and Mr. A. Fogge (pianoforte).

The success of Mr. Henry Coward, who last month took the Degree of Mus. Bac., Oxon., has elicited many congratulations and general satisfaction from his townsmen. Mr. Coward, who has edited the New Primitive Methodist Tune-Book, is the composer of "Magna Charta," a cantata which has won more than a local success, and many excellent part-songs. His examination cantata, entitled "Bethany," is announced for performance by the Tonic Sol-fa Choir.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THE Carl Rosa Opera Company, which has given a week's performances at Cardiff, has also given Concerts at Swansea, Cardiff, and Newport. The first part of the programme comprised a full selection from different operas, which appears to be more fully appreciated than the Royalty Ballads, with which we are at times dosed by those whose talents and reputation would lead us to expect better things.

The celebrated Cyfarthfa Band, in compliance with a generally expressed desire on the part of the inhabitants of the town and district, has started a series of Sunday Evening Concerts of sacred music at the Drill Hall, Merthyr, during the winter, and the first was announced for Sunday, the 20th ult. The programme for that evening included "The March," from Costa's "Eli"; Handel's "Hallelujah" Chorus, the Gloria from Mozart's "Twelfth Mass," a selection from Cowen's "Rose Maiden," &c. The charges for admission are moderate, and it is hoped and expected that the audiences will be overflowing, and they will no doubt enjoy the performances of this well-known and excellent band. We should like to see an extension of Sunday evening Concerts throughout all our great centres of population. Pious people may perhaps shake their heads, but the sight of our crowded streets on Sunday nights would, we trust, be some justification for the course. Piety—or what you will—runs very strong in Wales in musical matters. It was not very long since that in one of our leading towns, not a thousand miles from Swansea, a well-known choral society was in the habit of having a practice on Sunday nights, but they never admitted their *orchestral* members, *because it was Sunday*, on which day they fancied *instrumental* music would be a desecration! We trust things are mending a little in that direction now.

At Pontardawe, on the 17th ult., a fine new organ and peal of tubular bells were dedicated in All Saints' Church. A musical Recital was given in the church at 3 p.m., when Gaul's "Holy City" was rendered by the choir, assisted by Mrs. Glanfrwd Thomas, Miss Ida Brown, and Mr. Hopkin Morgan as soloists, and the service concluded with Mendelssohn's "Hear my Prayer," Mrs. Glanfrwd Thomas taking the solos. Mr. Arthur Gilbertson presided at the organ. The whole service was repeated in the evening to a crowded congregation.

The return of the dark days before winter is marked as usual by a renewal of life and vigour in the various musical societies that have been otherwise enjoying themselves during the summer. A hopeful sign of the times is the increasing desire for the cultivation of instrumental and orchestral music. The Cardiff Orchestral Society has issued its prospectus for the forthcoming season. Three Concerts are announced for November 13 and February 5 and April 9 of next year for which several well-known vocalists are engaged, with Madame Nordica at the head of the list, but only one instrumentalist, Miss Anna Lang, solo violinist, by whom a Violin Concerto is promised at the February Concert. There is, however, an excellent list of instrumental works put down for the orchestra, albeit we may fear lest the "Flying Dutchman" Overture and the "Eroica" may be rather trying for an amateur band. However, the Society is very much in earnest, and with such a sterling musician at its head as Dr. Joseph Parry they will doubtless be able to give very good performances. The

band comprises over eighty performers, of whom rather more than one-half are violinists. Possibly if the worthy conductor could induce some of the latter to take up viola, violoncello, or contra bass it would in the end enhance their enjoyment and surely tend to a better balance of the orchestral quartet.

At Swansea the new Musical Society which we mentioned two months ago has commenced operations, the vocal portion under Mr. W. F. Hulley and the orchestra conducted by Mr. J. Squire. The latter contains some promising young performers, who will without doubt soon make themselves good and efficient orchestral players. We therefore hope at no very distant period to get regular performances of the important works of the great masters of orchestral writings, who are up to now only a name to dwellers in South Wales.

Mr. W. F. Hulley's comic opera, "The Rustic," was performed on Thursday, the 26th ult., at St. John's, Greenhill, Swansea. This interesting work loses none of its popularity; nay, rather the reverse. On September 24 it was given at the St. David's Bijou Theatre, Swansea, and on the 26th—too late for notice in last month's notes—the whole company, by invitation of Madame Patti, journeyed to Craig-y-Nos Castle and performed it before the *diva* and a few friends. The performance, which took place in the Conservatory, where a capital temporary stage and scenery were erected, went off with great *éclat*; the composer, author, principals, orchestra, and chorus, with their young fresh voices, coming in for their full share of cordial approval and compliments from the musical and critical audience. We hear that Madame Patti has taken steps to mark her approval of the work and its performance in a substantial form, of which we may have something to say later on.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

THE annual Festival of Parish Choirs was held at Tewkesbury Abbey on September 28, and was attended by gratifying success. The choir consisted of 500 voices. Mr. C. Lee Williams, of Gloucester Cathedral, was the Conductor, and the Organists were Mr. D. Hemingway (Abbey Organist) and Mr. H. Rogers (Organist of Christ Church, Cheltenham), the two instruments which the Abbey possesses being used. Mr. Hemingway gave an Organ Recital in the evening, when vocal pieces were sung by Mrs. Hemingway, and Messrs. Albery, Starkey, Lomas, and Nash, of Bristol Cathedral.

On September 28 the annual Soirée and distribution of prizes and certificates gained by members of the Cheltenham Festival Society took place in Handel Hall. The Mayor presided, and was supported by the Conductor, officers, and committee of the Society. Madame Antoinette Sterling and her company visited Cheltenham Assembly Rooms on the 15th ult. and gave a Concert. The Cheltenham Instrumental Society, of which Mr. J. E. Teague is the Conductor, held its first meeting on the 30th ult.

The members of the press of Gloucester, a fairly numerous body considering the size of the city, are about to form a society among themselves for the singing of part-songs, glees, &c.

The Bath Orchestral Society, which was formerly in a rather languishing state, has just made a fresh start under the direction of Mr. H. T. Sims. The Society is an amateur body, but includes professional musicians. Mr. Ten-Brink, for some time first violin in the City Band, has been engaged as leader.

There is a scheme on foot for giving a series of Monday Popular Concerts in Brock Street Hall, Bath, similar to those which took place in Colston Hall, Bristol.

A new Musical Association has been formed in Bath, and entitled the Bath Orpheus Society. The first general meeting was held at the end of September, when a code of rules was adopted. The first meeting for practice took place on the 7th ult. A large number of members has been enrolled, and the Society has started with every prospect of success. The formation of the Association is no doubt owing to the visits to Bath of the Bristol Orpheus Glee Society and the Bristol Gleemen, who have given Concerts in that city during recent years.

An excellent prospectus has been issued by the committee of the Bath Philharmonic Society, the members of which are actively engaged in rehearsal. The first Concert of the season took place on the 25th ult., when the vocalists were Miss Marie Titiens, Madame Belle Cole, Mr. Newbury, and Mr. Thorndike. Miss Kate Chaplin contributed violin solos.

The Cirencester Choral Society commenced work for the season on the 15th ult. Sullivan's "The Prodigal Son" and Gounod's "Messe Solennelle" have been chosen for study.

On the 16th ult. the annual Choral Festival in connection with the Dursley district of the Gloucester and Bristol Diocesan Choral Union took place in Dursley Parish Church. The choirs taking part numbered upwards of 300 voices. Mr. James Capener, of Gloucester Cathedral, was the Organist.

A special Choral Service was held in Exeter Cathedral, and a Concert at the Victoria Hall in that city, on the 8th ult., in aid of the Choir Benevolent Fund. At the morning service in the Cathedral about sixty professional singers took part, embracing members of the choirs of Her Majesty's Chapels Royal, St. Paul's Cathedral, Westminster Abbey, St. George's Royal Chapel at Windsor, Eton College, and the Cathedrals of Bristol, Exeter, Gloucester, Norwich, Salisbury, Truro, Wells, and Worcester. Mr. Wood, of Exeter Cathedral, presided at the organ, and acted as Conductor of those portions of the musical service rendered without accompaniment. The Anthem after the Collect was Stainer's "I saw the Lord sitting upon a throne." Before the sermon a second Anthem was sung—viz., "I will lay me down in peace," composed for the Choir Benevolent Fund by Henry Gadsby. After the sermon Sir John Goss's Anthem "Praise the Lord" was rendered.

The Exeter Post Office Band gave its second annual Concert at the Victoria Hall, on the 16th ult.

A new Choral Society has been formed at Stow-on-the-Wold. The meeting to establish it was largely attended. Mr. Schreiber was elected Conductor, and Mr. and Miss Gillman the accompanists.

A new Choral Society was formed on the 9th ult. at Torquay, Mr. Michael Rice being chosen Conductor, and Mr. T. H. Eden, Hon. Secretary.

A Festival in aid of the Choir Benevolent Fund was held at St. Andrew's Church, Plymouth, on the 9th ult. It was similar to that which took place at Exeter Cathedral on the previous day, a larger number of choristers, however, taking part. The church was crowded. A Concert was given in the evening in the Guildhall, which was filled with an appreciative audience. Miss Marian McKenzie and Miss Ada Patterson, Mr. A. Kenningham (St. Paul's), Mr. Gawthrop (Chapels Royal), and Mr. Robert de Lacy (St. Paul's) were the principal singers. The part-songs, madrigals, glees, &c., were particularly well sung. Mr. Sinclair, Organist of Truro Cathedral, played a Festival March for pianoforte of his own composition. Mr. J. A. Birch (Chapels Royal) conducted, and Messrs. J. Hele, S. Weekes, and H. Moreton acted as accompanists.

Mr. Paris Singer has presented to the Parish Church at Paington a new organ which cost £2,000. The instrument was opened on the 15th ult.

Mr. G. R. Sinclair has given a series of Organ Recitals at Truro Cathedral, vocal selections being contributed by members of the Cathedral Choir and others. After one Recital a collection was made for the Ouseley Memorial Fund for the endowment of St. Michael's College, Tenbury. Mr. Sinclair also gave a Recital in Stratton Church during the services held there to commemorate the re-opening of the building.

The Rev. S. Baring Gould, has repeated his illustrated Lectures on West Country Ballads in many places in Devonshire and Cornwall during the past month.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, October 16.

THE musical season in America cannot be said to have fairly begun yet, but there have already been some interesting entertainments, and before the next issue of THE

MUSICAL TIMES the season will, as an American humorist once remarked, have "set in with its usual severity."

The thirty-second annual Music Festival at Worcester, Mass., began on September 24 and continued till September 27. The afternoon of the 24th was chiefly occupied with a public rehearsal of some of the works subsequently performed, and with an Organ Recital by Frank Taft, of New York.

In the evening Mendelssohn's "St. Paul" was sung. The soloists were Madame Katherine van Arnhem, Miss Lillian Carll Smith, Messrs. George J. Parker, William Ludwig C. J. Rice, and C. J. Marshall. The massed forces were the chorus of the Worcester County Musical Association, numbering 500 voices, and an orchestra of sixty, nearly all members of the Boston Symphony Orchestra. The Conductor was Mr. Carl Zerrahn, director of the Festival. The Oratorio was given in a slipshod manner, the chorus being particularly lax in the matter of attack.

The following afternoon was devoted to a miscellaneous Concert.

In the evening Sir Arthur Sullivan's "Golden Legend" was produced, with Madame Corinne Moore-Lawson, Mr. Whitney Mockridge, Madame Clara Poole, and Mr. D. Merrill Hopkinson as soloists. The work was unquestionably the feature of the whole Festival, and made a profound impression. The *New York Times*, in a letter from its musical critic, said: "It contains a wealth of pure, flowing, elevated melody, rich and ever-changing harmony, lovely writing for the voice parts, and superb orchestration." After praising the work in detail, the writer expressed a strong hope that it would soon be produced in New York.

The whole of Thursday, the 26th, was taken up with miscellaneous music. In the afternoon the orchestra, conducted by the composer, played G. W. Chadwick's "Rip van Winkle" Overture. The strings were heard in an Andante, by Tchaikowsky, and Beethoven's Fourth Symphony was given in a lifeless manner. Miss Lillian Carll Smith sang "O Fatima," from Weber's "Abu Hassan," and O'Leary's "He roamed the forest." The chorus of women sang the Spinning Song, from Wagner's "Flying Dutchman."

In the evening Mr. Whitney Mockridge sang an aria from Goring Thomas's "Esmeralda"; Mr. Ludwig sang "For this my son," from Sullivan's "Prodigal Son"; Mdle. de Vere gave the Shadow Song, from "Dinorah"; Madame Poole, Margaret's air from Lalo's "Le Roi d'Ys"; and Mr. Herbert gave some violoncello solos by Bach, Massenet, and Davidoff. The orchestra played Berlioz's "Benvenuto Cellini" Overture, and the Introduction to the third act of "Lohengrin." The Concert concluded with Hiller's "Song of Victory," Mdle. de Vere singing the solo part.

The programme on Friday afternoon was the best of the miscellaneous Concerts. It consisted of Schumann's Symphony in B flat, the air "Revenge, Timotheus cries," from Handel's "Alexander's Feast," sung by Dr. Hopkinson; Beethoven's E flat Pianoforte Concerto, with Miss Adele aus der Ohe as the soloist; the aria "Mia cara," from Handel's "Rodelina," sung by Madame Moore-Lawson; and Wagner's "Ride of the Valkyries." The Festival concluded in the evening with Haydn's "Creation." The soloists were Madame van Arnhem, Messrs. Frederick Harvey and D. M. Babcock.

On the evenings of October 7 and 8, the Arion Choral Society—or more correctly the Männergesangverein Arion—gave two Concerts of great merit under the title of "Song Festival." On the first evening six scenes from Max Bruch's "Frithjof Saga" were given by the entire chorus, orchestra, Herr Fischer, and Miss Juch; Herr Rafael Joseffy played the Romance and Rondo of Chopin's E minor Concerto, and Miss Juch sang Agatha's grand aria from "Der Freischütz." The orchestra played the "Tannhäuser" Overture as a suggestive opening to the knightly contest in song, and three minor numbers—John Lund's "Legend," Arthur Claassen's "Sans Souci" Minuet, and a "Festival Procession," with choral *Finale*, on "Ecce quam bonum," by Frank van der Stücken, Conductor of the Arion. The Concert closed with some old Netherlandish songs, arranged for male chorus and orchestra, by Edward Kremser.

The second Concert resembled a contest, though no prizes were offered.

On Friday afternoon, the 11th ult., Herr Arthur Nikisch, the new Conductor of the Boston Symphony Orchestra, the finest orchestra in the United States, made his first appearance and achieved a signal success. The importance of the Boston orchestra may be inferred from the fact that many musicians coming here from the European continent think that there are only two orchestras in Europe which equal it—the Berlin Philharmonic and the Leipzig Gewandhaus—while none surpass it. Mr. Nikisch comes from Leipzig. His programme consisted of Wagner's "Die Meistersinger" Vorspiel, Beethoven's "Coriolanus" Overture, the second Entr'acte from Schubert's "Rosamunde," and Schumann's D minor Symphony. The Conductor demonstrated that in addition to a marked individuality of style, a freedom from slavish adherence to tradition, and a firm command over his forces, he possessed a keen power of analysis, a subtle insight into the poetic spirit of the composition in hand, and a rare and generous warmth of temperament.

The German opera season at the Metropolitan Opera House will open on November 27 with Goldmark's "Queen of Sheba."

The Oratorio Society of New York will give, during the coming season, Liszt's "Christus," Handel's "Messiah," and Edward Grell's "Missa Solemnis," a work which made a deep impression last season.

Theodore Thomas is now travelling on a testimonial tour with a good orchestra and Herr Rafael Joseffy as soloist. His season began in Brooklyn last Wednesday night before a large audience.

The Palestrina Choir, which began successfully last season, is to give another series of Concerts this year. Its chief object is to perform a *capella* works by the old masters.

THE inaugural address delivered at Trinity College, London, by the Warden (Rev. Dr. Bonavia Hunt), on Thursday, September 26, was chiefly on the subject of Church music. The lecturer referred to the progress in Church compositions, anthems, service music, hymn tunes, Church cantatas, and organ music, and spoke of the large addition of music to our services, not only in the Established Church but in dissenting places of worship. The lecturer was supported by the Rev. R. Gwynne, Mr. G. A. Osborne, Professor Bradbury Turner, Professor Gordon Saunders, Mr. Walter Bolton, Mr. F. G. Ogbourne, and others. The following scholars, exhibitors, and prize-winners were afterwards presented with their various honours. Albert William Ketelby, Queen Victoria Scholar; Gertrude E. Corbin, Benedict Exhibitioner; Maud Williams, Reeves Exhibitioner; Florence M. Brotherhood, Violin Exhibitioner; Frederick Charles Ford, Violoncello Exhibitioner. The higher examination candidates for the special certificates of Trinity College, in harmony, counterpoint, and other theory subjects, will be interested to know that in future they will have the opportunity of sitting for examination at various places throughout the country, as well as in London, arrangements having been made for holding the examinations at a number of the more important local centres. The intermediate division of local examinations will come into operation for the first time at the forthcoming half-yearly examination in December. Dr. J. F. Bridge presided and gave away the certificates and prizes at the annual public distribution in connection with the metropolitan centre for the local examinations of Trinity College, London, which took place on the 28th ult.

A FESTIVAL Service in aid of the Choir Benevolent Fund was held in Harrow Parish Church, by permission of the Vicar, the Rev. F. Hayward Joyce, on the evening of the 24th ult. The music was rendered by a choir of between fifty and sixty voices, selected from the choirs of the Chapels Royal, St. Paul's Cathedral, Westminster Abbey, St. George's Chapel, Windsor; Eton College, and the Cathedrals of Rochester and Chichester. The boys were thirty in number—twenty from Westminster and ten from St. Dionis Church, Fulham. The whole force was under the direction of Dr. Bridge, who, with Mr. Haydn Parry, the Organist of the Church, shared in the work of accompanying. Croft's "Cry aloud and shout," Orlando

Gibbons's service (unaccompanied), Stainer's "I saw the Lord," Bridge's "It is a good thing to give thanks," and Goss's "Praise the Lord" were sung. The prayers were intoned by the Rev. T. M. Everett, Vicar of Ruislip. Canon Duckworth preached an eloquent sermon, in which special mention was made of the Fund's present need of honorary annual subscribers.

On the 19th ult. the Harvest Festival was celebrated in West Hackney Parish Church. A shortened form of Evensong was used, and in place of the Anthem, selections from Haydn's "Creation" were given. There was a full orchestra of thirty performers, under the leadership of Mr. H. Baynton, and the ordinary choir of the church was augmented to more than 150 voices by members of neighbouring choirs. Mr. Wilfrid Davies presided at the organ, and the whole was under the able direction of Mr. F. L. Kett, the Choirmaster of the Church. The soloists were Miss Julia Jones and Messrs. Mullerhausen and W. H. Webb. The hymns during the service were of the usual harvest character, and included one by the Conductor to "Holy is the seed-time," the last verse of which had a special part for bass trombone. The Voluntaries, performed by orchestra and organ, were Andante ("Italian" Symphony) and Meyerbeer's "Coronation" March.

THE Harvest Festival at St. Saviour's, South Hampstead, commenced on Saturday evening, the 19th ult., and was continued on the Sunday following. The service on Saturday evening was fully choral, with Stainer's Magnificat and Nunc dimittis, and the Anthem, "O Lord how manifold" (Barnby). On Sunday morning, in addition to full choral service, there was the Te Deum (Dykes, in F), and the Anthem, "O sing unto the Lord" (Sydenham). The afternoon service consisted of the Litany (choral), the Anthem, "Great is the Lord" (Sydenham), and at the conclusion Dykes's Te Deum. The special music at the evening service was the Organist's (A. J. Greenish) Magnificat and Nunc dimittis; Smart's Anthem, "The Lord hath done great things"; Garrett's Anthem, "The Lord is loving unto every man," sung during the offertory; and, as a thanksgiving, Dykes's Te Deum was repeated.

At the second examination (Oxford October term) for the Degree of Bachelor in Music, the following satisfied the Examiners:—Anger, J. H., New College, and Surrey County School, Cranleigh; Coward, H., Queen's College, and Western Bank, Sheffield; Gale, C. R. (B.A.), Exeter College; Peacock, M. H. (M.A.), Exeter College, and Wakefield; Webber, A., New College; Whinfield, W. G. (B.A.), Magdalen, and Severn Grange, Worcester; Williams, C. F. A., Christ Church, and 11, Cathcart Road, London, S.W. The examiners were Sir J. Stainer, M.A., D.Mus., Magdalen College, Professor of Music; C. Hubert H. Parry, M.A., D.Mus., Exeter College, Chorus; J. Varley Roberts, D.Mus., Magdalen College. In a congregation holden on Thursday, the 24th ult., the Rev. Dr. Bellamy, Vice-Chancellor, presiding, Messrs. Coward, Gale, Webber, and Williams were admitted to the degree of Mus. Bac.

MR. GEORGE ROBERTSON SINCLAIR, Organist of Truro Cathedral, has been appointed Organist of Hereford Cathedral in the room of Dr. Langdon Colborne, deceased. Mr. Sinclair is the youngest Cathedral organist in England. He was educated at St. Michael's College, Tenbury, and was Organist at the Church of St. Mary-le-Crypt, Gloucester, which appointment he left to become the first Organist of the new Cathedral at Truro. He is a most accomplished performer, but beyond a few compositions for the organ and some lesser pieces he has not shown his theoretical powers. The Dean and Chapter have selected him out of, it is said, some fifty able musicians, all of whom have given proof of their capacity as conductors and directors. Mr. Sinclair will doubtless fulfil his duties in the Cathedral satisfactorily. How he will stand the trial as Conductor of the triennial Festivals remains to be seen.

THE People's Concert Society announces a series of Concerts for Saturdays and Sundays during the winter season. In conformity with the object of its foundation—"increasing the popularity of good music"—well-known vocalists and instrumentalists have been secured for the interpretation of selections from the great composers, while

ballads and national songs will find a place in the various programmes. The first of the Sunday Concerts was given on the evening of the 6th ult., at the Westminster Town Hall, and they will be continued every Sunday until December 15. Entertainments of a similar character will be provided in St. Andrew's Hall, Newman Street, from November 3 to December 15. The Saturday evening Concerts commenced on the 5th ult., in the Poplar Town Hall, and are to be continued until December 21.

HARVEST Festival Services were held, on the 9th ult., at the Church of St. Andrew, Stockwell Green. The Magnificat and Nunc dimittis were by Martin, in G; the Anthem, Stainer's "Ye shall dwell in the land"; and before the Blessing, "The Heavens are telling" was sung. The solos in the Anthem were taken by Mr. J. W. Brooks (one of the choir of St. Andrew's) and Master B. Strachan (of the Temple Church). The hymns and concerted music were accompanied by the stringed band of the Ibis Orchestral Society, which also played the closing voluntaries. The musical arrangements were under the direction of the Organist and Choirmaster of the church, Mr. Herbert A. Keene, who presided at the organ.

At the Bow and Bromley Institute, an Organ Recital was given, interspersed with vocal music, on Saturday, the 5th ult., by Mr. W. G. Wood, assisted by Mr. Orlando Harley (vocalist), Miss Ada Tunks (violin), and Mr. Fountain Meen (accompanist). The programme included the organ solos—*Allegro moderato*, from Sonata in D minor (C. H. Lloyd), *Andante* in A flat (C. Hancock), *Minuet and Trio* (J. Baptiste Calkin), *Concert-Overture* in C, first time (W. G. Wood), *Toccata and Fugue* in C (Bach), *Duet* (organ and violin), *Andante* and *Rondo* (G. A. Macfarren), *Postlude* in C (Smart). A violin solo, *Ballad and Polonaise* (Vieuxtemps), was played by Miss Tunks.

THE MESSRS. Hann announce the commencement of their Chamber Concerts, on the 6th inst., at eight o'clock, at the Brixton Hall. Three Concerts will be given during the season—namely, on the 6th and 27th inst., and December 18, at which the Quartet in B flat, by Beethoven; a new MS. Quartet in C, by Gerard F. Cobb; and the Quintet in F minor, by Brahms, will be given. The gifted family will be assisted on each occasion by a vocalist, and the programme will be varied by solos for pianoforte, violin, and violoncello.

MR. GLADSTONE'S attention having been called to a reprint of an article on "Anglo-Canadian Copyright," which appeared in the September number of THE MUSICAL TIMES, the right hon. gentleman has replied as follows: "I feel an earnest interest in your letter and tract; but I regret to say that at this juncture it is wholly beyond my powers to give them the attention they deserve." Single copies of the reprint above referred to may be obtained, free of charge, on applying at the office of THE MUSICAL TIMES, 1, Berners Street, W.

THE next Festival of the Nonconformist Choir Union is to be held at Christ Church, Westminster Bridge Road, on Tuesday Evening, December 3. A cordial welcome will be given to any choir wishing to join the Union and take part in the Festival. There are no fees of any kind. The Hon. Sec. is Mr. T. R. Croger, 114, Wood Street, E.C. Two Festivals have already been held: one at the City Temple, when 1,200 singers took part; the other at the Crystal Palace, with a choir of nearly 3,000 voices.

THE Harvest Festival at St. Alphege, London Wall, took place on the 20th ult. The offertories were in aid of the St. Alphege Society (founded 1738). The services morning and evening were choral, and included settings of the Canticles, hymns, and so forth, by Stainer, Tours, Sullivan, Bridge, Cobb, Monk, Tallis, Goss, Garrett, and Russell. At the conclusion of the evening service a short selection of music was performed by the Organist, Mr. A. C. Tattersall.

At St. Augustine's, Bermondsey, the Harvest Thanksgiving was celebrated on Thursday, the 3rd ult., and on the following Sunday. The choir sang Eaton Faning's Service, Goss's "Wilderness," and Beethoven's Hallelujah

("Mount of Olives"). The Organist was Mr. R. Greir, who gave as his voluntaries Smart's Postlude in D; Festal March, by J. B. Calkin; Mendelssohn's "War March of the Priests," and Tours's Fantasia in C.

A SELECTION from Handel's "Messiah" was given in the Barbican Congregational Church, New North Road, on September 30, by the augmented Choir of the church, under the conductorship of the Organist, Mr. George H. Male. The choir numbered about eighty. The solos were sung by Miss Nellie Jones, Miss Alice Hersey, Mr. H. D. Field, and Mr. Frank Pridmore. Mr. Arthur Briscoe presided at the organ.

THE Old Acquaintance Musical Society gave the first of its annual series of Smoking Concerts at the Freemasons' Tavern, on the 1st ult., when an excellent programme was provided, the principal performers were Mr. Albert James, Mr. Arthur Thompson, Mr. Edwin Houghton, Mr. F. Bevan, and Mr. Bantock Pierpoint. Mr. Alsepti gave some concertina solos. Mr. W. W. Hedgcock was the accompanist and Mr. James Kift the director.

AN evening Concert was given at the New Cross Public Hall, on Wednesday, the 2nd ult. The vocalists were Miss Annie Cook, Madame Adeline Vaudry, Miss Emily Himing, Mr. Herbert Sims Reeves, Mr. Arthur Strong, Mr. Frank Swinford, Mr. Fred. Cozens. The pianists were Madame de Szaramouriez and Mr. Herbert Strong; the violinist, Mr. Albert Piegaldi. There were also recitations by Mr. Ernest R. Abbott.

HARVEST Festival Services were held at Christ Church, Westminster Bridge Road, on the 10th and 13th ult. The music included a Magnificat and Nunc dimittis in G, by J. R. Griffiths; an Anthem, "The Lord hath done great things," by Henry Smart; "Hallelujah" Chorus ("Mount of Olives"), Beethoven; and Stainer's Sevenfold Amen, the whole of which were excellently rendered by the church choir. Mr. J. R. Griffiths presided at the organ.

A HARVEST Festival was celebrated in the Chapel of the Brompton Hospital for Consumption, according to annual custom, on St. Luke's Day, when the Anthem, "Blessed be the name of the Lord" (Henry Gadsby), in addition to the usual choral service, was effectively sung by the church choir, under the direction of Mr. T. Gilbert Webb.

At Christ Church, Newgate Street, now united with St. Leonard, Foster Lane, an Organ Recital was given by Mr. George Cooper, on the 24th ult. His programme was selected from the works of E. Bache, Smart, Bach, Mendelssohn, Onslow, Thorne, Haydn, and Guilmant. The vocalists whose efforts varied the programme were Mrs. C. Ashlin, Miss Mary Anderson, and Mr. H. Williams.

HARVEST Thanksgiving Services were held at St. Luke's, Kilburn, on the 6th ult. The music included Stainer's Evening service in E, the same composer's "Ye shall dwell in the land," and Macfarren's "God said, behold I have given you." A number of ladies of the congregation assisted the choir. The music was under the direction of Mr. F. H. Stokes, who presided at the organ.

ON Sunday evening, the 6th ult., at St. Augustine's, Highbury, after the Harvest Festival Services, the Organist, Mr. G. C. Richardson, gave a short Recital on the new organ by Willis, the programme including First Sonata, Mendelssohn; Fantasia, "The Storm," Lemmens; "Lift thine eyes" ("Elijah"), Mendelssohn; and Marche Cortège, Gounod.

THE first of the series of monthly free Oratorio performances at St. John's, Waterloo Road, S.E., took place on Sunday afternoon, the 20th ult., when Sir Arthur Sullivan's Oratorio "The Prodigal Son" was given under the conductorship of Mr. W. John Reynolds. Mr. Henry J. B. Dart was at the organ.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah" in the Congregational Church, Canning Town, on the 23rd ult. The soloists were Miss Ada Loaring, Miss Ellen Cooper, Mr. Micklewood, and Mr. Albert Orme. Mr. E. H. Turpin accompanied on the organ.

THE Rev. H. H. Woodward, Minor Canon of Worcester and Warden of the Choir School, will succeed to the Precentorship of Worcester Cathedral in January next, on the resignation of the Rev. E. V. Hall, who has accepted the living of Bromsgrove.

MENDELSSOHN'S "Lauda Sion" was sung at the Harvest Thanksgiving Service at St. Michael's, Paddington, on the 16th ult., under the direction of Mr. Edmund Rogers, Organist and Choirmaster of the Church.

REVIEWS.

Harmony: its Theory and Practice. By Ebenezer Prout, B.A., London. [Augener and Co.]

THE high position which the author of this new book on harmony holds as a teacher is sufficient to ensure attention to all that he has to say on the subject in which he is so great an expert. He states in his preface that his "volume is the outcome of many years' experience in teaching the theory of music," and he hopes "that it contains sufficient novelty both in plan and in matter to plead a justification for its appearance." As far as the exercises and their accompanying explanation are concerned, his hope is realised and his book is welcome. These exercises—some 300 in number—have been chiefly drawn from the works of well-known masters, and form the chief interest of the book by showing practically the manner in which they have dealt with the progressions of chords. He goes no farther back than the beginning of the eighteenth century for his examples, as he is of opinion that "modern harmony may be said to begin with Bach and Handel." Students may find in the works of Palestrina, of the English madrigalian writers, of Henry Purcell, Arcangelo Corelli, and Alessandro Scarlatti many of the germs of harmony as modern as most of those to be traced in the compositions of those musicians whom Mr. Prout places at his boundaries. None will complain, however, at the omission of the names or of the quotation of the works of either the English or the Italian musicians when Handel is liberally referred to. None of them, nor perhaps any of those whose works form the examples in the book, knew much of any system of theory, and it is to a certain extent satisfactory to find that Mr. Prout has adopted the dictum of Helmholtz, that "the system of scales, modes, and harmonic tissues does not rest solely upon unalterable natural laws, but is at least partly also the result of æsthetic principles which have already changed, and will still further change with the progressive development of humanity." This is an admission which will be endorsed by all thinking musicians, who will also commend Mr. Prout when he frankly says that while he follows "Day and Ouseley in taking the harmonic series as the basis of his calculations, he claims the right to make his own selection, on æsthetic grounds, from these harmonics, and to use only such of them as appear needful to explain the practice of the great masters." This may be necessary to satisfy the enquiring minds of young students, but is it not superfluous labour to endeavour to account for motives which perhaps had no existence? Mr. Prout explains how far he has supported his claim to make his own selection when he says "Day's derivation of the chords in a key from the tonic, dominant, and supertonic is adhered to; but in other respects his system is extensively modified, its purely physical basis being entirely abandoned." Further he states, "In the vexed question of the tonic minor chord, Helmholtz is followed to a considerable extent; but Ouseley's explanation of the harmonic origin of the minor third is adopted."

Mr. Prout places a limit upon his history, and many of those who read his preface will fix the boundary of his scientific knowledge. His description of sound in the opening chapter scarcely coincides with the received descriptions. His adoption of the "Day theory" so far as it suits his convenience, amounts to a confession of weakness not only of the theory, but also of his own principles. All theories that look askance at the minor third as derived from a generator are inconsistent with everyday practice. Our modern writers work upon the theory, if such it be, of the tempered scale. The mathematicians only recognise

just intonation, or the untempered scale. Mr. Prout gives a half-hearted admission to certain scientific reasons, but finding them untenable casts aside those which are not convenient for his purpose. The chords of the eleventh and thirteenth, as employed in the present day, are undoubtedly derived from the tempered scale, and not from the harmonics of an open string or pipe, modified to suit the needs of those who wish to pose as scientists, but who find practice is inconsistent with such accommodating theories. Mr. Prout does not vacate the position formed by the mathematicians who dictate reasons to musicians, but like a wise and experienced man who knows the insecurity of that position, he is content with shifting his balance when it is possible that greater security would be obtained by abandoning it altogether. The theorists have not yet found a wholly satisfactory scientific reason for the existence of the minor mode. Some who would have a mathematical basis for all the materials of harmony would deprecate the use of that mode as contrary to, or unaccountable by, natural laws. Most of the melodies of the popular folk-songs throughout the world are, in what may be called, for lack of a more accurate term, the minor scale. These songs are supposed to be the outcome of natural expression. Are they therefore wrong because they are unscientific?

The question whether all chords have roots has also exercised the minds of many able musicians. Mr. Prout gives explanations of chords in ordinary use, but he proposes a somewhat new idea, entirely fresh to "Day" theorists, when he calls the lowest notes of a chord its "root," while that note which most teachers have been accustomed to distinguish as the root he designates the "generator." This is to a certain extent logical as a rule, except in cases where the "root" does not bear a perfect fifth. It will be strange at first to those accustomed to other definitions, but, as he says, "this distinction will become more clear as we proceed."

Speaking of the "Tierce de Picardie," he assumes that the omission of the minor third and the presence of the bare fifth with which some pieces of old music and of modern music in imitation of the antique are ended, was due to the aversion to its employment by the old composers. "The minor third was not part of the compound tone of the tonic, and produced beats with the major third." This would seem to imply that the composers of old were acquainted with, and wrote their music according to the laws of acoustics. It was more likely to be due to some tradition concerning perfect and imperfect concords. But then Mr. Prout does not pose as a musical historian. The difference of method in tuning keyed instruments, and the limited number of keys employed in composition before the time of Bach and Handel, ought to be taken into consideration in the endeavour to account for methods of practice among musicians of time past.

Fortunately Mr. Prout seeks to teach modern ideas in a practical, reasonable way, and his work therefore will receive attention from thinking musicians on his own ground. It would have been well, however, had he thought proper to set out the whole design after the pattern which characterises the majority of his precepts and examples, and to bind himself by no other theory than that which is found in practical experience.

Novello's Parish Choir Book. Nos. 45—50.

- 45. *Te Deum.* G. H. Westbury.
- 46. *Magnificat and Nunc dimittis.* E. C. Nunn.
- 47. *Magnificat and Nunc dimittis.* E. Newton.
- 48. *Benedictus.* T. Hutchinson.
- 49. *Te Deum.* 50. *Fubilate.* J. W. Elliott.

[Novello, Ewer and Co.]

In the present numbers of this publication a new departure has been taken. Hitherto the "Parish Choir Book" has consisted entirely of settings of the *Te Deum*; but the other Canticles have now commenced to receive the notice which is their due. Attention may be called briefly to the contents of the numbers at present to hand. In No. 45 we have yet another setting of the *Te Deum*, the composer being Mr. George H. Westbury. It is simple, but dignified, flowing, and melodious. In writing "*Sabaoth*" and "*took'st*" the composer follows precedents which would be more honoured in the breach than the observance.

A skilful choirmaster, however, would have no difficulty in setting these matters right. The next instalment is a setting of the Magnificat and Nunc dimittis, by E. Cuthbert Nunn. It is, generally speaking, somewhat light in character, and the composer indulges freely in chromatic progressions, though he never forgets that he is writing for parish choirs. Those who desire an easy and yet thoroughly modern service should try that of Mr. Cuthbert Nunn. No. 47, another setting of the Evening Canticles, by Edward Newton, is more solid, and some would say more churchlike; but it is not wanting in brightness and is generally calculated to please. A setting of the Benedictus, by Thomas Hutchinson, forms the contents of No. 48. Its characteristics are similar to those of Mr. Newton's service. In No. 49 we revert to the Te Deum, the composer being Mr. J. W. Elliott. Choirmasters in whose eyes musical effectiveness is the first consideration will welcome it for its brightness and vigour, coupled with simplicity. No. 50 is a Jubilate by the same composer, written in the same key—D major—and equally cheerful and unassuming.

O Mistress Mine. Four-part Song. Words by Shakespeare.

There is a Garden. Four-part Song. Words by Richard Alison (1606).

It was a Lass. Four-part Song. Words by Mary E. Wilkins. Composed by Hamish MacCunn.

[Novello, Ewer and Co.]

THE composer of these pieces (forming three numbers of "Novello's Part-song Book") has rapidly, but firmly, won his way as a writer of high-class works; and we need scarcely say, therefore, that he may rely upon a cordial reception for any lighter compositions thrown off in his holiday moments. The specimens before us convincingly prove that Mr. MacCunn is resolved that the many who place their faith in him as a careful and conscientious artist shall have no cause to modify their estimate of his powers; for, although merely smoothly written and melodious part-songs, they are all thoughtful, and in thorough sympathy with the words. Shakespeare's well-known verses commencing "O mistress mine," especially, are most faithfully reflected in the music, and the song will doubtless become a favourite. "There is a garden" has a graceful melody, with some effective imitative points which will require delicate singing; and "It was a lass," to some quaint poetry in the *Century*, is sufficiently antiquated in feeling to satisfy the requirements of the text, the phrase "Ah, well a-day," particularly, being extremely happy. The pianoforte accompaniment throughout the songs is intended for practice only.

FOREIGN NOTES.

At the Paris Grand Opera the house has been, of course, crowded nightly for months past, owing to the Exhibition, although the performances have been limited to some eight works—viz., "Faust," "Roméo et Juliette," "L'Africaine," "La Juive," "Aida," "Les Huguenots," "Le Prophète," and "Guillaume Tell." The directors of this national institution have, however, at last decided upon an important revival, and "Lucia di Lammermoor" will shortly be added to the present *répertoire*. Surely a generous concession to the subscribers of the representative lyrical stage of France!

M. Colonne's Concerts at Paris recommenced on the 20th ult. with Berlioz's "La Damnation de Faust," the principal artists engaged in the performance having been Madame Krauss, MM. Vargnet and Lauwers. The orchestra of this institution is said to be finer than in any previous season. On the same day M. Lamoureux resumed his famous Concerts at the Cirque d'Été, when a brilliant interpretation was given of Schumann's Rhenish-Symphony; among the solo performers were Mdlle. Clotilde Kleeberg, MM. Faure and Talazac.

According to the *Neue Zeitschrift für Musik*, Henry Litolf, the eminent French composer, is busily engaged upon the score of an operatic work, "Roi Lear," drame lyrique en quatre actes, d'après Shakespeare, and there is every appearance of the veteran musician being able, ere long, to complete this important work.

It is stated that M. Richepin's drama "Le Filibustier" has been set to music by M. César Cui, the well-known Russian composer, and that there is every probability of the work being accepted for performance at the Paris Opéra Comique.

We read in *Le Guide Musical* that M. Gounod intends, in December next, to conduct a series of Concerts of his own compositions both at St. Petersburg and Moscow.

At a Concert given last month by Miss Fanny Davies at Berlin, a new Sonata by Johannes Brahms, for pianoforte and violin, was played by the gifted English pianist in conjunction with Dr. Joachim.

Berlioz's opera, "Benvenuto Cellini," already produced on several other German stages, has just been brought out at the Hamburg Stadt-Theater, where the elaborate work, however, met with but a qualified appreciation.

A new opera, "Der Vasall von Szigeth," by A. Smareglia, was produced for the first time on the 4th ult. at the Vienna Hof-Theater, and was very well received. The composer, who is totally blind, and besides, very deaf, met with quite an ovation at the conclusion of the performance.

Herr Wallnöfer, the first tenor at the German theatre of Prague, is the composer of an opera entitled "Eddystone," which has just been produced with some success at the theatre in question. The work is said to display much talent, and is constructed throughout upon Wagnerian lines.

After a somewhat prolonged interval of retirement from public life, Madame Marie Krebs, the well-known sympathetic pianist, is announced to re-appear at one of the Gewandhaus Concerts at Leipzig this month. The gifted lady is also likely to revisit this country during the approaching season.

A new opera, "Der Meisterdieb," the music by E. Lindner, has just met with a very favourable reception at the Dresden Hof-Theater, a portion of the success being, it is said, owing to the brilliant co-operation of Madame Schuch-Proska.

The Cologne Conservatorium, under the able direction of Dr. F. Wüllner, publishes a very satisfactory report of its progress, the number of pupils during the previous academic year having been 314.

A circle of Munich ladies have conceived the idea of raising a fund amongst German ladies generally for the purpose of erecting a monument to Richard Wagner in the Bavarian capital.

The *Leipsiger Tageblatt* gives an enthusiastic account of an Organ Recital recently given by Mr. Clarence Eddy the eminent Chicago organist, at St. Thomas's Church, Leipzig. After dwelling upon the "phenomenal" technique displayed by the player, and the extraordinary ease with which he managed his pedals, the journal concludes "The dexterity manifested by the artist in the use of the registers, without in the least degree interfering with his playing, was something quite new to us. Altogether, Mr. Eddy's performance has greatly increased our respect for our foreign competitors in the art of organ playing."

Herr Richard Strauss, one of the most gifted of the younger generation of German composers has completed a new symphonic work, entitled "Don Juan," to which Lenau's poem on a kindred subject ("Faust") has furnished the "programme."

Carl Goldmark's new Concert-Overture, entitled "Prometheus," is to be first produced in public at one of the earliest Berlin Philharmonic Concerts, under the direction of Dr. Hans von Bülow.

A very successful performance of Liszt's Oratorio "St. Elizabeth" is reported to have taken place on the 12th ult. at Dessau, under the direction of Capellmeister Klughardt.

Herr Peter Schramm, one of the most valued singers at the Royal Theatre of Copenhagen, has just appeared for the 16th time at that institution in the rôle of Leporello in Mozart's "Don Giovanni," the artist's age being already past the proverbial three-score and ten. The Copenhagen public rendered the occasion a special one by treating the veteran singer to a perfect ovation.

Messrs. Servais and Bärfwolf, the new managers of the Théâtre de la Monnaie, of Brussels, have decided to produce during the present season Wagner's "Tristan und Isolde" and "Siegfried," for the first time in the French

language. The same master's "Die Walküre" and "Die Feistersinger," in M. Wilder's version, have, it will be remembered, already been brought out here in previous seasons.

Victor Nessler has just finished a new operatic work entitled "Die Rose von Strassburg."

Mlle. Teresina Tua, the violinist, is about to be married to Count Ippolito Valetta, of Turin, a well-known Italian amateur, and writer on musical subjects.

An opera, "Beatrice di Svevia," by the Maestro Benvenuti, will be one of the novelties to be brought out at the Venice Theatre, of Venice, during the present season.

A performance is reported from Brisbane (Australia) of Meyerbeer's "Le Prophète," sung in Volapük, the new universal language." The performance is said to have greatly pleased, and to have been repeated several times.

Richard Wagner's important paper "Ueber das Dirigen" appears for the first time in a French translation in the pages of the thirteenth volume (just published) of the *Annuaire du Conservatoire royal de musique de Bruxelles*. The translator is M. Emile Guillaume.

A new music journal, *La Palestra*, has been established in Venice, under the editorship of Signor C. Roman.

We have received the first number of the *Neue Wiener Musik-Zeitung*, a journal issued three times each month, at Vienna. Our new contemporary appears to be supported by able writers, and is edited by Herr Carl Mayer.

Bernhard Sulze, for many years principal Organist at the Stadt-Kirche of Weimar, and an excellent teacher, died at Weimar on the 5th ult., aged sixty-one.

The death is also announced at Dresden, of Emil Georg Noll, the esteemed Organist at the Hof-Kirche of the Saxony capital, aged seventy-one.

CORRESPONDENCE.

THE R.A.M. AND LOCAL REPRESENTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Of course it is annoying in the extreme to some people who have, owing to causes not altogether discernible, been lifted into a position for which they were eminently unsuited, to find themselves at one fell swoop removed from their pedestal. And it is perhaps only human nature that those immediately concerned should object to the proceedings of the Committee of the Royal Academy of Music. But after reviewing the thing in cold blood and with no prejudice, and having turned it over in the light brought to bear by a thorough knowledge of the machinery at work, the conclusion is driven home with all possible force that the move recently made is a wise one and for the good of the majority. Without for a moment desiring to reflect on any particular member of the profession who has lately held the office of local representative to the Royal Academy, it may be asserted, without fear of serious contradiction, that the action of some of these individuals has been open to question. That which should have been regarded as a sort of sacred trust has been employed in more than a single case as a lever to obtain personal advantage; and the fact that a man was commissioned to do clerical work and arrange business details has been in not a few instances construed into meaning that he had special facilities and command in the preparation of candidates for the local examinations. Those who consented to represent the Royal Academy in the various provincial centres ought to have remained satisfied with whatever emolument fell to their share, and it must be admitted that this has not always been so. On the contrary, some of those concerned have gone so far as to advertise their official position as a means of obtaining pupils, and have actually had the audacity to state in print that they were prepared to pre-empt candidates, other than their own pupils, who were anxious of passing the tests of the institution they represented. Then again, having obtained access to the addresses of certain individuals through official business, personal particulars and so forth have been launched forth wholesale and those brought together for a totally different purpose. Further, stationery, &c., bearing the national insignia and headed with the magic legend "Royal

Academy of Music," has been used for the purposes of private professional correspondence, and in fact it has been made to appear in many cases that the people appointed to do work which should have been purely of a routine nature have given out to the world actively, verbally, and by the aid of pen and print that they were holding an artistic or educational position, to which their relations with the parent institution gave them really no claim whatever.

No wonder then that other professors and teachers objected, and used strong language, when they found an official, from whom they had a right to expect assistance, actually poaching upon their preserves; and no wonder that the National Society of Professional Musicians should have taken up the matter on behalf of the profession at large. It is not the place here to enter into the discussion of the details of the examination scheme propounded and carried out by this or any other irresponsible body, and the certificates which they grant may pass muster for whatever they are worth. But that ample cause for action had arisen was fully apparent. The late Sir George Macfarren was truly a man without guile, and he would fain have tried to believe the world at large, or at least the members of the profession at the head of which he stood, equally honest and straightforward. And although matters were brought under his notice years ago which needed instant reform, he went on hoping for the best. He did not perceive that the trade in home-made nostrums, insisted upon in the Royal Academy Syllabus, was carrying its influence into the provinces, and if special profit was to be made at the head centre out of the local examinations, why should not those in the outlying districts go and do likewise. True it is that the local representatives have in many cases succeeded in working up the number of candidates enormously, and to a certain number of them much credit is due; but the increase alluded to has not seldom been achieved at the cost of others, and the action of some, as a means to an end, cannot be commended upon any grounds.

It is a pity that the few just men should have to fall with the doomed city, but there seems to have been no road open but to effect a wholesale clearance of the professional representatives; and owing to the action of at least a large section of the *genus* the absolute extinction thereof has come about. Meanwhile a meeting of the recalcitrant ones has been held, and a manifesto has been sent to headquarters, to which has been accorded, as might have been expected, a courteous and dignified answer, which closed the correspondence at once and for ever so far as concerned the chairman, principal, and committee of the Royal Academy of Music. The next step took the form of a proposal to establish a series of examinations, conducted by the ousted local representatives themselves, or by some musician obtained from London. The first arrangement could surely not be consistently or seriously considered for a moment, as these persons had, as a part of their plan of campaign so long as they were associated with the Royal Academy, systematically cried down irresponsible examinations; and in regard to the alternative scheme, surely no musician of any reputation, or in any way connected with the Tenterden Street institution, would so far lose self-respect as to ally himself with such a movement. As a result of the commotion it is probable that the foundations of the Royal Academy will remain quite firm. Not a few of the best men till lately in control over the business of the examinations in the provinces have admitted the justice of the action of the Academy authorities. Others, finding that objection is futile, would do wisely to hold aloof from associating with their more demonstrative brethren. This at least is the opinion of one who has watched the course of events pretty closely, and who years ago foretold the reaping of the whirlwind while the wind was yet being sown. The scheme now in course of promulgation by the dual control seems to be sufficiently compendious for a start, and after all that has occurred not the least sagacious act on the part of the joint committee is the appointment of non-professional men as honorary local representatives, and the regular payment for all needful literary work. Under the earlier *régime* no one could actually know more than another what was required

as to the standard to be reached by candidates, and the Syllabus containing all information for the year was, of course, or should have been, common property. The idea however got abroad that certain people had more power than others, and this was at least not contradicted as it ought to have been in many cases. In the appointment of gentlemen who have no ulterior gain to acquire professionally, financially, or socially, there will be avoided, not only the evil itself, but the semblance thereof; and one late representative at least will rejoice to be emancipated from a position around which, owing to the action of others, an odour of suspicion could hardly fail to linger.

I am, yours truly,

ONE OF THE LOCAL REPRESENTATIVES.

October 2, 1889.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I crave a small space in your next issue for a few words on the above question, which just now is exercising the minds, and perhaps tempers, of not a few who have hitherto enjoyed the privilege of being associated with the R.A.M. as local representatives. There is undoubtedly a very general feeling of, shall I say, wounded pride at the sudden overthrow of a large body of men who have worked zealously for the local examinations, more for the honour of representing such an old-established and excellent institution and for the general advancement of music, than for the small honorarium which, looked upon as a reward for the work and trouble expended, was really not worth material consideration. I must confess that upon receiving the first circular issued by the R.A.M. Board, one felt a little sore at what seemed to be an ungracious policy, *ungracefully* propounded; but upon further reflection one cannot but admit that the new arrangement is a wise one. It must be better for both teachers and candidates to have local representatives entirely independent of either; and that, together with the appointment of *two* examiners, will give the public generally an assurance that by no possible means can there be a vestige of favouritism. Further, it will remove all jealousy on the part of other teachers living in the same locality.

There can be no doubt that the local examinations have done much good. They have encouraged both teachers and candidates to aim at a more critical and careful rendering of the works submitted for examination, and have thereby raised the standard of music in those places where the examinations have been established. There is, however, a possibility that the associated boards of the R.A.M. and R.C.M. may not easily find men of independent position, *not connected with the musical profession*, who will be willing to undertake the work of local representatives in small places, and that in consequence those centres will be disestablished. The result of this will probably be that these small centres, which have received so much benefit hitherto, will be handed over to the smaller class of examination boards, which are frequently (as an article in the October *MUSICAL TIMES* puts it) mere money-making societies. People will, perforce, have their children prepared for examinations of some sort, and are not over-particular as to the standard required, provided the parchment is obtainable. I venture to express a hope, therefore, that the small centres may not be overlooked in the new scheme. It will, I am persuaded, be a mistake not to encourage these places to continue to send candidates for examination. The Syllabus of the new board has not yet, I believe, been issued; but I trust that the standard of the *junior candidates'* examination will not be raised. The present system of general education in schools demands so much from girls of ten to sixteen years of age, that there is little time for music practice, unless recreation is to be almost entirely abandoned. Trusting that these remarks, from one who has always striven to do his duty to the R.A.M., to other teachers in his immediate vicinity, and to the candidates brought under his notice in connection with the R.A.M. local examinations, will not be considered irrelevant, and thanking you, if you are good enough to accept them for publication in your columns.—I am, yours truly,

C. W. ROBINSON.

October 15, 1889.

THEMATIC COINCIDENCES.

TO THE EDITOR OF "THE MUSICAL TIMES."

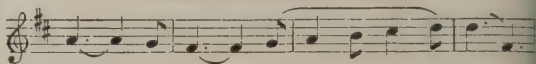
SIR,—I am not sure that the following thematic coincidences have been pointed out before, though, *en passant*, every fairly-read amateur must have observed them:—

I.

Schubert. Fantasia (four hands) in F minor.

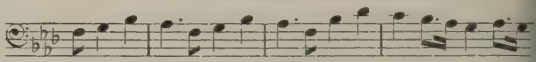


Berlioz. Introduction to "Faust."

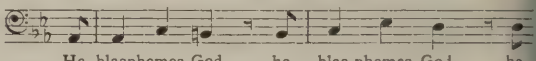


II.

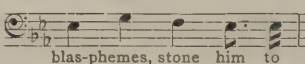
Schubert. Fantasia (four hands) in F minor.



Mendelssohn. "St. Paul"—"Stone him to death."



He blasphemes God, he blas-phemes Go,d, he



blas-phemes, stone him to

If your columns were open to similar examples, no generally known, the results might be very interesting.

Faithfully yours,

JOSEPH BENNETT.

TRINITY COLLEGE, LONDON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the article on "Hoods and Falsehoods" in your last issue, reference is made to "the Company entitled Trinity College, Limited." It is obvious that Trinity College, London, is the institution here alluded to, but permit me to say that only the Corporation or Council of Trinity College is incorporated as a Limited Company, and that solely for the mutual protection of its members in dealing with the finances of the College. The College Organists, also mentioned in the article, avails itself of the same form of incorporation, yet the writer does not speak of the "College of Organists, Limited," which he might, with equal reason, have done. Trinity College, London, and the College of Organists could just as well carry on the operations without any such incorporation if they chose. Both these institutions have earned the highest respect of the musical and general public by their earnest work in the cause of musical education, but their success has unfortunately led to a mushroom growth of feeble imitations within the last two or three years.

On the hood question, in the absence of any Statute Law relating thereto, the writer quotes the Canon Law, which is hardly applicable, considering that Trinity College, London, and the College of Organists include Nonconformists among their *diplômés*, to whom the Canon Law is a matter of no concern. Even the Canon Law, however, recognises non-university hoods under the synonym "tippets," so they "be not silk"; but this restriction is entirely ignored and upset by King's College, London, whose Theological Associates wear a silk hood. The "tippets" too, of the diocesan colleges are usually bordered with silk. This question of material is of little moment, as Trinity College and the College of Organists could at once substitute satin or stuff hoods if deemed desirable.

The writer of the article goes on to state that "the only College not a University possessing the right to examine candidates and confer degrees in music is the Royal College of Music." So far as I am aware, no college has ever attempted to invade the prerogative of the Universities.

conferring *degrees* in music, but "the right to examine candidates" is not a monopoly of the Royal College, and requires no Royal Charter for its exercise. Hence the certificates and diplomas issued by Trinity College and the College of Organists are perfectly legal, and their technical value is evident to all whose knowledge enables them to form an accurate judgment.

As an old student of Trinity College, London, and a present member of its Council, I must deprecate attacks on an institution which has greatly advanced the cause of musical education in this country, has won for itself a solid and enduring reputation, and commands the adhesion of a large number of University graduates, as well as many others of high distinction in the musical world.

I am, Sir, yours truly,

E. BURRITT LANE.

33, Bouverie Road, N., October 14, 1889.

[It may seem to be a matter of little consequence whether the hoods that are worn be legal or not. The law remains firm though conscience is elastic.—ED. M. T.]

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your valuable paper reached me here last week. Upon reading an article entitled "Hoods and Falsehoods," I find the statement, p. 591, line 17, *et seq.*: "The only British Universities which confer degrees," and so on, are Oxon., Cantab., Dublin, London, Cork, Durham, and Trinity College, Toronto. The statement is glaringly inaccurate; the University of St. Andrew's, the oldest in Scotland, has the right to confer degrees in music *honoris causâ tantum*, that is to say, if music is to be considered *an ars licita*; for the Charter of that University allows it to grant degrees *in omnibus artibus licitis a facultatibus licitis*, and as a double graduate of that University I venture to protest against such mis-statements obtaining currency and sheltering themselves behind your highly useful paper. I may add, perhaps, that A. C. Mackenzie was the first Mus. Doc. of the St. Andrew's University, to which he dedicated his "Story of Sayid."—Yours very truly,

ANDREW GRAY.

7, Kramerstrasse, Leipzig, October 14, 1889.

ERRATUM.

In the letter written by Mr. Silas in the September number, the sentence beginning "I hope," &c., ought to read "Those writers who prefer continuing the old ways let them do so by all means, if it gives them pleasure, but every composer should have the right," &c.

PATENT INTELLIGENCE.

DURING the past few weeks the following Inventions connected with music have been registered at the Patent Office, the list being especially compiled for THE MUSICAL TIMES by Messrs. Rayner and Cassell, Patent Agents, 37, Chancery Lane, from whom all further information concerning Patents may be had gratuitously:—

14,598. Improved Pneumatic Slide Valve for draw-stop action in Organs. George Tucker, September 17, 1889.

14,667. Improvements in Pianoforte Actions. Harry Lyman Hone, September 17, 1889.

14,852. Improvements in Church, Chamber, and similar Organs. Gray and Davison (Ltd.) and Thomas Poyser, September 20, 1889.

14,856. Improvements in Binding or Fastening together Sheets of Music, or other Papers, Pamphlets, and Books. Thomas William Jones, September 20, 1889.

14,900. Improvements in Apparatus for Facilitating the Practice of Music on Pianofortes, Harmoniums, and like Instruments. Andreas Wider, September 21, 1889.

14,983. Improvements in Stringed Musical Instruments. Lucius Virgil Barnard, September 23, 1889.

15,014. Organs. Henry Fordam, September 24, 1889.

15,054. Improvements in Pianofortes. Leopold Alfred Squire, September 24, 1889.

15,081. Improvements in Apparatus for Mechanically turning over the Leaves of Music Books. Edmund Edwards, September 24, 1889.

15,088. Improvements in Musical Instruments. Walter Brierley, September 25, 1889.

15,271. An Improved Musical Notation. William Grimmond, Junior; September 28, 1889.

15,630. A novel Attachment for Banjos. George Kemp Jones, October 4, 1889.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BÄTON.—There is no special book in English giving instructions in the Art of Conducting, but a number of very useful hints will be found in "General Musical Instructions and aid to Teachers and Learners in every branch of Musical Knowledge," by A. B. Marx (Novello, Ewer and Co.). Each Conductor makes his own rules, guided by experience. In the examples sent by you, the method of beating is intelligent and practical. In the first two bars of No. 2 the beating should not be distinctly marked until the chord changes.

B.—Local Musical Examinations were commenced by the Society of Arts in 1859.

F. R. GODFREY.—We are much obliged for our Correspondent's interesting letter on Ladies' Surplined Choirs, but the subject has been ended and cannot be renewed at present.

ARTHUR BOND.—See answer to F. R. Godfrey.

F. P. G.—See answer to F. R. Godfrey.

G. A. H. (Walsall).—If the words are to be spoken the fifth word should be emphasised, if set to music it should receive an important accent.

J. E. P.—"Elijah" is, on all points, the more difficult work of the two named.

YOUNG COMPOSER.—If your ability is equal to the effort, you are at liberty to use any words for musical setting which are not copyright. You also may set copyright words if you obtain permission.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BRADFORD.—On the 15th ult., in the Church Institute, Mr. S. Midgley opened the winter season with a Concert. Mr. Risegari and Mr. Farnow were Mr. Midgley's associates in Schumann's Trio, "Fantasiestücke," Op. 88, and other instrumental pieces of the programme. The other pieces were Rubinstein's Sonata for pianoforte and violoncello, Op. 39; Brahms's Violin Sonata, Op. 108; and Mendelssohn's Trio in C minor, Op. 66. Mr. Farnow played his part of the Sonata with great spirit and skill. Later he gave a Tarantella, by Popper. Mr. Risegari played Ernst's "Elegie" with much expression. Miss Briggs, of Kildwick Hall, a young lady with a full and pleasant mezzo-soprano voice, gave some good songs in an expressive style. Mr. Midgley added to his liberal programme Grieg's arrangement of two of his Songs, which he played with a rare poetic touch. The Concert concluded with a fine rendering of Mendelssohn's splendid Trio.

BURNHAM.—An Organ Recital was given at St. Andrew's Church, on the 7th ult., by Mr. Charles Lavington, of St. Mary's, Bridgwater, who played pieces by Handel, Corelli, Spinney, Archer, and Batiste. Miss Harper was the vocalist, and her songs were by Weber, Piusotti, and Handel. The weather was very bad, and accounted for a small attendance. The music, both instrumental and vocal, was good.

CLUMBER.—His Grace the Duke of Newcastle's private chapel at Clumber, near Worksop, was consecrated on Tuesday, the 22nd ult., by the Bishop of Southwell, and the music at both morning and afternoon services was of an elaborate character. The usual choir of the Duke's chapel was supplemented by a contingent of men and boys from Lincoln Cathedral, and some of Mr. Dutton's boys from London. There was an orchestra of fourteen players from St. Agnes, Kennington, London, S.E., consisting of strings, trumpets, and drums, conducted by Mr. W. W. Hedgcock. Mr. G. F. Ashley (the Duke's private Organist) and Dr. Roberts, of Magdalen College, Oxford, were at the organ. Tours's Communion Service in C had been specially scored for the occasion and was used at the morning service. Several Gregorian hymns and chants were used during both services, and the Anthem in the evening was Spohr's "How lovely are Thy dwellings fair." Dr. Roberts played the Voluntaries after both services.

DARLSTON.—Mr. J. Shakespeare Robinson gave a very successful Concert in the Town Hall on the 8th ult. The performers were Miss Lilian Mills, Madame Emilie Young, Mr. J. S. Robinson (of York Minster), and Mr. Robert Grice (of St. Paul's Cathedral, London). Mr. Thomas Cotterell presided at the pianoforte.

DARTMOUTH.—A Festival Service was held in the Church of St. Saviour, on the 2nd ult., when the service used at the Diocesan Choral Festival in Exeter Cathedral was repeated. Mr. T. Roylands Smith, Diocesan Choirmaster, conducted, and Mr. C. T. Davis was the Organist.

DUDLEY.—The Harvest Festival was held in the Parish Church on Thursday evening, the 10th ult., and was continued on Sunday, the 13th ult. The music selected consisted of pieces by Haydn ("God of Light"), Dr. Waring ("Rejoice in the Lord"), Tours ("Rejoice in

the Lord"), and "Thanks be to God," from *Elijah*. Master A. Lee, of All Saints', London, sang solos by Handel and Hady. The Anthems were admirably rendered by the choir, under the conductorship of Mr. G. H. Mainwaring. Mr. W. Stansfield, Organist of the Church, presided at the organ. An efficient though small orchestra was employed on the Sunday evening to assist in the choruses. Mr. Stansfield gave a short Organ Recital at the close.

HADLEY, SHROPSHIRE.—On Thursday evening, the 10th ult., a special Choral Service was held to mark the enlargement of the Church organ. Mr. Smart (of Newport) presided at the organ, and after the service gave a Recital.

HALSTEAD.—On Tuesday evening, the 8th ult., a Choral Festival was held in St. Andrew's Parish Church, about 200 voices from the neighbouring choirs taking part. The Anthem was "The Lord is my strength," Monk; the Confession being chanted to the Ely use, while the hymns for the most part were sung to special tunes by Dr. Dykes and others. Mr. Herbert Ham presided at the organ.

HELSTON.—On the 14th ult. the first annual Festival of the Associated Choirs of the Rural Deanery of Kirrier was held at Helston, eight choirs, numbering 120 members, taking part in the service.

LAUNCESTON.—The Choral Society gave a capital entertainment at the Town Hall, on the 11th ult. Part-songs were well sung by the members of the Society; songs were rendered by Miss Sedgwick, Mr. C. R. G. Grylls, and Mr. Leslie Moreton; violoncello solos were contributed by Mr. H. Moreton, Conductor of the Society, and Miss Stringer gave a recitation.

LEAMINGTON.—The Harvest Festival at St. Alban's, Harwick Street, was held on the 10th ult., at Evensong. The Service was Winchester in B Flat, and the Anthem "O Lord, how manifold" (Barnby). The Festival was continued until Sunday, the 13th. At Mattins the Service was Hopkins in G and Garrett in D; The Introit was "And now on this our festival day" (Tours), and the Communion Service Garrett in D. At Evensong the Service was Tours in F, and three pieces from Mendelssohn's *Hymn of Praise*, "All men, all things," "All that has life and breath," and "Sing to the Lord," were sung as the Anthem. The Services were under the direction of the Organist, Mr. E. R. West.

LINCOLN.—The forty-ninth of a series of high-class Concerts commenced by her late husband, was given by Mrs. Barraclough in the Masonic Hall, on the 16th ult., and was a marked success in every way. The performers were: Mrs. Mary Davies, Madame Antoinette Sterling, Miss Janotha, Miss Nettie Carpenter, Mr. Henry Guy, Mr. F. King, Mr. van Biene, and Mr. Alois Volkmer, and their several and united efforts gave much pleasure to the audience.

MELBOURNE.—The first of a regular series of Concerts, given by the Victorian Orchestra, took place on August 9, when Mr. J. Hamilton Clarke (of London) made his *début* as Conductor in Melbourne. It is gratifying, therefore, to be able to record that the Concert was in every respect a brilliant success, and that both Mr. Clarke and the musicians whom he directed won golden opinions by the thoroughly legitimate, and therefore artistic, methods in which the best results were achieved. It is intended that all the large centres shall be visited by the orchestra in due course. To this end committees have been formed, or are in course of formation, at Ballarat, Sandhurst, and Geelong, and the same plan will probably be adopted with regard to other towns. To maintain an orchestra numbering in its ranks between fifty and sixty first-class musicians, as may be readily supposed, entails a very heavy expenditure. So much interest has, however, been taken in the subject, and the efforts of the orchestra were so enthusiastically received by the great audience present, as to augur well for the future, and inspire confidence as to the successful establishment of the orchestra as a permanent institution. The Concert opened with Mendelssohn's fine Overture to *Ruy Blas*, and the performance of the first few bars was quite sufficient to show that Mr. Clarke, who on his entrance received a hearty and demonstrative welcome, had his forces well under control. Each musical phrase was rendered by the performers with the nicest gradations of light and shade, and throughout the evening the performance of the various numbers was marked by an evenness of tone, a precision of attack, and a delicacy or warmth of musical colouring which were perfectly delightful. Mr. Hamilton Clarke has been made a member of the Society of Musicians in Melbourne.

NEWPORT, SALOP.—On the occasion of the Harvest Thanksgiving Services at the Parish Church, on Thursday, the 3rd ult., and continued on the following Sunday, Garrett's new Harvest Cantata was sung. Its effective and very appropriate writing was much admired, as it is within the means of execution by any well trained Parish Church Choir. Mr. J. B. Smart, jun., was at the organ. Mr. Smart acted as Conductor.

NEWRY.—On Tuesday evening, the 15th ult., in St. Mary's Church, Mr. Gilholy gave an Organ Recital after the service—viz., Grand March "Daybreak," by Spinney; "Cavatina," by B. M. Gilholy; "The Bell Rondo," by Morandi; and a Pastoral Movement. Mr. Sylvester Smith and Sergeant Whittle (East Lancashire Regiment) sang some solos. The Harvest Cantata, composed by Dr. Garrett, and the words selected and written by John Francis Waller, LL.D., sung by the choir, was a refreshing change, inasmuch as it was the first occasion on which a full Cantata was given in church. The choir sang it exceedingly well and the work made a good impression.

RAWFENSTALL.—An Organ Recital was given by Mr. J. E. W. Lord, on the 17th ult., in the church, when he performed pieces by Steggall, Capocci, Dubois, Burnap, Lemaigre, Carnali, Mozart, Dudley Buck, and Jules Grison.

ROCHESTER.—A new organ has been erected in Vines Church, by Eustace Ingram, of Holloway, and the instrument was formally opened on the 16th ult., by Mr. J. R. Griffiths, of London, who gave a Recital. It is worthy of remark that the handsome case of the old organ (which was built in 1789 for George III., and subsequently became the possession of the Marquis of Anglesea and then of Vines Church) has been retained and re-decorated.

SWANSCOMBE, KENT.—Harvest Thanksgiving Services were held at All Saints' Church, on Wednesday evening, the 2nd ult., and the following Sunday, the 6th ult. Bunnett's service was used, the Anthem being Gadsby's "Blessed be the Name of the Lord." Special Psalms and hymns were sung. The Organist and Choirmaster of the Church, Mr. T. H. Jarvis, presided at the organ, and at the conclusion of the evening services gave short Organ Recitals.

TENBURY.—The annual series of Commemoration Services at St. Michael's, were held in the week beginning September 29, and continued until the following Thursday, the 3rd ult. On the day of the Feast of St. Michael and All Angels, the Canticles, morning and evening, were sung to Garrett's fine setting in D, and the Anthems were Elvey's "O praise the Lord of Heaven" and Sullivan's "I will mention the loving-kindness of the Lord." At the services on September 30 and the 1st and 2nd ult., music by Rogers, Stainer, Hiles, Elvey, Gibbons, Croft, Mee, and Ouseley, was sung at the morning and evening services. Thursday, the 3rd, was observed as the Commemoration Day, when Smart in F, "Praise the Lord" (Goss), and "How goodly" (Ouseley), were given. The sermon was delivered by the Rev. C. J. Corfe (eldest son of the late Dr. Corfe), of Oxford, formerly one of the masters in the College, and latterly Chaplain and Instructor in the Royal Navy, and now Bishop designate of Corea, a position for which, by his accomplishments and knowledge, he is most eminently fitted. In the evening, Smart in F, and "It came even to pass" (Ouseley), were sung. After the service, one of the most noteworthy features of the Festival, an Organ Recital, was given by Mr. G. R. Sinclair, a former pupil of the College, and now recently appointed Organist of Hereford Cathedral. There was, as might be expected, an element of sadness in the rejoicings, as this was the first commemoration since the building of the church which had not been graced by the presence of the pious and gifted founder, Sir Frederick A. Gore Ouseley. He was much missed by all, but especially by those to whom he had endeared himself by many acts of kindness and friendship. The many visitors were most cordially welcomed by the new Warden, the Rev. John Hampton, who has been intimately associated with the College since its institution, now thirty-three years since.

WELLINGTON, N.Z.—Several Concerts of interest have been given lately, the first being a fine performance, by the Harmonic Society, of Costa's *Naaman*, which was given in the Theatre Royal, on August 6, before a crowded and enthusiastic audience. The principal solos were admirably sung by Lady Campbell, Miss Grady, Mrs. Webb, Mr. Püschell, and Mr. Prowse; and the band and chorus were very efficient. Mr. Robert Parker conducted. On August 10 Rossini's *Stabat Mater* was given, also under Mr. Parker's direction, in aid of the fund for enlarging the organ at St. Paul's Cathedral Church. The soloists, Lady Campbell, Mr. Püschell (of Christchurch), Miss Williams, and Mr. Prowse, were again thoroughly efficient, and a very artistic performance was the result. Mr. Parker gave his own annual Concert on August 29, with a most interesting programme, which included Beethoven's Symphony, No. 8 (played in its entirety), two movements of Mendelssohn's Violin Concerto (well played by Mr. MacDuff Boyd), and other orchestral pieces, besides a very attractive selection of vocal music.

WEMBLEY.—Madame Emily Lawrence gave an Evening Concert in aid of a new Organ Fund for St. John's Church, Wembley, on Tuesday, the 15th ult., in the schoolroom adjoining the church. Mrs. Henry R. Clayton sang songs by E. M. Lawrence and by Halfdan Kjerulf, besides taking part with Mr. Derris Hart in Stainer's Duet "Love Divine." Madame Mudie-Bolingbroke sang Gounod's "Ave Maria" and Behrend's Ballad "The Gift," and took part in Leslie's Trio, "Love," in which she was joined by Miss E. R. Willson and Mr. Derris Hart. Miss E. R. Willson sang Erskine Allon's song, "Where true love dwells is Paradise," accompanied by the composer, and two of E. M. Lawrence's songs. The instrumental portion of the programme included Beethoven's Sonata (No. 1, Op. 27), played by Madame Emily Lawrence and Mr. Wiener, who gave as his solo the Andante and Finale from the Mendelssohn Concerto, and with Madame Emily Lawrence her own Sonata (Op. 20) for violin and pianoforte.

WITNEY, OXON.—On the occasion of the Harvest Thanksgiving Service at the Wesleyan Chapel, on the 7th ult., Mr. J. W. Owens (son of Mr. G. Owens, Organist of St. Mary's Parish Church) gave an Organ Recital on the organ recently enlarged by Mr. C. Martin, of Oxford.

WORCESTER.—Mr. Spark's Jubilee Concert was given on the 21st ult. The Public Hall was filled in all parts. Madame Marie Rose, Miss Carlotta Desvignes, Mr. Durward Lely, Mr. Andrew Black, Mr. Simonetti, and Mr. Bisaccia were the performers.

ORGAN APPOINTMENTS.—Mr. R. S. C. Keymer, Organist and Choirmaster to the Parish Church, Aylesbury.—Mr. John Osborne Williams, to the Parish Church of Cathcart, Glasgow.—Mr. Richard J. Guy, Organist and Choirmaster to St. John's (old Cathedral) Church, Calcutta.—Mr. T. Merton Clark, to the Parish Church of St. Mary's, Lambeth.—Mr. J. E. W. Lord, Organist and Choirmaster to the Priory Church, Bridlington, Yorkshire.—Mr. Henry J. Baker, Organist and Choirmaster to the new Parish Church of St. Mary, Hornsey, Middlesex.—Mr. William E. Thorneole, Organist and Choirmaster to the Parish Church, Omagh, County Tyrone, Ireland.—Mr. C. H. Wroughton, to Morton Parish Church, Thornhill, Dumfriesshire.—Mr. A. E. Bostock, Organist and Director to St. Anne's Parish Church, Torton, near Bolton.—Mr. Louis C. Graper, to St. Anne's Church, Hoxton Street, N.—Mr. William J. Tidmarsh, to Christ Church, Paris.—Mr. Ernest R. Clayton, to St. Saviour's, Forest Gate.

Mr. G. S. Chignell, to an Organ Scholarship at Selwyn College, Cambridge.

Mr. G. Davis, to the Classical Scholarship at Durham.

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January 8, Liverpool Philharmonic Society (Miscellaneous Concert); 10, Manchester ("Rose of Sharon"); 23, Novello's Concerts ("Elijah"); 25, Belfast (Concert); 26, Dublin (Concert). February 2, Royal Choral Society ("Elijah"); 4, Birmingham (Messrs. Harrison's Concert); 6, Birkenhead (Subscription Concert); 7, Edinburgh (Miscellaneous Concert); 13, St. Leonards-on-Sea ("The Golden Legend" and "Stabat Mater"); 14, St. Leonards-on-Sea (Morning Concert); 16, Crystal Palace ("The Lay of the Last Minstrel"); 20, Royal Choral Society (Mancinelli's "Isaiah" and Barnby's "The Lord is King"); 28, Leicester ("The Spectre's Bride"). March 4, London ("Elijah"); 8, Bradford ("Elijah"); 19, Novello's Concerts ("Light of Asia"); 20, Leeds (Dvorák's "Stabat Mater" and Miscellaneous Concert); 28, Birmingham ("Elijah"). April 19, Royal Choral Society ("The Messiah"); 20, Crystal Palace (Mr. Manns's Concert); 24, Plymouth (Recital of Gounod's "Faust"); 30, Hull ("Creation"). May 2, Birmingham (Mr. Stockley's Concert); 8, Bournemouth ("The Golden Legend"); 11, St. James's Hall (Royal Amateur Orchestral Society); 17, Bruton Street (Madame Oppenheim's Concert); 30, Royal Italian Opera (*début* in Wagner's "Lohengrin," leading prima donna); 31, Buckingham Palace (State Concert). June 4, Royal Italian Opera (Verdi's "Aida"); 7, Royal Italian Opera (Gounod's "Faust"); 12, Royal Italian Opera (Gounod's "Faust"); 22, Royal Italian Opera (Gounod's "Faust"); 26, St. James's Hall (Signor Mattei's Concert); 29, Royal Italian Opera (Wagner's "Lohengrin"). July 2, Royal Italian Opera (State Visit of the Shah); 8, Royal Italian Opera ("Lohengrin"); 17, Bruton Street (Madame Oppenheim's Concert, for their Royal Highnesses the Prince and Princess of Wales); 19, Royal Italian Opera ("Huguenots"); 25, Royal Italian Opera (Gounod's "Faust"). August and September, On the Continent (Resting). October 3, Ashford (Concert); 8, Liverpool (Philharmonic Society's Concert); 17, Royal Victoria Hall (Concert); 19, Glasgow (Concert); 23, Plymouth (Miscellaneous Concert); 29, Blackheath (Concert). November 2, Bristol (Concert); 6, Birkenhead (Concert); 7, Birmingham (Mr. Stockley's Concert); 9, Crystal Palace (Saturday Concert); 13, Cardiff (Orchestral Society's Concert); 15, Belfast (Concert); 16, Dublin (Concert); 20, Leeds Philharmonic ("St. Paul"); 25, Birmingham (Messrs. Harrison's Concert). United States of America to follow, with Madame Patti and Signor Tagmano.—W. B. HEALEY, Sole Agent.

MADAME BELLE COLE'S ENGAGEMENTS:—

January 1, 3, 5, Glasgow; 7, Edinburgh. January 14 to February 25 (six weeks' tour); 28, Bow. March 2, Crystal Palace; 4, Hampstead; 6, Ballads; 8, Bradford; 13, Ballads; 14, Royal Victoria Hall; 20, Ballads; 25, Dundee; 26, Edinburgh; 28, Dublin; 29, Belfast. April 6, Bow and Bromley; 8, Tunbridge Wells; 19, Royal Choral Society; 24, Plymouth; 25, Royal Victoria Hall. May 1, Grosvenor Gallery; 2, Crystal Palace; 6, Cannon Street Hotel; 9, Brixton Hall; 10, Birkbeck Institute; 21, Miss Gomes's Concert; 23, Southsea; 29, Nikita's Concert; 30, Institute Painters. June 1, Alexandra Palace; 13, Bath; 19, Albert Hall; 20, Manchester; 26, Princes' Hall. July 6, Alexandra Palace; 8, Lord Brassey's; 9, Grosvenor Gallery; 30, Grosvenor Club. August 6, Weston-super-Mare; 12, 13, 14, Promenade Concerts; 16, Marven; 17, Promenade Concerts; 19, Cheltenham; 20, 22, Promenade Concerts; 23, Eastbourne; 24, 27, 28, September 2, 4, 9, 14, 16, 20, 24, 26, Promenade Concerts; 28, Bow and Bromley. October 3, 4, Promenade Concerts; 5, Crystal Palace; 7, Promenade Concerts; 8, Woodford; 9, 11, Promenade Concerts; 14, Glasgow; 16, 17, 22, 24, Promenade Concerts; 25, Bath; 26, Bristol; 28, Winchester; 29, Southsea; 30, Southampton; 31, Victoria Hall. November 11, Shore-ditch; 12, Wanstead; 13, Royal Albert Hall; 20, Ballad Concert; 22, 23, Belfast, Dublin; 26, Colchester; 27, Ballads; 30, Royal Albert Hall. December 2, Clerkenwell; 3, Brixton; 4, Royal Albert Hall; 11, Ballads; 12, Royal Victoria Hall; 14, Manchester; 17, Glasgow; 18, Leeds; 20, Huddersfield; 25, Oldham; 26, Preston. January 4, Ballads; 8, Ayr; 13 to end of February, Concert Tour. March 4, Darwin; 5, Ballads; 12, Ballads; 19, Nottingham. April 4, Royal Albert Hall; 10, Exeter; 17, Newport (Mon.); 24, Birmingham.—W. B. HEALEY, Sole Agent.

And to the following list of towns, where he has booked ahead—viz., from November, 1889, onward, in some cases three quartets for the same Society, for different dates, in others, trios, duets, and instrumentalists, in Liverpool, Glasgow, Belfast, Bristol, Bath, Hanley, Manchester, Norwich, Woodford, Southsea, Birkenhead, Southampton, Birmingham, Ayr, Wolverhampton, Brighton, Darwen, Plymouth, Winchester, Blackheath, Wilmslow, Cheltenham, Tamworth, Crystal Palace, Hull, Paisley, Dundee, Kirkcaldy, Dunfermline, Peterhead, Greenock, Wanstead, Colchester, Preston, Burnley, Cardiff, Hereford, Dublin, Elland, Utoxeter, Aberdeen, Ryde, Oldham, Sheffield, Keighley, Leeds, Newport (Mon.), Huddersfield, Nottingham, Exeter, Edinburgh, Jersey, Cleator Moor, Darlington, and the United States of America; including the following artists:—

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Local Examinations will be held at various centres throughout the United Kingdom on and after March 10, 1890, in the presence of two Examiners.

The Examiners will make their reports to the Board, and successful candidates will receive certificates, bearing the names of the Chairman of the Board, the Principal of the Royal Academy of Music, and the Director of the Royal College of Music. Such certificates will not entitle the holders to append any letters to their names, nor will they certify to their qualification as teachers.

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There are two grades of Examinations and Certificates, Junior and Senior. No candidate will be accepted in any subject who is under 12 years of age on the date of the Preliminary Examination, February 19, 1890.

Junior Certificates are granted in all branches, except Singing, to Candidates over 12 and under 16 years of age, on February 19, 1890. Senior Certificates include Singing.

The Fee for Examination (including the preliminary) is Two Guineas for one subject, and One Guinea extra for each additional subject.

Candidates who fail to pass the Preliminary Examination in the Rudiments of Music will be debarred from further examination during the year, and will receive back one half of the fee.

Candidates for Examinations must apply not later than January 31, 1890, on forms which may be obtained from the Secretary, at 52, New Bond Street, London.

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MESSRS. CHAPPELL AND COMPANY beg to announce that the exclusive RIGHTS for STAGE REPRESENTATION of Gounod's FAUST have been purchased by the Carl Rosa Opera Company for London and the following list of principal towns in the United Kingdom:—

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Address, 36, Albion Street, Hyde Park, W.

MISS CONWAY (Soprano)

(Pupil of W. Shakespeare, Esq., London).

For Oratorios, Concerts, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.

MISS EMILY DAVIES (Soprano).

Address, Severn House, Seven Sisters' Road, Finsbury Park, N.

MISS MARY DITCHBURN (Medalist, Soprano)

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MISS MARJORIE EATON (Soprano)

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MISS MARIANNE FENNA (Soprano),

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For Ballad Concerts, Italian Operatic, Oratorios, &c., address, Beeches, Bolton Road, Small Heath, Birmingham.

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MADAME CLARA GARDINER (Soprano)

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Address, 27, Loughborough Road, Brixton, S.W.

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For Oratorios, Concerts, At Homes, and Private Lessons, address, 220, Marylebone Road, W.

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Address, Guido Villa, Alexandra Park, Oldham.

MADAME MARTIN TEGG (Soprano).

Address, Weedon House, Stamford Hill, N.

MADAME HENRIETTA TOMLINSON (Soprano),

MISS MARIANNE TOMLINSON (Contralto).

Address, 3, Oakroyd Villas, Bradford.

MISS LILY MARSHALL-WARD (Soprano).

MISS JESSIE MARSHALL-WARD (Contralto).

Address, 14, Peel Street, Nottingham.

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For Concerts, Oratorios, &c., address, Vocalist, Alfley, Leeds.

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For Oratorios, Ballad Concerts, Lessons, &c., address, 3, Norland Road North, Notting Hill, W.

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For Concerts, Oratorios, &c., address, 217, Boxley Road, Maidstone.

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(Pupil of the late Madame Saintron-Dolby, and Assistant Professor in her Academy).

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MR. SINCLAIR DUNN (Scottish Tenor).

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MR. JOHN HART (Tenor).

For Oratorios, Operatic Recitals, Concerts, &c., 10, Park Road, Middlesbro', Yorkshire.

MR. LLOYD JAMES (Tenor).

Address, Smethwick, Birmingham.

CONCERT.—"Samson," Birmingham Town Hall.—Mr. Lloyd James sang 'Total Eclipse' with much pathos and delicacy."—*Daily Post*. "Mr. Lloyd James made a decided hit."—*Birmingham Mail*. Engaged: December 4, 16, 25; February 5, 17, 20. Others pending.

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MR. HARRY STUBBS, R.C.M. (Tenor),
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Address, 18, The Cloisters.

MR. RICHARD R. WILSON (Tenor).
For Oratorios, Cantatas, Organ Recitals, Ballad Concerts, &c. For terms, address, Grange Road, West Hartlepool.

MR. HERBERT ALDRIDGE (Baritone).
For Oratorios, Concerts, &c. South Street, Romford, Essex.

MR. HENRY BAILEY (Baritone).
Address, 15, Pasley Road, Manor Place, Walworth, S.E.

MR. HAMILTON BENNARD (Baritone).
For Oratorios, Ballad Concerts, &c., Chilton House, Alkham Road, N.

MR. ARTHUR W. BLACKBURN (Baritone).
For Oratorios, Concerts, &c., address, Granby Place, New Street, Earlsheaton, Yorkshire.

MR. JOHN COATES (Baritone)
(References: Dr. J. C. Bridge, of Chester; and R. S. Burton, Esq., of Leeds and Harrogate).
Oratorios, Concerts, &c. 42, Carlisle Place, Bradford.

MR. J. G. HEWSON (Baritone).
Address, 2, St. Ann's Road, Stamford Hill, N.W.; or, 276, Hyde Road, Manchester.

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For Concerts and Oratorios. Address, Long Eaton, Nottingham. "Mr. Rowland Hill has a baritone voice of remarkable excellence."—*Nottingham Express*.

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MR. W. WANDESFORDE (Baritone),
Rochester House, Brook Green, London, W.

MR. LUCAS WILLIAMS (Baritone).
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MR. EDWARD HALEY (Bass).
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For Oratorios, Concerts, &c., address, Delph, Manchester.

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MR. J. SHARPE (Oboeist and Oboe Maker).
For Oratorios, Concerts, &c., address, 235, Lydgate Hill, Pudsey, near Leeds.

MR. H. A. LUDLAM (Violoncello).
For Concerts (Orchestral, Choral, Chamber, and Miscellaneous), Matinées, Soirées, and At Homes. Newport House, West Bromwich.

MISS VINNIE BEAUMONT (Soprano), engaged in December: 2, Pudsey, ("Elijah"); 4, Holbeach; 10, Brigg (12th Mass and "Rose Maiden"); 16, Bailey ("The Messiah"); 17, Ludlow (the "Creation"); 21, Leeds ("The Messiah"); 23, Hull ("Lady of Shalott"); 25, Uppertorpe ("The Messiah"); 26, Chesterfield ("The Messiah"). Point House, Brigg, Lincolnshire, and Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MISS SARA BERNSTEIN, A.R.A.M. (Soprano), has REMOVED to 28, Birchington Road, West Hampstead, London, N.W. Certificated for singing in public and teaching.

MISS HATTIE HICKLING (Soprano), pupil of Wm. Shakespeare, Esq., at liberty for Concerts, Oratorios, &c. Address, 30, Pepps Road South, New Cross, S.E.

MISS BESSIE HOLT (Soprano), 2, Brighton Terrace, Cornbrook Park Road, Manchester. November 1, Manchester; 4, Broughton; 8, Eccles; 9, Preston; 11, Pendleton ("Creation"); 12, Eccles ("Creation"); 16, Bacup; 23, Haslingden; 30, Leeds. December 3, Failsforth; 7, Rochdale; 9, Manchester; 17, Keighley ("Judas"); 21, Manchester ("Messiah"); 25, Blackburn ("Messiah"). January 21, 1890, Oldham; 25, Eccles. February 1, Over Darwen; 8, Swinton; 15, Bury. March 15, Manchester; 31, Manchester.

MISS KATHERINE JAMES (Mezzo-Soprano), compass G to A flat requests that all communications concerning Engagements be addressed, 13, Horsford Road, Brixton Hill, S.W.

MISS JULIA JONES (Soprano) begs that all communications respecting Oratorios, Concerts, &c., will be addressed to 4, St. Thomas Road, Finsbury Park, N.

MISS EDITH MARRIOTT (Soprano) begs to notify her CHANGE OF ADDRESS to Oaklands, Parson's Green, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed; or, to Mr. W. Marriott, 295, Oxford Street, W.

MISS FANNIE SELLERS (Soprano), engaged: 28 November 20, Sowerby Bridge (Ballads); Skipton, 23 ("Creation"). December 7, Stockton (Ballads); Ossett, 9 ("St. Paul"); Penrith, 11 and 12 ("Golden Legend"); Greenock, 17 ("Seasons"); Nelson, 21 ("Messiah"); Rawmarsh, 26 ("Elijah"), others pending. Address, Crag Cottage, Knaresbro'.
(Copy).

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.; or, 50, Church Street, Liverpool.

MISS FREDERIKA B. TAYLOR (Soprano) requests that in future all communications respecting Concert Engagements be addressed to her at 2, The Bourne, Chiswick, S.W.

MISS ELLEN MARCHANT (Contralto), Gold Medalist; Society of Arts Medalist; City Exhibitioner, G.S.M., is prepared to accept engagements for Oratorio, Ballad or Operatic Concerts, in town or country. For terms, apply to Mr. W. B. Healey, 10A, Warwick Street; or to Miss Ellen Marchant, 22, Walham Grove, Fulham.

MR. LAWRENCE FRYER (Tenor), St. Paul's Cathedral. Engaged: "Israel in Egypt," Dublin; "Elijah," Nottingham; "Selections," Basingstoke; "Elijah," Maidstone; "Prodigal Son," Dulwich; "Messiah," Southport; "Judas," Doncaster; "Selections," Manchester; "Sacred Cantata," Southsea; "Bride of Dunkerron," Pimlico; "Selections," Tottenham; "95th Psalm," &c., Finchley; "Ballads," Streatham; "Ballads," Saffron Walden. Address, 47, Croxeted Road, Dulwich, S.E.; or, The Cathedral.

MR. JOSEPH HEALD. Engagements: Manchester, Liverpool, Buxton, Halifax, Cheltenham, Dublin, Thames Ditton, Cardiff, Forest Hill, Northampton, Streatham, Birmingham, Crystal Palace, &c. For vacant dates, terms, &c., address, 23, Endlesham Road, Balham, London, S.W.

(Copy).
In consequence of MR. SIMS REEVES being too ill to appear this evening, as see copies of Telegram posted outside the Hall, MR. JOSEPH HEALD has kindly consented to sing the songs Mr. Sims Reeves had announced.—Royal Victoria Hall, November 14, 1889.

MR. CHARLES KENNINGHAM (Tenor).

"The duet between Albani and Mr. C. Kenningham was one of the most delicious. . . Mr. C. Kenningham earned scarcely less the admiration of the audience by his splendid singing in his duets with Albani, and especially in the Prayer 'O! Dionysos.' Without the slightest apparent effort he rendered with great power the *forte* passages, while the exceeding delicacy of his voice was displayed to advantage in the plaintive themes. Mr. C. Kenningham, too, did not escape a demand for the repetition of his delicate and tasteful rendering of Balfe's 'Good-night, beloved,' and his response showed him to be a true master of ballad singing. His musical intonation and the enunciation of his words are admirable" ("Callirhoe," Bridge, &c., at Plymouth).—*Western Morning News*.

MR. CHARLES KENNINGHAM already booked—Deal, Ballads; Camden Athenæum, Ballads; Canterbury, "Last Judgment"; Canterbury, Ballads; Wrexham, "Ancient Mariner"; Tunbridge, "Elijah"; Canterbury, Ballads; Dover, "Christus," &c.; Canterbury, "Messiah"; Blackheath, "Last Judgment" and Schubert's Mass in F; Borough of Hackney Choral Association, "Callirhoe"; Maidstone, "Martyrdom of St. Stephen," Henniker (first performance); Oldham, Ballads; Finsbury Choral Association, "Messiah"; &c.

For terms, &c., address, The Cathedral, Canterbury; or, C. T. Johnson, 57, Berners Street, W.

MR. HILTON CARTER (Baritone) begs to announce that he has a few VACANT DATES in December, and is also prepared to accept engagements for Christmas performances of "The Messiah." All communications respecting Oratorios Concerts, &c., to be addressed, W. B. Healey, Esq. (Sole Agent), 10A, Warwick Street, Regent Street, W.

CHORAL SOCIETIES, ORGAN RECITALS, &c.
—Baritone Vocalist will be glad to give services for expenses. Oratorios, Cantatas, Miscellaneous. Address, Mr. John Ortner, Laleham House, Santos Road, Wandsworth, S.W.

MR. BINGLEY SHAW (Baritone) has just returned to England, after fulfilling an eighteen months' engagement on the Continent, and is booking ENGAGEMENTS for the season. Dates already booked: Nottingham, October 18 and 22; Derby, 29; Newark, November 5; Hove, 7; Long Eaton, 17; Nottingham, 19; Tamworth, 20; Nottingham, 23; Sheffield (Costa's "Eli"), 30; Kensington Town Hall, December 7, 11, 14, 21; Walsall, Birmingham, and others pending. For terms and vacant dates, address, 96, Goldsmith Street, Nottingham.

MR. FRED. W. CARTER (Basso) (Pupil of **MONTE SMITH**, Esq.) can accept ENGAGEMENTS for Oratorios, Ballad Concerts, &c. *Répertoire* and terms on application. Permanent address, 223, Eversleigh Road, Shaftesbury Park, Clapham; or A. MOULE, Esq.

MR. BYRON DEWHURST (Bass) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, Cathedral, Canterbury.

MR. EGBERT ROBERTS (Bass) requests that all communications respecting Oratorios, Opera, or Concerts be addressed, 49, Pentonville Road, N.

MR. JAMES B. SMITH (Principal Bass, Peterborough Cathedral) requests that all communications respecting Concerts, &c., be addressed to 4, Princes' Villas, Peterborough.

MR. and MRS. WILLIS A. WALLIS (Bass and Mezzo-Soprano), for Oratorios, Concerts, &c. (Two hours' Dramatic and Musical Recitals given.) Willow Lodge, Leeds.

MADAME ANNIE ALBU begs to announce her CHANGE of ADDRESS from Blackpool to 223, Maida Vale, London, W., where all communications respecting Concerts, Oratorios, &c., should be addressed.

MADAME AGNES LARKCOM requests that communications respecting ENGAGEMENTS for Concerts, &c., be addressed to her at 158, Portswain Road, W.

MISS MARY WILLIS begs to announce that at Christmas she resigns her position as Professor of Singing at the Hyde Park Academy of music. After that time all tuition will be given privately at her own home, 9, Rochester Terrace, Camden Road, N.W.

MR. JOHN PROBERT requests that all communications be addressed to Woodville, New Barnet, N.

MR. E. DAVIDSON PALMER, Mus. Bac., Oxon., gives LESSONS in VOICE TRAINING and SOLO SINGING. 2, Highwood Road, Upper Holloway, N.

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MR. and MRS. HENRY BEAUMONT (Madame Adelaide Mullen), on Tour in the United States and Canada, return to England end of February. Address, 47, Ladbroke Road, W.

MR. W. SIDNEY GANDY has a few vacant dates at Christmas for his ORIGINAL DRAWING-ROOM MUSICAL SKETCHES, as given by him at Concerts, "At Homes," &c. 8, Crown Villas, Kennington Oval, S.E.

THE PEARL GLEE PARTY are open to make Engagements for Public and Private Dinners, Concerts, At Homes, &c. For dates, apply to Mr. John Davis, 67, Burton Road, Brixton, S.W.

MISS CLARA TITTERTON, Associate and Silver Medalist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 38, Agate Road, The Grove, Hammersmith, W.

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December	3	D. J. Blaikley, Esq., will read a paper on "The Development and History of Wind Instruments." To commence at 8 o'clock.
January	7, 1890	..	..	F.C.O. Examination (Paper Work).
"	8	..	..	F.C.O. Examination (Organ Playing).
"	9	..	..	F.C.O. Examination (Organ Playing).
"	10	..	..	Distribution of Diplomas.
"	14	..	..	A.C.O. Examination (Paper Work).
"	15	..	..	A.C.O. Examination (Organ Playing).
"	16	..	..	A.C.O. Examination (Organ Playing).
"	17	..	..	Diploma Distribution.
February	4	..	..	Lecture.
March	4	..	..	Lecture.
April	1	..	..	Lecture.
"	14	..	..	Annual Dinner.
May	6	..	..	Lecture.
June	3	..	..	Lecture.
July	2	..	..	Lecture.
"	15	..	..	F.C.O. Examination (Paper Work).
"	16	..	..	F.C.O. Examination (Organ Playing).
"	17	..	..	F.C.O. Examination (Organ Playing).
"	18	..	..	Distribution of Diplomas.
"	22	..	..	A.C.O. Examination (Paper Work).
"	23	..	..	A.C.O. Examination (Organ Playing).
"	24	A.C.O. Examination (Organ Playing).
"	25	Diploma Distribution.
"	31	Annual General Meeting.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1889.

THEATRES v. MUSIC HALLS.

THE controversy that has raged around the music halls in the columns of an enterprising daily paper has taken a new and unexpected turn since Mr. Pinero leaped into the fray. He began by a speech at the Royal Theatrical Fund dinner, in which he painted in heartrending language the degrading effect on the theatre of granting licences for the performance of plays at the music hall. As a safeguard against the incursion of the "pathos of the pantry and the wit of the wash-tub"—whatever that may mean—Mr. Pinero clamoured for protection for the theatres. But this is not all. Not content with pleading that the playhouses are to be protected against the competition of the music halls, Mr. Pinero, like Oliver, asks for more. Writing to the *Daily Telegraph* of the 15th ult., Mr. Pinero puts forward a further modest proposal as follows:—"If Mr. Jones will devote his fluent and eager pen to advocating the subsidising of some of our theatres, I will willingly take my place behind him, and trudge at his heel. Subsidised art is protected art, but the pill is coated. Has Mr. Jones the hardihood to join me in urging the administration of this medicine? Subsidise for the service of the serious drama but one English theatre, and I shall regard with greater equanimity the prospect of entrusting the people's play to the care of those managers of music halls who, on their own piteous avowal, have found themselves incapable of keeping what is unseemly out of a business which they profess to understand." Mr. Jones, be it remarked, had in a previous letter named six or seven theatrical managers who had gained money and renown by providing a "comparatively intellectual dramatic entertainment" for their patrons. Hence it was not by any means a foregone conclusion that he would fall in with Mr. Pinero's demand. As a matter of fact, his view of the question was commonplace but sensible. Writing a few days later he declares, "I do not think we are in any urgent and desperate need of a government subsidy," but adds that he would cordially support any scheme for an endowed national theatre that promised to be workable; but he fears that it would become a haunt of Boeotian dullness, or used words to that effect. The disinclination of persons connected with the drama to back Mr. Pinero's appeal—as evidenced by their silence in the press—is, we think, pretty significant. They feel that they cannot with a good conscience plead for State relief in the face of the incontrovertible evidence of dramatic prosperity aduced by Mr. Jones.

But while Mr. Pinero stands Oliver-like in his demand, but not in his needs, after the fashion of those of whom a Roman writer said, *Et cum possideant plurima, plura petunt*, why is it that no Roland steps forth on behalf of an art at least as meritorious as the drama, and blows a blast on his dread horn that may stir the pity of the official Philistines? Why subsidise the theatres when many playwrights and managers on their own confession make a good thing out of it? Echo—a personage whose sympathies are entirely on the side of music—answers why? Mr. Jones points to more than half-a-dozen theatrical managers who have gained money and won renown by providing a comparatively intellectual dramatic entertainment. Would it be possible to do the same in the musical world? We greatly doubt it. That musical enter-

prises conducted on the highest artistic principles are non-remunerative is a proposition which may be accepted in the light of an axiom. It is only by the means of private subsidies or guarantees that such concerns can be carried on at all. Such a case as that of the Leeds Festival is hardly to the point. It is certainly an exception to the rule which dooms musical *entrepreneurs* to financial failure—failure the more complete in direct proportion to the height of their artistic aspirations. The only way to make Concerts pay, as we heard it cynically remarked the other day, is not to pay your performers. What men of business would care to invest money in the Richter Concerts Company—supposing such a concern were to be floated—or the Philharmonic Company, or the Crystal Palace Saturday Concerts Company? Music is a fine profession undoubtedly, but there are not many great fortunes to be made in the pursuit of its legitimate branches. Dramatic management is more speculative, inasmuch as the initial cost of producing a play may come to ten times that of producing a musical work. But if the piece has a long run the remuneration is out of all proportion greater than that in the case of a Concert. Where any considerable profits are made out of musical management, it is generally in connection with Opera or the Concert tours of operatic stars of the first magnitude, and here the risk is very great. If we are to believe what we read in the papers, Madame Patti's Transatlantic *entrepreneurs* are not altogether to be envied. To pay a single singer £1,000 a night eats a big hole in one's receipts, no matter how large they may be.

Whether we look at the matter from its æsthetic or its practical side, it must be conceded that the claims of music to financial recognition from the State are at least as great as those of the drama. Roughly speaking, the principle by which the authorities are actuated in such cases is that help should only be bestowed on the deserving, who are at the same time unable to maintain themselves. On the admission of a leading playwright, the drama is not in any urgent need of subsidy. It may be said that the same is true of our musical institutions. But if there is to be such a thing as State aid, we trust that music will not lack eloquent advocacy. The educational and humanising value of the drama is peremptorily insisted on by many persons, but there is a considerable section of the community who regard it as a neglectable or even as a non-existent quantity. Now as to the educational and humanising influence of a great portion of the music publicly performed in this country, there is no controversy whatever. Again, its recreative and tonic, or even therapeutic, influence on those who work the greater part of the day, cannot easily be exaggerated. On this head we quote the sensible remarks of Mr. Finck, which, though primarily addressed to an American audience, are in great part equally applicable to English readers:—"In America, more than anywhere else, is music needed as a tonic, to cure the infectious and ridiculous business fever which is responsible for so many cases of premature collapse. Nowhere else is so much time wasted in making money, which is then spent in a way that contributes to no one's happiness—least of all the owner's. We Americans are in the habit of calling ourselves the most practical nation in the world, but the fact is, it would be difficult to find a nation less practical. For what is the object of life? Is it to toil like a galley-slave and never have any amusements? Every nation in Europe, except the English, knows better how to enjoy the pleasures of life than we do. Our so-called "practical" men look upon recreation as something useless, whereas, in reality, it is the most useful thing in the world. Recreation is re-creation—regaining

the energies lost by hard work. Those who properly alternate recreation with work, economise their brain power, and are, therefore, infinitely more practical than those who scorn or neglect recreation." The recreative influence of the drama is undoubtedly great, but there can be no questioning the fact that in the more serious and ambitious of its modern manifestations, such recreative influence is greatly impaired by the intrusion of the element of so-called realism. People—most people, at any rate—go to the playhouse to get away from their everyday surroundings, to escape from their environment into the realms of romance. Now the relentless realists of to-day deny them this satisfaction—whether in fiction or in the drama. But—thank Heaven!—there can be no Realism or Naturalism in a piece of music. A musical Zola or a musical Ibsen are equally impossible. To sum up the whole: the theatre does not want State help. Music manages to get on without it. But if any of Mr. Goschen's surplus is to be devoted to a further recognition of the claims of the Fine Arts, we trust that the case of the music hall—using the term in its proper and undegraded sense—will receive due attention. And we believe that so long as Mr. Balfour is in the Cabinet, the youngest of the Arts is in no danger of being treated like Cinderella by her elder sisters.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (*concluded from page 653*).

HANDEL left a will disposing of his property, and that document cannot be omitted here:—

"In the name of God, amen. I, George Frideric Handel, considering the uncertainty of human life, do make this my Will in manner following—viz., I give and bequeath unto my servant, Peter le Blond, my clothes and linen and three hundred pounds sterling, and to my other servants a year's wages. I give and bequeath to Mr. Christopher Smith my large *harpsichord*, my little house organ, my music books, and five hundred pounds sterling. Item. I give and bequeath to Mr. James Hunter five hundred pounds sterling. I give and bequeath unto my cousin, Christian Gottlieb Handel, of Copenhagen, one hundred pounds sterling. Item. I give and bequeath to my cousin, Magister Christian August Roth, of Halle, in Saxony, one hundred pounds sterling. Item. I give and bequeath to my cousin, the widow of George Taust, pastor of Giebichenstein, near Halle, in Saxony, three hundred pounds sterling, and to her six children each two hundred pounds sterling. All the next and residue of my estate in Bank Annuities, 1746, sft. sub., or whatsoever kind or nature, I give and bequeath unto my dear niece, Johanna Frederica Floerchen, of Gotha, in Saxony, born Michaelsen, in Halle, in whom I make my sole executor of this my last will. In witness whereof I have hereunto set my hand, this first day of June, 1758.—(Signed) GEORGE FRIDERIC HANDEL."

To this document were subsequently added four codicils, the first of which runs as follows:—

"I, George Frideric Handel, make this codicil to my will. I give unto my servant, Peter le Blond, two hundred pounds additional to the legacy already given him in my will. I give to Mr. Christopher Smith fifteen hundred pounds additional to the legacy already given him in my will. I give to my cousin, Christian Gottlieb Handel, of Copenhagen, two hundred pounds additional to the legacy already given him in my will. My cousin, Magister Christian August Roth, being dead, I give to his widow two hundred pounds, and, if she should die before me, I

give the said two hundred pounds to her children. The widow of George Taust and one of her children being dead, I give to her five remaining children three hundred pounds apiece, instead of the legacy given to them by my will. I give to Dr. Morell, of Turnham Green, two hundred pounds. I give to Mr. Newburgh Hamilton, of Old Bond Street, who has assisted me in adjusting words for some of my compositions, one hundred pounds. I make George Amyant, Esquire, of Laurence Pountney Hill, London, merchant, co-executor with my niece, mentioned in my will, and give him two hundred pounds, which I desire him to accept for the care and trouble he shall take in my affairs. In witness whereof," &c.

The above codicil, made August 6, 1756, was followed on March 22, 1757, by another:—

"I, George Frideric Handel, do make this further codicil to my will. My old servant, Peter le Blond, being lately dead, I give to his nephew, John Duburk, the sum of five hundred pounds. I give to my servant, Thomas Bramwell, the sum of thirty pounds, in case he shall be living with me at the time of my death, and not otherways. In witness whereof," &c.

A third codicil was made on August 4, 1757:

"I, George Frideric Handel, do make this further codicil to my will. My cousin, Christian Gottlieb Handel, being dead, I give to his sister, Christiana Susanna Handelin, at Goslar, three hundred pounds; and to his sister, living at Pless, near Teschen, in Silesia, three hundred pounds. I give to John Rich, Esquire, my great organ that stands at the Theatre Royal in Covent Garden.* I give to Charles Jennens, Esquire, two pictures, the old man's head and the old woman's head, done by Denner.† I give to — Granville, Esquire, of Holles Street, the landskip, a view of the Rhine, done by Rembrandt, and another, by the same hand, which he made me a present of some time ago. I give a fair copy of the score and all the parts of my Oratorio called 'The Messiah' to the Foundling Hospital. In witness whereof," &c.

The fourth, and last, codicil was made April 11, 1759—three days before the testator's death:—

"I, George Frideric Handel, make this further codicil. I give to the Governors or Trustees of the Society for the Support of Decayed Musicians and their Families‡ one thousand pounds, to be disposed of in the most beneficial manner for the objects of that charity. I give to George Amyand, Esquire, one of my executors, two hundred pounds additional to what I have before given him. I give to Thomas Harris, Esquire, of Lincoln's Inn Fields, three hundred pounds. I give to Mr. John Hetherington, of the First Fruits Office, in the Middle Temple, one hundred pounds. I give to Mr. James Smyth,|| of Bond Street, perfumer, five hundred pounds. I give to Mr. Matthew Dubourg, musician, one hundred pounds. I give to my servant, Thomas Bremwell, seventy pounds additional to what I have before given him. I give to Benjamin Martyn, Esquire, of New Bond Street, fifty guineas. I give to Mr. John Belchar, of Sun Court, Threadneedle Street, surgeon, fifty guineas. I give all my wearing apparel to my servant, John de Bourk. I give to Mr. John Cowland, of New Bond Street, apothecary, fifty pounds. I hope I have the permission of the Dean and Chapter of Westminster to be buried in Westminster Abbey, in a private manner, at the discretion of my executor, Mr. Amyand; and I desire that my said executor may have leave to erect a

* Rich was the manager at Covent Garden. The organ remained till 1808, when, with the theatre, it was destroyed by fire.

† Denner painted the acknowledged best portrait of Handel, now in the possession of Mr. Alfred H. Littleton, Westwood House, Sydenham.

‡ The Royal Society of Musicians.

|| This is the person whose evidence as to the exact date of Handel's death we have quoted.

monument for me there, and that any sum, not exceeding six hundred pounds, be expended for that purpose, at the discretion of my said executor. I give to Mrs. Palmer, of Chelsea, widow of Mr. Palmer, of Chelsea, formerly of Chappell Street, one hundred pounds. I give to my maid servants each one year's wages over and above what shall be due to them at the time of my death. I give to Mrs. Mayne, of Kensington, widow, sister of the late Mr. Batt, fifty guineas. I give to Mrs. Downham, of Charles Street, Berkeley Square, fifty guineas. I give to Mr. Reiches, Secretary for the affairs of Hanover, two hundred pounds. In witness whereof," &c.

These documents give us a most favourable idea of Handel's character. We see that, though separated from his German relatives, with many of whom he could have had but the slightest possible intercourse, the kindly composer did not forget them, nor, when any of those mentioned in his will died, did he withdraw the bequest from their representatives. Handel's care for his servants, and his substantial gifts to persons who had been useful to him, bespeak the rare and precious virtue of gratitude in no ordinary degree. All through his life it has appeared to us that, underneath a rough exterior, and amid the explosions of a passionate nature, a good heart was beating. The testimony of the papers given above confirms the evidence and puts it beyond cavil.

Reference must be made to one other document—namely, the inventory of Handel's household goods, as taken for the purpose of sale to his servant, John Duburk. It enables us to look into the house in Brook Street, and see what kind of bachelor establishment it was that Handel carried on. The spectacle is not a gorgeous one. We behold little of luxury, but a good deal of the commonplace—in point of fact, about as queer an assemblage of domestic "odds and ends" as any middle-class London house of the period could show. Let us go through the rooms and take a look round.

Beginning at the garrets, we find two old globes, several old trunks, an old saddle, an old grate, and a bedstead, with linen, &c. The front room on the second floor contains, besides the necessities of a sleeping apartment, six old matted chairs and a stove. In the room behind, also a bedroom, are an oval wainscot table and three old chairs, in addition to the bedstead and its belongings. Descending to the back room on the first floor, we find it furnished as a sitting-room. There are in it some matted chairs, a card-table, a pair of old green silk window-curtains, a chimney-glass, a pier-glass, a bellows, and a brush. The front room on this floor is used as a sitting-room. It contains an iron hearth with dogs, two card-tables, seven matted chairs, a leather stool, two gilt sconces, and a broken chimney-glass. All the furniture of the stairs and passage consists of an eight-day clock and a square lantern. Passing into the front parlour, we come upon the usual fireside appurtenances, an oval table, a square ditto, six old matted chairs, a gilt sconce, a chimney-glass, an old desk, five china coffee cups and six saucers, and a blue and white spoon boat. In the back parlour (evidently Handel's favourite room) are an easy chair and cushion, an old stove, a writing desk, a swing dressing-glass, an old basin-stand, a wicker fire-screen, two deal boxes, a linen press, a deal bookcase, and two wig-blocks. Among the miscellaneous contents of the kitchen we note five saucepans, twelve pewter dishes and twenty-six plates, a dozen knives and forks, and a shaving basin. "All the before-written goods," say Messrs. James Gordon and W. Asherd, the appraisers, "is appraised and valued to the sum of forty-eight pounds," and for £48, sterling coin of the realm, John de Bourk, or Duburk, became their

lawful possessor. It must be conceded that the Brook Street establishment was not an example of ostentatious splendour. But Handel had his head well furnished, whatever may be said of his rooms.

Turning to the subject of Handel's personal habits and character, we can hardly do better than take as authoritative the statements of Sir John Hawkins, who was for many years the master's contemporary, and must have known him well. As to Handel's bodily appearance, the musical historian says: "He was in person a large-made and very portly man. His gait, which was ever sauntering, was rather ungraceful, as it had in it somewhat of that rocking motion which distinguishes those whose legs are bowed. His features were finely marked, and the general cast of his countenance placid, bespeaking dignity tempered with benevolence and every quality of the heart that has a tendency to beget confidence and ensure esteem. Few of the pictures extant of him are to any tolerable degree likenesses, except one painted abroad, from a print whereof the engraving given in this work is taken. In the print of him by Houbraken the features are too prominent, and in the mezzotint after Hudson there is a harshness of aspect to which his countenance was a stranger. The most perfect resemblance of him is the statue on his monument, and in that the true lineaments of his face are apparent." Speaking of Handel as a religious man, Hawkins bears witness to his freedom from bigotry. Though a Lutheran, he did not decline "a general conformity with that (the religion) of the country which he had chosen for his residence, at the same time he entertained very serious notions touching its importance." On this matter we need not enlarge. The fact has already appeared that Handel feared God as well as loved his neighbour, his piety having the simple, unaffected, *week-day* character which is the best sort to wear and of the most value.

Of what the master was by education Hawkins observes: "His attainments in literature cannot be supposed to have been very great, seeing that the studies of his profession absorbed him, and the prodigious number of his compositions will account for a much greater portion of time than any man could well be supposed able to spare from sleep and the necessary recruits of nature, and yet he was well acquainted with the Latin and Italian languages, the latter he had rendered so familiar to him that few natives seemed to understand it better. Of the English, also, he had such a degree of knowledge as to be susceptible of the beauties of our best poets; so that in the multiplicity of his compositions to English words he very seldom stood in need of assistance in the explanation of a passage for the purpose of suiting the sense with correspondent sounds. The style of his discourse was very singular; he pronounced the English as the Germans do, but his phrase was exotic and partook of the idiom of the different countries in which he had resided, a circumstance that rendered his conversation exceedingly entertaining."

Handel's mode of life, according to the authority we are now quoting, was such as might have been expected from the master of a house like that we have seen in Brook Street. His early years in England were a good deal spent in public, but as time went on and he found himself more and more at variance with the "society" of the day, he "gradually retreated into a state of privacy and retirement," and showed no disposition to form new connections. His habits were the reverse of extravagant. We have seen that he spent little money on furniture; it appears, also, that when his income was at its lowest he lived upon it, and incurred no debts. His

settled resources were the pensions of £400 and £200, bestowed upon him by Queen Anne and George I. respectively. Out of this, and his salary as Conductor at the Opera, he managed to save £10,000, which amount was wholly absorbed in the disastrous first struggle with the nobility. During his later years, the Lenten Oratorios brought him a yearly average of £2,000, this sum, with the pensions, being so economised that he was able to leave the considerable fortune (about £20,000) disposed of by his will. Hawkins adds: "In the latter part of his life he forebore yielding to a temptation which few, in such circumstances as he was then in, would be able to resist—that of keeping a carriage. Indeed, when his sight failed him, he was necessitated occasionally to hire a chariot and horses, especially in his visits to the City for the purpose of investing his money."

Handel was not what is called sociable, nor was he much given to hospitality—as the existence of only a dozen knives and forks in his house would seem to indicate. Not only did he remain unmarried, but free from female connections of any sort—something of a phenomenon in his day. He had few intimate friends, the nearest to his heart, perhaps, being Goupy, the painter (who caricatured him), and Hunter, a scarlet-dyer of Old Ford, who "pretended a taste for music." Some other friends were City men, but Hawkins points out, "he seemed to think that the honour of his acquaintance was a reward sufficient for the kindness they expressed for him."

It must reluctantly be admitted that the master had a violent temper, which was, indeed, his "thorn in the flesh." He would fly into a passion on the smallest provocation, and then condescend to language of the grossest kind. As to Handelian oaths and such like, we must, however, remember that the first half of the eighteenth century was distinguished for swearing. It was the time when our army swore terribly in Flanders, and an age in which no gentleman was thought the worse of for interlarding his conversation with words of which, now, a White-chapel costermonger would be ashamed. We shall not repeat here any of the numerous anecdotes bearing upon Handel's irascibility. Enough that he had the defect and could never conquer it. As for the enormous appetite so much insisted on, it was more a misfortune than a fault. A large amount of food was necessary to him, and if he enjoyed eating it so much the better. It may truly be said of the great master that, though choleric, he was never malicious; and, though fond of the pleasures of the table, never selfish.

All features in Handel's character become insignificant when compared with the innate nobility of his mind. He was proud in the best sense—that is to say, he scorned a base or equivocal action, and always insisted upon the respect which he felt was deserved by his dignity as a true man. We have seen how punctiliously his social obligations—such of them as affected character—were discharged. As with them, so with every duty, whether to others or to himself. Schœlcher well says: "Everyone praises his integrity, which was equal to his talents. He hated the lightest chains, even those that were the most gilt. At an age when artists used to live in a sort of domesticity with the rich and powerful, he refused to be the dependent of any one, and preserved his dignity with a jealous care. . . . He begged for patronage from no one. That respect for himself from which he never departed gave him a special position, apart from all, among artists and poets." We must all admire this manful dignity, so becoming to true greatness; and not less are we bound to applaud the master's wonderful courage and inexhaustible confidence in himself. The aristocracy,

whose power was then real, and not a mere simulacrum as now, could never subdue him, as we have seen. "He had the inflexibility of all great minds. He was a true hero—a moral hero. . . . Vexation at defeat, ruin, bankruptcy, and all the sorrows which they bring upon a man so proud as he was, could not weigh him down; he recommenced again and again, and by dint of activity, energy, genius, and courage, he finished by conquering fortune." To think of Handel in this regard is to be reminded of the words of Seneca: "The greatest man is he who chooses right with the most invincible resolution; who resists the sorest temptation from within and without; who bears the heaviest burdens cheerfully; who is calmest in storms and most fearless under menaces and frowns; whose reliance on truth, on virtue, and on God is most unflinching."

Concerning Handel as a musician a whole volume might be written. Happily he is well enough known as a composer in respect of all his greatest qualities. Amongst Englishmen, at any rate, he is the hero, almost the divinity of music, and had he lived in the earlier ages of the world, grateful admirers would have raised him to the dignity of an Orpheus and given to him a wonder-working lyre. On this matter we shall not enlarge, but it may be of interest to quote from Hawkins about Handel's capacity as an instrumental artist: "As to his performance on the organ, the powers of speech are so limited that it is almost a vain attempt to describe it otherwise than by its effects. A fine and delicate touch, a volent finger, and a ready delivery of passages the most difficult are the praise of inferior artists; they were not noticed in Handel, whose excellences were of a far superior kind; and his amazing command of the instrument, the fulness of his harmony, the grandeur and dignity of his style, the copiousness of his imagination, and the fertility of his invention were qualities that absorbed every inferior attainment. When he gave a Concerto his method in general was to introduce it with a voluntary movement on the diapasons, which stole on the ear in a slow and solemn progression, the harmony closely wrought and as full as could possibly be expressed; the passages concatenated with stupendous art, the whole at the same time being perfectly intelligible and carrying the appearance of great simplicity." Handel as an organist we can know only by report that has come down to us through the intervening years, but, in his higher and greater capacity, he lives amongst us still. Spite of those who meddle with his works and those who, in their ignorance, sneer at them, he will be with us for all time.

MUSIC AND SOCIETY.

At a date like the present, when the imbecility of the fashionable young man is proclaimed on the housetops without provoking antagonistic comment, it is reassuring to learn on the authority of Lady Catherine Milnes Gaskell (*vide The Nineteenth Century* for November), that the spindle side of the *jeunesse dorée* is already living in the Intellectual Millennium, or at least is rapidly advancing to that much desiderated consummation. With the writer's remarks on the standard which is imposed on fashionable women of to-day in other departments, it is not our intention to deal. Suffice it to state that, to use her own image, they must be Admirable Crichtons in petticoats if they are to make any mark in society. But when Lady Catherine Milnes Gaskell discourses on their achievements in the domain of art and music, we feel that it is within the province of a writer to THE MUSICAL TIMES to examine into the accuracy of her contentions. The article is headed "Women of

"To-day," but the title is eminently misleading. There are millions of women in England to whom its contents have no application whatever. "Women of To-day," as drawn by Lady Catherine Milnes Gaskell, preside over more than one extensive establishment; they entertain all the celebrities of the day; they keep a large staff of servants, and order their dresses in Paris. In short, they belong to the supernal spheres of society. Life *might* be one long sinecure to them, instead of which their thirst for culture is such that they frequently labour fourteen hours a day—according to Lady Catherine—in order to attain the requisite level of encyclopædic accomplishment which is expected of them by the present generation.

As depicted in these lively pages the condition of the "upper ten" as regards Art is truly enviable. They are saturated with the genuine æsthetic feeling. *In diesen heil'gen Hallen* no Philistine ever intrudes. The profane vulgar are both artistically and socially ineligible for admittance. It is an aristocracy of intellect as well as of birth. "Insufficiency is no longer considered a mark of ladylike refinement. . . . The knowledge of what is really good in Art or music no longer belongs to a coterie. . . . The kindly amateur whose small attempts were greeted by his friends with enthusiasm in the last century is becoming extinct. 'Unless you can do a thing well, do not do it at all,' is not only said in public, but in family life, and nobody wants accomplishments unless they are of so superior an order that they can command respect anywhere." O happy "upper ten," where all the amateurs are professionals, and everybody is a first-rate critic, and incompetence is reduced to a mute and inoffensive minimum! Had Herr Otto Lessmann, who has spoken with such genial enthusiasm of the musical capacity of the English *bourgeoisie*, only visited a few drawing-rooms in Mayfair, what rapturous eulogies would he not have written! Perhaps for the peace of mind of his compatriots it is as well that he refrained from penetrating to these haunts of perfection.

Lady Catherine Milnes Gaskell's paper throws a flood of light upon a matter which has long perplexed us. The dislike, or at best the apathy, with which fashionable personages are wont to regard good music led us to imagine that they were unable to appreciate it. We now acknowledge our error, and will endeavour to make ample amends for our unjust estimate. The attitude of the aristocrat is rather one of conscious merit than ignorant arrogance. "What is the good," he asks, "of my going to concerts and listening to professional singers and players, when I can hear far finer performances at home? Joachim is all very well, but you should hear my sister Mabel on the banjo!" Again the disinclination shown of late years by fashionable people to engage the leading professional representatives of legitimate vocalism and instrumentalism, becomes perfectly intelligible. The extraordinary high level of proficiency attained by members of these households enables them to dispense with such extraneous aid. So severely classical is the taste of the "upper ten" that their predilection for whistling ladies, jugglers, and the variety entertainment generally, is merely an instance of the *desipere in loco* principle. The great mind must unbend sometimes. Nothing but Brahms and Beethoven makes the gilded Jack—or, as we ought to say, the gilded "Johnnie"—a dull boy. He and his sisters eclipse the professional in the province of earnest endeavour, but they cannot compete with the sparkling inanity of the "lion comique." We are all attracted by our opposites. Joachim is said to be very fond of listening to waltzes on a barrel organ, and Du Maurier has depicted a duchess whose ambition was to sing a song in a manner *franchement canaille*.

Artists who complain that in the matter of engagements at private parties they are completely outpaced by music hall performers may console themselves with the reflection that when fashionable folks did condescend to patronise high-class art, their patronage was extended in such a way as to affront any self-respecting musician. When Spohr visited London he made a gallant stand against the unbecoming and degrading manner in which singers and players of the greatest eminence were treated at private houses. He mentions in his autobiography that they were not admitted to join the company, but were shown into an adjoining room whence they were summoned by the steward of the household, and that they were expected on their appearance to salute the company with a profound bow. How Spohr baffled the lackeys at the house of the Duke of Clarence and extricated himself from what he calls this "disgusting exclusion" would take too long to quote here, but the occasion for such a protest lasted for a great many years after the visit in question. Singers are no longer roped off from the rest of the company as they used to be in the days of Spohr, and affability has taken the place of condescension. But with the banjo enthroned as king of the aristocratic orchestra, how vain it is for earnest musicians to look for any stimulating encouragement from "society"! After all, why should they? The nobles of Germany and Italy did on the whole a great work by their liberal and fostering patronage of the great composers. The aristocracy of England have done next to nothing, *pace* Lady Catherine Milnes Gaskell. Music is essentially a democratic art amongst us, and its roots are most firmly fastened in the most democratic parts of the country.

It is no doubt disheartening to professional musicians to see those who can best afford to pay for good music preferring to subsidise buffoonery and charlatanry, but such perfunctory patronage as "Men and Women of To-day" (in Lady Catherine Milnes Gaskell's restricted use of the term) can bestow is not worth fretting about. If people honestly prefer a *siffleuse* to Madame Néruda, why, there is an end of it! Their pecuniary patronage, if destitute of artistic appreciation, is hardly worth having. And yet such frank Philistinism is meritorious and even admirable in comparison with the practice of certain fashionable and wealthy people who invite artists to their house and, as a set-off for the social or gastro-nomic advantages which the latter are supposed to receive, calmly expect them to perform gratuitously. This sort of sponging is even worse than the rudeness or arrogance of the old school, and it is to us a source of wonderment that no protest or stand has been made against it by those most immediately concerned. A loud cry was raised a few years ago by some aggrieved professionals that they were being seriously injured by the competition of highly trained amateurs. The cry was a preposterous one and yet a great deal was written about it. But here is a genuine grievance, and the writer of this article—who is neither a singer nor a player—is under the impression that he is the first to ventilate it.

FORTHCOMING NOVELTIES.

MR. F. H. COWEN's new Cantata, "St. John's Eve" (published this day by Messrs. Novello, Ewer and Co.), will be produced at the Crystal Palace, on the 14th inst., under the composer's direction. The interest it may be assumed to have already excited is a sufficient excuse for some words of description trenching as little as possible upon the domain of criticism.

The librettist, Mr. Joseph Bennett, has sought in this work to reproduce scenes of old English village life as connected with one of its favourite superstitions. There are three parts or acts. When the first opens, villagers are discovered decorating their houses with flowers and greenery on the eve of St. John's Day (Midsummer Day). The maidens are talking of the good fairies who, lurking amid the branches, will enter their chambers and make them dream of lovers, when *Margaret*, an ancient dame, intervenes. She warns the girls against trust in fairies, and, calling them around her, proceeds to tell how they may behold their future husbands. One after another is advised till it comes to the turn of *Nancy*, who is bidden to pluck a rose at midnight and conceal it from every eye till Christmas Day. If then found unfaded, and worn on the bosom, the man who takes it from her will be her husband. Overhearing this, *Robert*, a rustic swain, declares that he will win the prize; but *Nancy* turns away coldly, and the girls rally him upon his ill-success. Men are now building the bonfire, which is an indispensable feature of the rejoicing; singing as they work. Midnight strikes, the torch is put to the pile, and men and lads dance round the burning mass. Presently, the villagers take brands from the bonfire, by the light of which they disperse to their homes.

In the second part, the scene is changed to the garden of *Nancy's* cottage. Midnight is close at hand, when the maiden comes out of the house, and, approaching the rose trees, calls upon all sweet influences to guide her choice of a fortunate flower. She plucks a bloom and sings to it of the secret it cannot yet disclose. At the close of her song, a tenor voice in the distance performs a serenade. *Nancy* has heard it before, and now, the light of the village bonfire falling upon her, she listens with special interest and wonder. The love strain ends, and the maiden slowly retires into the cottage.

We find the scene of the last part laid in the Squire's hall. It is Christmas Day and the assembled villagers have just sung a carol, when *Nancy* enters wearing a rose in bloom. Her friends congratulate her on the omen, while *Robert*, boasting that he means to conquer, takes from her the flower. The bold swain is exultant, the villagers assure themselves that *Nancy* cannot escape her fate, the girl protests that she will die a maid, and there is great commotion. At this juncture the young Squire appears, singing a snatch of the serenade. On hearing what has taken place, he declares that the purloined rose is one which he had caused to be substituted for the long-since faded flower of St. John, in order that *Nancy* might have "sweet visions of a happy love." Hearing this the girls tease *Robert*, who rushes from the hall in confusion. A love-duet for *Nancy* and the young Squire, and a chorus of rejoicing, bring the incidents to an end.

In setting music to this idyl of village life, Mr. Cowen has been careful about two important things. First, he has studied the convenience of the average choral society, with its comparatively limited resources. The orchestration is so laid out as that a small band can be used or one of full size; while the music from beginning to end steadily avoids difficulties that singers and players of moderate ability cannot surmount. This, we may add, is no drawback to the effect of the work. It rather enhances effect by keeping the music parallel with the simple, unaffected character of the story—a desideratum which the composer has everywhere had in view. It is not rash to say that all the numbers will be found more or less engaging. In the "first flight" of the concerted pieces are the opening chorus, "Bring branches from forest"; the bonfire chorus, "Ho!

good Saint John was a shining light"; the very animated chorus sung as the pile is lit, "Whirl round the torch"; the Christmas carol (solo and chorus) and *Finale*, "Now joy shall be in cottage poor." Excellent as these are, the solos are the strong point, both as regards dramatic fitness and lyrical beauty. *Robert's* two songs exactly reflect his character as presented by the librettist, and the share allotted to *Margaret*, especially her address to *Nancy*, may claim credit for equal propriety. Better than these, however, are *Nancy's* song in the garden, "Say, what dost thou bear in the secret deep," and the young Squire's serenade, "O zephyr, stirring 'midst the leaves." Here Mr. Cowen's gifts as a lyrical composer have free outcome, and the result is wholly charming. We anticipate a very hearty reception for these songs. But the entire Cantata seems destined to popularity, not only on account of its musical merits, but also because English people naturally sympathise with subjects taken from the rural life of the olden time.

Another important new work is Dr. Mackenzie's choral setting of Burns's "Cotter's Saturday Night." The first performance will be given by the Choral Union in Edinburgh, the Composer's native city, on the 16th inst., under his own direction; and it will also be heard at the Royal Albert Hall, together with the "Dream of Jubal," on March 5, 1890. The "Cotter's Saturday Night" is for orchestra and chorus only, nothing being given to a solo voice. But though the chorus is employed throughout, the composer has taken care to avoid heaviness and monotony. This he accomplishes by using the various sections of the choir to a large extent individually, and reserving his full effects for such lines in the poem as seem to call for them. By liberal use of this obvious device sufficient variety is secured, over and above that dictated by the changing sentiment of the words. Dr. Mackenzie has succeeded in giving a certain Scottish flavour to his music without restricting his freedom in the treatment of the piece. So national a theme calls imperatively for the companionship of the national muse, and the composer meets the demand not only by presenting certain characteristics of expression unmistakable in origin, but by, where possible, drawing upon the folk-music of Burns's country. A Scottish air, for example, appears in the orchestra when the "strappan youth," Jenny's lover, comes on the scene. Similarly, at the reference to "'Dundee's' wild warbling measures" and "plaintive 'Martyrs,' worthy of the name," snatches of those hymn-tunes are heard. These are legitimate means, and add to the interest of the work as well as to its "local colour." The scene in the Cotter's house—the arrival of the lover, the supper, the family worship, &c.—is treated with great feeling and beauty, while the patriotic closing lines give opportunity for a grand peroration, of which Dr. Mackenzie has fully availed himself. We need scarcely add that the work is musicianly from first to last, the music being as good in its way as the poetry with which it is worthily allied. This is high praise, but deserved.

In the number of THE MUSICAL TIMES for November we were able to anticipate with absolute correctness the provisions of the syllabus drawn up by the Associated Board of the R.A.M. and R.C.M. The document has since been published, but we need not reprint any part of it here, since the reader knows where to refer for all that is essential therein. Accompanying its issue was a letter from Lord Charles Bruce, Chairman of the Board, one or two passages from which may usefully be cited. The writer says, with regard to the first action of intending candi-

dates, "Candidates for examination must apply on forms, provided for that purpose, to the nearest hon. local representative not later than January 31, 1890. Such forms may be obtained either from the Secretary, 52, New Bond Street, London; or, from the nearest hon. local representative." There is, also, a reference to the seriousness with which the new Board look upon their duties: "The list of examiners contained in the syllabus testifies to the importance which the Board attach to these examinations being carried out upon a sound basis, and the presence of two examiners at each centre indicates the thoroughness with which it is intended they shall be conducted." A further paragraph shows the Board to be quite conscious that they have placed the standard somewhat high: "In dealing with the subjects of the local examination, the Board have been actuated by a desire to make the standard of qualification so high that the certificate granted by them may be regarded as a distinction worthy of attainment, and one which will encourage its recipients to persevere in the cultivation of music." The whole scheme is now before the nation, and it remains to be seen what the result will be. We cannot but think that success will attend it as regards those who enter into the study of music with a serious purpose. It may not find great favour with the schools and other institutions which prefer cheaply-won and essentially valueless certificates for the gratification of scholars and their parents, to whom one "parchment" is as good as another for framing. These will not be allured from the examinations which easily serve the purpose, and drawn to one that demands serious preparation and actual attainment. But surely there are earnest young musical students in this country who are sharp enough to see that a real distinction is held out to them, and whose numbers are sufficient to make the new enterprise pay its way. Any doubt on this subject time will shortly resolve. Meanwhile, we wish brilliant success and long continuance to the Local Examinations of the Associated Board.

GERMAN critics cannot be accused of an excess of leniency in regard to the performances of English artists. Their attitude of reserve—not to say hostility—has been emphasised of late by the admission into the ranks of the Bayreuth cast of two Netherlandish singers, MM. Blauwaert and Van Dyck, whose indisputable success has proved a trifle galling to those musical patriots who regard the Festival Plays as an exclusively national legacy from Wagner. This attitude is not altogether unnatural, as it is well known that Wagner's own intention was that the Bayreuth Festival should remain in all regards purely German, whereas it is now a cosmopolitan *rendezvous* for the musical enthusiasts of all nations, especially English and Americans, and, as we have seen, foreigners have been actually admitted amongst the performers. Praise from German critics, then, is doubly valuable, because it has to be wrung from them. This fact is curiously and significantly illustrated by the remarkable tribute which has been paid to our compatriot, Mr. Plunket Greene, on the occasion of his recent *début* at Berlin. Mr. Greene sang, first of all, at a Concert of the Wagner-Verein, where his performances in the "Charfreitagszauber" music from "Parsifal" and selections from "Lohengrin" were most cordially and generously greeted by the audience. On the 14th ult. Mr. Greene gave a public Concert of his own at the Sing-Akademie, and in a widely diversified programme, ranging from Handel and Schubert to Brahms and Jensen, achieved, to quote the words of the leading musical paper of

Berlin, a great and unmistakable success. The *Allgemeine Musik-Zeitung*, of the 22nd ult., contains a long and critical notice of the Concert, in which it declares that the singer's masterly delivery of such test songs as Schubert's "Wer sich der Einsamkeit ergibt," Schumann's "In der Fremde," and Brahms's "Feldeinsamkeit" was on a level with the finest performances that the writer ever heard in any concert-hall, whether for expression, enunciation, phrasing, or management of the breath. The same critic also singles out for especial praise Mr. Greene's rendering of Handel's "Già risuonar" and Dr. Stanford's setting of the old Irish air "My love's an Arbutus," and actually finds fault with him for not having accepted an *encore* for this song and Brahms's "Feldeinsamkeit." He summarizes his impressions by declaring his conviction that this young singer "has a remarkable gift for the interpretation of German songs; that his voice is faultlessly produced, his musicianship finished and accurate, and his pronunciation of German so good as to serve as a model even for German singers. In short, he has done the greatest credit in Berlin to himself and his master, Professor Blume, of the Royal College in London, and a brilliant future lies open to him as an oratorio or *lieder* singer." Herr Otto Lessmann, the editor of the *Allgemeine Musik-Zeitung*, is known to have conceived a high opinion of the musical capacity of the English, but the eulogistic attitude assumed by the writer of the above notice is shared by nearly all the other Berlin critics. The *Börsen Courier*, the *Post*, and the *Kreuz-Zeitung* all contain detailed notices of Mr. Greene's Concert, in which unstinted praise is bestowed on his voice, his method, and his expression. The *Börsen Courier* critic prefaces his notice by frankly stating that he wishes to retract all that he said on the occasion of Mr. Greene's performance at the Wagner-Verein Concert. Then he was disappointed, and so came prepared to "slate," but remained to bless. The amusing feature about all the notices is this, that while the writers cannot find words to express their admiration of the singer, they all seem to take it for granted that he is booked for the next Bayreuth performance, and naïvely assert their belief that he will never succeed on the stage—before he has had a trial!

LETTERS have been received from two correspondents in Australia with reference to the letters which have appeared in THE MUSICAL TIMES on the subject of "Ladies' Surpliced Choirs." The discussion on the matter being closed, it is regretted that many points referred to in these letters were not known before, inasmuch as they throw a new light upon the subject and confirm the judgment delivered, as it were, in the leading article which summed up the whole matter in our publication. The letters, which called attention to the existence of ladies in surplices, stated that the innovation occurred in the Cathedral at Melbourne. One of our correspondents from Australia says:—"As a matter of fact, there is not yet any Cathedral in Melbourne, and the only church which might legitimately be called the pro-Cathedral is St. James's, the oldest church in the city, which is built on a piece of land originally granted to the Church of England for Cathedral purposes; but though we have had a bishop, a dean, and also a chapter in existence for many years in this diocese, no service under the control or supervision of the Cathedral chapter has ever been held in Melbourne." The other correspondent writes from Adelaide, and says:—"I have heard and *seen* the 'millinery choir' in Melbourne, and on no ground whatever can I possibly approve of it; it is not musically a success." Further, it is understood that

the choir broke up when the Rev. Dr. Bromby, who instituted it, married the youngest and prettiest of the members of his "Angelic Choir."

A BOND has existed from time immemorial between religion and art and has shown itself in multifarious ways. One of the latest developments is now to be seen at the Princes' Hall, outside which may be read the attractive announcement that free Orchestral Concerts are given every Saturday evening. A closer inspection shows that the gratuitous musical feasts are given in connection with the West London Mission, of which the fountain-head is the Rev. Hugh Price Hughes, whose name has come rather prominently before the public of late. With the religious aspect of the movement we, of course, have nothing to do, but Mr. Hughes certainly deserves credit for his happy thought in bringing music to the aid of his missionary efforts. Though the Concerts are free, it seems that persons who desire to avoid the crowd can enter, at what in theatrical circles is known as an "early door," on payment of sixpence, and that large numbers are ready with the humble coin. On the 16th ult. a Concert was given at St. James's Hall, in aid of the music fund, and, although there were no free admissions, the room was well filled. The programme contained nothing of a higher class than a selection from "Faust," but the playing was exceedingly creditable, and the Conductor, Mr. Heath Mills, may perhaps soon venture upon Haydn's Symphonies, and eventually upon the works of Brahms and Wagner. Success to Mr. Hughes in his excellent scheme.

THERE is an epitaph in the porch of Wolverhampton Priory Church which is as follows:—Near this place lies Charles Claudius Phillips, whose absolute contempt of riches and inimitable performance on the violin made him the admiration of all that knew him. He was born in Wales, made the tour of Europe, and, after the experience of both kinds of fortune, died in 1732.

Exalted soul, thy various sounds could please
The love-sick virgin and the gouty ease,
Could yarring crowds, like old Amphion move
To beauteous order and harmonious love.
Here rest in peace, till angels bid thee rise
And join thy Saviour's consort in the skies.

The epitaph above, written by Dr. Wilkes, of St. John's College, Cambridge, was rendered by Dr. Samuel Johnson as follows:—

Phillips, whose touch harmonious could remove
The pangs of guilty power or hapless love,
Rest here distressed by poverty no more,
Here find that calm thou gav'st so oft before;
Sleep undisturbed within this peaceful shrine
Till angels wake thee with a note like thine.

The particulars of the history of Charles Claudius Phillips are wanting.

Who says there is no humour in a music hall song? At rehearsal somewhere, the other day, an amateur conductor was laying about him with his stick in so erratic a fashion as to completely puzzle the band, whereupon the leading violoncello, during a pause of dismay, softly played the first bars of the justly-popular refrain—

If you want to know the time, ask a p'lecceman!

FACTS, RUMOURS, AND REMARKS.

DR. MACKENZIE'S "Rose of Sharon" has been performed in Melbourne, and very badly treated. The critic of the *Age* writes: "If the composer could have been present at the performance he would have

been indignant at the treatment to which his beautiful score was subjected by a meagre orchestra, containing only here and there a musician competent to do justice to it. . . . The fact of wrong notes and false intonation being frequently heard, whole passages omitted, and the melody occasionally entirely lost, besides the occurrence of inaccuracies of time, will give some general idea of the shortcomings of the performance." Yet, after hearing the work under these mangling and maltreating conditions, the Melbourne critics took upon themselves to correct their English brethren who do, at least, know what the "Rose of Sharon" is like. Thus the *Age* declines to endorse the "extravagant encomiums bestowed on the Oratorio by a section of the English press," and another paper goes so far as to say that the "fulsome adulation which was loaded on the composer is proved to be more complimentary to the patriotism than the judgment of English contemporary criticism." What proved this? The wretchedly bad performance? This is Australian independence, we suppose.

SIR GEORGE GROVE's letter to the *Times* concerning the proper rendering of a certain point in the Choral Symphony seems to us anything but convincing. Because there is no "pause" at the end of the slow movement, as at the close of its predecessors, Sir George argues that the "hideous discord" beginning the *Finale* should at once follow the last chord of the *Adagio*. But the "pause" may have been accidentally omitted, and the matter can only be determined by studying Beethoven's practice in other scores. An examination of the earlier symphonies certainly does not bear out Sir George's contention. We cannot, therefore, join our indefatigable annotator when he says: "Henceforward let us hope that the Choral Symphony will never be performed without Beethoven's plain direction being carried out, as it was by Sir Arthur Sullivan, at Leeds, on October 11, 1889." At the same time, we are all most ready to welcome any procedure which will prevent the interruption caused by the entry of vocalists before the last movement. Why cannot the singers come in at the beginning and hear the whole Symphony? It might do them good. Anyhow, there is no reason why the consecutiveness of the parts of a great work should be sacrificed to their convenience.

"At the recent Musical Festival of Kiel, 'Israel in Egypt' was performed. From the report in the *Musikalisches Wochenblatt* we learn that three choruses were omitted ('They loathed to drink,' 'Egypt was glad,' and 'He is my God'), that the duet 'The Lord is my strength and my song,' was taken from its proper place and inserted in the first part after 'But as for His people,' and that two songs were interpolated between the choruses—the air 'It is the Lord that ruleth the sea,' from the 'Chandos Anthems,' before the chorus 'He rebuked the Red Sea,' and the florid song 'Hallelujah,' from 'Esther,' inserted by special desire of the soprano after the chorus 'Thy right hand, O Lord.'" We take this from an American paper. Can it possibly be true?

A *Pall Mall Gazette* reporter lately "interviewed" Madame Albani, and makes her say that her repertory includes twenty operas and as many oratorios. He does not give the list of oratorios. We should like to see it. The lady is further credited with stating: "I have sung in Sir Arthur Sullivan's works mostly." Leaving his comic operas out of count, Sir Arthur Sullivan has written "The Prodigal Son,"

the "Martyr of Antioch," and the "Golden Legend." Are these the works upon which, according to the *P.M.G.*, Madame Albani has been "mostly" engaged? On the same authority we learn that Madame Albani claims to have "created" the part of *Desdemona* in Verdi's "Otello." Where? When? Some one will have to interview the interviewer.

"THERE was a time when letters and civilisation had but begun to dawn upon the world. In that day music was not unknown; on the contrary, it was so far from being a mere servant and handmaid of common and light amusement that the great and noble art of poetry was essentially wedded to that of music, so that there was no poet who was not a musician; there was no verse spoken in the early ages of the world but that music was adapted as its vehicle, showing thereby the universal consciousness that in that way the straightest and most effectual road would be found to the heart and affections of man." Thus writes Mr. Gladstone, who evidently does not believe that music is the "youngest of the arts."

THE Opera House now building at Chicago is, we hear, to be the largest in the world. "It will have," says the *Globe*, "double the seating capacity of the Paris Grand Opéra; but in order to avoid the bare appearance which might result when the house is not well filled, it will be possible, by merely turning a crank, to cause the ceiling gradually to drop, thus concealing the two upper tiers, and turning the house into a snug little theatre." The only difficulty that we see in such an arrangement is that, unless a definite time is fixed for this occasional transformation scene, the turning of the "crank," and the sudden dropping of the ceiling might seriously interfere with the "snugginess" of unfortunate late-comers.

For some time past the City Companies have been putting their houses in order, to avoid the necessity of having it done for them. In this movement the Worshipful Company of Musicians has just joined by resolving to give a silver medal annually to the most distinguished student of the Royal Academy, Royal College, and Guildhall School, in rotation. A gold medal will also be awarded from time to time "to some distinguished British-born subject who should add a valuable contribution to musical composition or musical literature, and in case of very distinguished merit the freedom of the Company might be conferred with the gold medal." These are steps in the right direction. May there be more of them.

THE Norwich Festival of 1887 was ridiculed as a "Festival of Foreigners." That of 1890 bids fair to escape such obloquy, inasmuch as the new works will be, not by a Mancinelli and a Bottesini, but by Dr. Parry and Mr. Hamish MacCunn. The nature and subject of Dr. Parry's work are, we believe, not yet determined; but Mr. MacCunn has found a theme in Hogg's "Queen Hynde of Caledon," the libretto by his father. Among the artists engaged for the Festival, which begins on October 14, are Mesdames Nordica, Macintyre, Lehmann, and Marian Mackenzie, with Messrs. Lloyd and Alec Marsh. Conductor, Mr. Randegger.

MRS. KENDAL, in her "Recollections," says that Mr. Buckstone, at the last rehearsal of a new piece, always asked the members of the orchestra what

they thought of it. If they laughed, he predicted its success; and "if a cornet player raised himself from his seat to stand and look at a pathetic scene, Buckstone would turn round and say, 'Ah! that is all right, the pit will like that.'" As the orchestra is rarely summoned until a final rehearsal, the performers are of course in the position of a first-night audience; but why was the cornet player selected as the truest judge of pathos?

SIR ARTHUR SULLIVAN has declined to write a work for the Worcester Festival of 1890. No other composer has been applied to, but the Committee are tolerably certain to accept Dr. J. F. Bridge's "Repentance of Nineveh." Possibly, Mr. Cowen's "St. John's Eve" will also have a place in the programme; but, as the Committee have abolished one of the two secular Concerts, there is not much room for "profane" music. The Festival will be conducted by Mr. C. Lee Williams, of Gloucester, the advanced age of Mr. Done necessitating his retirement from a difficult and responsible post.

It looks as though the Carl Rosa Opera Company were bent upon making a "corner" in lyric dramas. They are buying up all they can lay their hands upon—at any rate, as regards performing rights. "Faust" is theirs; so are the Wagner operas, except "Parsifal"; so are "Carmen," "Les Pêcheurs de Perles," the "Talisman," and several others. This may be "good business," but the English people love monopolies as little as they admire coalitions. The directors know this, and are willing, so it is said, to issue licences for the performance of any of their works—of course, for a "consideration."

CURIOUS events at Leicester. First: the Roman Catholics announce a Sunday Concert for the benefit of their cause. Second: the Lord's Day Observance Society write to the manager of the hall, pointing out the illegality of receiving money for Sunday entertainment. Third: the Concert is given free, and a collection "taken up." Fourth: the Society's letter is read at the Concert and roundly hissed. When Home Rule no longer blocks the way it may be that Parliament will give attention to some of the irritating legal legacies of an intolerant and benighted past.

WHEN Mr. W. S. Gilbert complained of Messrs. Boosey for omitting one of his lyrics from the acting version of the Avenue operetta, he was a little indiscreet. It might have occurred to him that Messrs. Boosey would forthwith print the verses of the discarded lyric, to show what it was worth. This they did, and the world now knows that Mr. Gilbert once wrote, *inter alia*—

In kisses and accents of honey,
In bouquets and presents not a few,
I've dissipated all my money,
And all my country's money too.

THE trustees of the Mendelssohn Scholarship do well, under present circumstances, in changing its character somewhat. Scholarships of the ordinary kind are now becoming thick as Vallambrosan leaves, but we have not one that may be called a "travelling scholarship," the holder of which resides abroad, picking up knowledge and experience where they may best be found. This will be the Mendelssohn Scholarship of the future, and the trustees are husbanding their funds till they can make the elected candidate a sufficient allowance.

OTTO HEGNER had to "pass the doctor" in New York, owing to the action of a Children's Protection Society. Here is the certificate: "The grand result of a thorough examination of the boy pianist, Otto Hegner, is that he is now in perfect health. The playing of a difficult piece of music in my presence, the time occupied being twelve minutes, produced no fatigue and had no effect on the body temperature. The boy is abundantly able to do the work involved in his contract without impairing his health, either immediate or remote."

THE last of the German mastersinger corporations has come to an end. Its members had been reduced to a few, and the survivors, deeming themselves an anachronism, resolved to perform the "happy dispatch." Accordingly they dissolved, and conveyed all their insignia and properties to the Ulm Liederkrantz. The document of gift was signed by the Büchsenmeister, the Schlüsselmeister, the Merkmeister, and the Kronmeister. It is a pity that these interesting old fellows cannot themselves be put in a museum.

IN an article by Mr. Clement Scott on "The Modern Music Hall," in the *Contemporary Review* for November, the author not only gives a graphic account of the music halls of the past, but in speaking hopefully of those of the future, tells us that Mr. Orton Bradley, the musical director of the People's Palace, stated at a meeting of the Sol-fa Choirs that "the fullest audiences were attracted by oratorios and works of that character." Is not this a proof that we are persevering in the right direction?

WE have found an explanation of the Nikisch "boom" across the Atlantic. It is in the *American Musician*: "His refined appearance, genteel in a closely-buttoned frock, modest withal, won our susceptibilities thoroughly; and, what is vastly to the point in the case, gained the instant sympathy of his female auditors, who plainly showed it." Moral for male musicians visiting America—be genteel in a closely-buttoned frock.

THE following lines on the "great farewellist" appear in an American contemporary, the *Song Friend*:

The tuneful Patti comes again,
Without the least compunction;
Perhaps she thinks her last good-bye
Lacked in the proper union.
But when, alas! once more she has
Our dollars decimated,
Perhaps she'll tell the cunning spell
By which a positive farewell
Can be reduplicated.

RECEIPTS, £10,835; expenditure, £7,701; profit balance, £3,134—that is the financial result of the late Leeds Festival. We congratulate the managers upon so successful a stroke of business, but even more warmly do we welcome a suggestion of the Committee that the advisability of producing fewer new works and the question of excessive rehearsals should be taken into consideration. It is high time.

SIR JOHN STAINER, lecturing at Birmingham the other day, was somewhat too liberal in the matter of hymn-tunes. Anticipating the return to Church use of the lively ditties (dear to Mr. Spurgeon) favoured by the Dissenters of a past generation, Sir John said, "By all means let them." "Melody should be of no creed," we know; but there is melody and melody—the "Old Hundredth" and a Salvation Army jingle.

THE *Musical Courier* of New York might as well be consistent, even in small matters. It invariably prints Handel as Händel—a form which the composer dropped on becoming a naturalised Englishman; and it speaks of *Eugen* d'Albert, whereas, on the same principle, the Christian name should be Eugene. There must be some charm for the *Courier* in German names.

THE Stewards to pay £1 7s. each—that is the financial result of the Gloucester Festival, apart from the charity, which benefits to the extent of £1,500. They have paid more on former occasions, and now see their way to a condition of equilibrium in the balance-sheet. For one thing, the exorbitant terms of certain artists will have to come down, or—no engagement.

QUEEN MARGARET of Italy is doing the art of music some service. When last in Venice she visited the library at the Doge's Palace, and asked to see the unpublished works of Clari, Stradella, Monteverde, &c., there stowed away. After examining them with attention she went home with a resolve, and soon the best of the works will be published at the expense of the King.

THE latest instance of reckless writing on musical subjects by a literary man is to be found in Mr. Algernon Gissing's novel "Both of this Parish," where, in speaking of the Parish Clerk, the author says, "If his pockets were unusually bulky, it was doubtless because they contained his double-bass setting of the old and new version music."

THE Musical Guild, formed by the ex-students of the Royal College of Music, is well conceived, and should be very useful to its members during the critical time following the expiration of the College term. But why do they give Concerts in far away Kensington, where only a suburban public hears them?

WE shall soon have to put an embargo upon our English singers, because the attraction of Greater Britain is impoverishing us. Madame Albani is in America, Mr. Santley in Australia, and after a while Mr. Lloyd will spend three months or more on the other side of the Atlantic. How about a heavy export duty?

MR. NIKISCH, the new Conductor of the Boston Symphony Concerts, appears suddenly to have become a very remarkable man. An ordinary being in Germany, he goes to America and crowds the name of George Washington out of all the papers.

MR. NIKISCH has been answering questions ever since he passed the American custom-house, and sometimes truth compels him to offend his own modesty. Asked for an opinion of the Boston orchestra, he said that there were only two in Europe to match it, and one of those "I myself conducted until I came here."

WE read: "It has just been shown conclusively by a professor at the Berlin University that the English and Prussian national hymn was written (as to its music) by Lully, who composed it in honour of Louis XIV." Was it not a German professor who evolved the famous camel out of his own consciousness?

IN its account of a "treat" given by Mr. Abbey to certain journalistic and other friends, the *New York World* said: "The party was taken to Boston by a special *bar*." Upon this the *Indicator* comments: "The compositor who picked up a *b* instead of a *c* stumbled upon a great and beautiful truth."

AT Brisbane (Australia), we hear, Meyerbeer's Opera "Le Prophète" has been sung in Volapük, the new "universal language." As music is also a "universal language," we tremble lest the two should become indissolubly united.

A MAN who wants to be a musical millionaire should take to writing or publishing drawing-room and Ballad Concert songs. The copyright of four of these productions was knocked down at a recent sale for £1,582.

AMONG forthcoming musical marriages are said to be those of Miss Alice Gomes with Mr. Webb, of Torquay, formerly organist of Calcutta Cathedral; and Mr. Ernest Birch with a young lady of Bath. "Honour, riches, marriage blessing," &c.

GERMANS prefer to honour their illustrious compatriots in any way rather than by opening purse-strings. The subscription for a monument to Wagner in Leipzig stood, by latest report, at 11,000 marks (£550). Is this the measure of Saxon admiration?

A WOULD-BE vocal student *loq.*: "If you know of a teacher who sings divinely, who does not know that he has a larynx or a diaphragm, and who has never written a book on singing, let me know who he is, for he is just the man I wish to go to."

How curiously national distinctions sometimes show themselves. In France "La Damnation de Faust" is known, for brevity's sake, as the "Damnation"; in England we are content to speak of "Faust."

Freund's Music and Drama informs the world: "Bizet once wrote an opera founded on Scott's 'Fair Maid of Perth.' It was composed twelve years before 'Carmen,' and contains some pretty numbers." Rather late!

THE first act of Messrs. Bennett and Cowen's Scandinavian opera is now completed, and the second considerably advanced. All will be ready in the early spring.

ACCORDING to the *Ménestrel*, Gounod has been engaged to write a Mass for the inauguration of a monster organ in St. Peter's, Rome. We are told that 4,000 singers will take part in its performance.

A NEW Norwegian composer is announced—Christian Sinding by name. He has written a Piano-forte Concerto of which report speaks highly. Is the sceptre of musical art passing to the North?

THE *Chicago Indicator*, having looked at a photograph of Mr. Sarasate, is of opinion that "the distinguished violinist has always lived in a country where the price of shears is extremely altitudinous."

THE first stone of the Mendelssohn monument, on the site of the old Gewandhaus, Leipzig, was laid on November 4, forty-two years after the master's death. Justice, they say, has leaden feet.

AN American contemporary, referring to a certain vocalist, observes that the best place in which to hear her is "a two-acre lot with the bars down so as to allow of easy egress."

MR. HARRY PAULTON is reported as saying that in comic opera "the story is of no consequence, and the plot don't matter a 'red.'" Upon this principle a good many libretti are assuredly constructed.

THE Musical Association likes to be presided over by a Church musician. The late Sir F. A. G. Ouseley has been succeeded by Sir John Stainer.

ADELINA PATTI has been called, in America, the "great artist and farewellist." Farewelling is an art now-a-days, and the art is long.

MR. OTTO NIETZEL, of Cologne, has provided another libretto for Schubert's "Fierrabras," and substituted recitative for dialogue. How good of him!

MACKENZIE's "Dream of Jubal" is announced for performance by the Apollo Club, of Chicago. Mr. G. Riddle will be the reader.

WE have just read that the tendency of a certain Conductor is to "diagnose his programme in every part."

MAYOR GRANT has signed an ordinance banishing street music from New York. Happy city!

THE *Ménestrel* thinks that the "pibroch" (*sic*) means the "cornemuse," and acts accordingly.

ROYAL CHORAL SOCIETY.

THE nineteenth season of the above Society started auspiciously on October 30 with a performance of Berlioz's "Faust." This work never fails to draw at the Albert Hall, and a further inducement for its admirers to journey to Kensington lay in the fact that Madame Albani now made her final appearance before a London audience previously to her departure for America. Hence a crowd and several hearty demonstrations of good-will towards the popular *prima donna*, whose impersonation of *Margaret* was marked by its customary emotional intensity and charm, with perhaps a shade more than the customary degree of self-restraint. The other solo parts were entrusted to Mr. Iver McKay (*Faust*), Mr. Ben Grove (*Brander*), and Mr. Henschel (*Mephistopheles*), the last-named artist again furnishing a wonderfully vigorous and dramatic embodiment of the sardonic fiend. A better rendering of the choruses it is scarcely possible to desire. The band, up to the average at all points, made the looked-for effect in the "Hungarian March" and "Dance of Sylphs," the latter having to be repeated. Mr. Barnby conducted, as he always does, with admirable firmness and decision, keeping his forces well together and imbuing them with the unity of spirit essential for the worthy interpretation of this masterpiece.

Two of the Leeds novelties—Stanford's "Voyage of Maeldune" and Parry's "St. Cecilia's Day"—were introduced to London amateurs at the second Concert of the Society, on the 13th ult. Considerable interest appeared to be taken in the event, contrary to the usual metropolitan

practice, and a large audience assembled, by whom the new works were heard with manifest approval. Coming so soon after the Leeds performance, in connection with which there was ample discussion, we need not enter upon criticism of the music here. The main question is whether the good opinion formed of both works under the special conditions and stimulating influence of Festival procedure held its ground in the colder atmosphere of an ordinary performance. We are glad to say that, on this point, there can be no doubt at all. Both the Cantata and the Ode were acceptable in their every-day dress, and may pass into the repertory of available things for common use. The dramatic force and picturesque descriptiveness of the "Voyage of Maeldune," and the true musical beauty of Dr. Parry's work, obvious at first, have now received the fullest confirmation—a result upon which we congratulate the composers and our native art, which they so well represent.

The performance, while creditable to those who took part in it, would have been better with more extended preparation. The soloists were Miss Macintyre, Madame Belle Cole, Mr. Lloyd, and Mr. Brereton, all of whom were engaged upon the "Voyage of Maeldune," while only the first and last were required by "St. Cecilia's Day." The entire work was commendable, particularly that of Miss Macintyre and Mr. Lloyd, whose opportunities were great. The young Scottish soprano, with her beautiful voice and good method, only needs a little more of the traditional fervidness of her nation in order to do the greatest things. Warmth will come, perhaps, when she has acquired more experience and greater confidence in herself. Professor Stanford and Dr. Parry, who conducted their respective compositions, were most heartily applauded.

LONDON SYMPHONY CONCERTS.

UNDER the direction of its founder, Mr. Henschel, this enterprise entered upon a fourth season on the 14th ult., the number of Concerts to be given being six. The conditions are now somewhat changed. Reliance will be placed exclusively upon orchestral works, to the exclusion of both vocal and instrumental solos, the director having found by experience that these entail heavy outlay without a corresponding return. Upon the wisdom of the step thus taken we pronounce no opinion, but time will either justify or condemn it. The opening programme contained no novelty, nor, we believe, does Mr. Henschel intend to make a feature of such works this season. He prefers, because, in his opinion, the public prefer, what has already become more or less familiar, and that, we are bound to say, is ample for his purpose. At the Concert now under notice were presented Bach's Orchestral Suite in D, Haydn's Symphony in G (one of the immediate precursors of the Salomon set), the Overture to "Egmont," and Brahms's Symphony in C minor—a well-chosen programme beginning with works comparatively light, and passing to others of a graver kind. The Bach Suite was capitally given, the well-known and beautiful Air more especially; the strings in this playing their polyphonic music with admirable clearness and finish. Of course Haydn's gay and genial Symphony delighted the audience, who applauded it with heartiness, recognising not least the highly expressive and melodious *Adagio*—a gem amongst the master's slow movements. The "Egmont" Overture was as impressive as ever, while the performance of Brahms's work showed with how much patient and loving care it had been prepared. Here the orchestra was fairly on its mettle, and, under skilful guidance, worked out a triumphant result.

A second Concert took place on the 28th ult., too late for notice in our present issue.

CRYSTAL PALACE.

At the second Concert, on October 26, a new Symphony by Dr. Bernhard Scholz was performed for the first time in England. The work is dedicated to the Faculty of Philosophy of the University of Breslau, in gratitude for the degree of Doctor of Philosophy conferred upon him by that University *honoris causa*. The Symphony is written in four movements—*Allegro*, *Lento*, *Scherzo*, and *Finale*. Each of them shows musicianship of no mean order, but they are to a certain extent influenced by the teaching of

Richard Wagner. The best movement is the second (*Lento*), and the *Scherzo* is equally pleasing. The Symphony was well received. Mr. Albeniz made his first appearance at the Crystal Palace at this Concert, and achieved considerable success in Schumann's Concerto in A for pianoforte and orchestra. He also contributed, in an acceptable manner, some solos for pianoforte composed by himself; and, although the compositions are of a light and somewhat commonplace nature, the audience seemed to be better pleased with the performer than with his works. Miss Elvira Gambogi was the vocalist, and sang "Voi che sapete" ("Nozze di Figaro"), and the meditation on Bach's first Prelude by Gounod. Beethoven's Overture, "Coriolan," was played at the commencement of the Concert, and Mendelssohn's Concert-Overture, "A calm sea and prosperous voyage," at the conclusion.

A new Overture, entitled "Robert Bruce," composed by Mr. F. J. Simpson, was performed for the first time at the third Concert, on the 2nd ult. The work is intended to portray the trials, troubles, and final triumph of the great chieftain whose name is given to the Overture, and it does so in a graphic and vivid manner. The tune "Hey taittie taittie," now associated with the ballads "The land o' the leal" and "Scots wha hae wi' Wallace bled," is used as the subject; but it is not heard in complete form until the end is reached, when it is boldly given out as the pæan of triumph. The composition is well written, and shows considerable ability, and promise enough to command notice for the future works of the composer, who is a new and welcome recruit to the ranks of Scottish musicians. Mr. Simpson, who was born near Edinburgh, did not commence the study of music until after his twentieth year. He has special ability in scoring, which will doubtless be developed. He labours with judgment as well as taste. He makes free use of the brass, as befits the nature of his subject, but it is never offensive nor obtrusive. It is pleasing to notice that he appreciates the beauties of *piano* passages for the brass wind instruments, and by so doing brings about effects that are artistic and impressive.

At the same Concert, Mr. Hans Wessely appeared and gave a very good reading of Mendelssohn's Concerto in E minor, for violin and orchestra. His technique was displayed to the best advantage, while his artistic feeling had full scope for application in this excellent piece of writing. His command of the instrument was further shown by his performance of the Polonaise (No. 2), by Wieniawski, in which he achieved a like success. A very fine reading of Schumann's Symphony in B flat (No. 1) was given by the band, and a considerable amount of pleasure was afforded to many by the admirable reading of a selection from the "Meistersinger." Mrs. Hutchinson was the vocalist and sang the Romance "There's a bower of roses" ("The Veiled Prophet"), Stanford, and Ballade "Aragonaise," by Massenet, in her own refined style.

A Rhapsody for orchestra, by Edouard Lalo, was performed for the first time in England at the fourth Concert, on the 9th ult. The Rhapsody was originally written as a "Fantasie Norvégienne" for violin and orchestra, and was played by Mr. Sarasate in Paris, in 1879. The composer has added a fresh movement and has revised the whole work, so that now it forms an interesting work full of spirit and fire. Madame Anna Falk-Mehlig was the pianist at this Concert, and gave a delicate and refined performance of Beethoven's Concerto in E flat (No. 5) for pianoforte and orchestra. Her perfect execution was also shown to the greatest advantage in "La Campanella," by Liszt. Madame Nordica was the vocalist.

"St Paul" was given at the fifth Concert on the 16th ult. The soloists were Misses Anna Williams and Marian Mackenzie, Messrs. Edward Lloyd, Brereton, Robert Grice, and Henry Bailey, all of whom acquitted themselves to the satisfaction of the large, though somewhat undemonstrative, audience. The choruses were on the whole well sung by the Crystal Palace Choir. The tenors, however, were occasionally weak. Especial mention should be made of the vigour of attack and fervent expression with which the noble chorale, "Sleepers, wake," was sung. No less excellent in degree were the choruses "O great is the depth," "See what love," and "The nations now." The work seemed to be familiar to many of the singers, and they made the most earnest endeavours to do justice to a

work which is esteemed by many as equal in musical value, if not in dramatic interest, with "Elijah." The orchestral accompaniments were beautifully played by the band. Mr. Eyre lent valuable aid at the organ, and Mr. Manns conducted in such a manner as to win the greatest success. The large audience which was present, and the fact that over 500 persons were unable to gain admission to the Concert-room, should be taken as an incentive to the more frequent performance of choral works of like attractive powers.

The Concertstück in A major, by Saint-Saëns, was played by Miss Nettie Carpenter at the Concert on the 23rd ult. The Concertstück has not been written with the amount of dignity and seriousness which should distinguish works of that form; nevertheless, Miss Carpenter played it very well, and showed a good *technique*, combined with artistic feeling, which has become augmented and matured since her last performance of an important work in London. Her execution of the *cantabile* passages was particularly good, for she produced an even quality of tone throughout, while the notes of the upper part of the scale at the highest shift on the instrument came out with remarkable clearness and roundness of tone. Later in the programme she played some lighter pieces—a Nocturne by Chopin and the "Jota Aragonesa" by Sarasate—showing herself particularly versatile in the matter of execution, although perhaps the "tricks" in the "Jota Aragonesa" might be considered somewhat inartistic. Miss Carpenter was encored for her last solo, and played Raff's "Cavatina" in response. A very excellent performance of Beethoven's Symphony (No. 7, in A major) was given by this justly styled "world-renowned" orchestra and Conductor, and also of Wagner's Overture to the "Flying Dutchman," with all its weird effects and boisterous scoring. The Symphonic Poem "Festklänge," by Liszt, was also performed for the first time at this Concert. Miss Fillunger was the vocalist, and sang "Infelice," by Mendelssohn, and songs by Brahms and Schubert.

SIR CHARLES HALLÉ'S CONCERTS.

ON the 22nd ult. Sir Charles Hallé gave the first of a series of four Concerts with the aid of his celebrated Manchester orchestra. The perfect *ensemble* of the hundred performers in Cherubini's "Anacreon" Overture, two of Dvorák's *Légendes*, in D minor and G minor (Op. 55), and Berlioz's *Symphonie Fantastique*, seemed to surprise and delight the audience, and except at the Crystal Palace it is impossible to hear so good a balance of parts or to note such a perfect understanding between band and Conductor. If the tone of the strings is somewhat thin considering their numbers, the unity of style more than atones for this defect. It only remains to be said that Madame Néruda gave a magnificent rendering of Beethoven's Violin Concerto, in technical excellence and intellectuality almost rivalling that of Mr. Joachim himself.

WIND INSTRUMENT SOCIETY.

THE Wind Instrument Chamber Music Society gave the first of a series of social evenings, independent of their regular Concerts, at the Royal Academy of Music, on the evening of the 15th ult. There was a large gathering of the members and their friends, and a very delightful programme of music was provided. A Trio for oboe, horn, and pianoforte, by Reinecke, was beautifully played by Messrs. Malsch, Busby, and Septimus Webb. Although the programme intimated that these performances were to be regarded as rehearsals only, and should not be criticised as finished performances, yet the excellence of the reading and the endeavour on the part of each artist concerned to accommodate his playing, enhanced the enjoyment the work produced. A gracefully-written Sonata for flute and pianoforte by Mr. C. E. Stephens was performed by the composer and Mr. Vivian. It was greatly admired for the beauty of its form and its melodious character. There was another work in which the composer played the pianoforte part: this was a Quintet by Mr. G. A. Osborne, who, though he has now passed his eighty-third year, took his

share in the work with a vigour and artistic finish which many a younger man might envy. The Quintet is not the work of years gone by, but a comparatively recent production, and is a proof that his mental powers are equally great with his manual dexterity. The several movements are written in a bright and scholarly tone, with a perfect knowledge of the several instruments—oboe, clarinet, horn, bassoon, and pianoforte. The consequence was that the work pleased the very critical audience present by reason of its own merits, as well as by the splendid manner in which it was played. Mr. Osborne's coadjutors were members of the party formed by Mr. Clinton, who took the clarinet part; Mr. Malsch, the oboe; Mr. Busby, a first-rate artist, the horn; and Mr. Wotton, the bassoon. A further pleasure was added in the presentation of Spohr's Septet (Op. 147) for pianoforte, wind, and strings, which was most delightfully performed. It is proposed to continue these social meetings each month until April next. A number of very interesting works are set down for hearing, including some MS. compositions by English composers. At the first meeting Mr. Charles Wood, of Caius College, Cambridge, was named as the winner of the prize of twenty-five guineas for the best Wind Quintet.

Mr. Charles Wood is a young musician, whose career will be watched with considerable interest in the future. He was born on June 15, 1866, at Armagh, where his father is a lay vicar in the Cathedral. He was elected to one of the open scholarships of the Royal College of Music in 1883. He studied composition under Dr. Stanford, the pianoforte under Mr. F. Taylor, and the horn under Mr. Mann. He gained the first prize for a madrigal for five voices, given by the Madrigal Society.

THE POPULAR CONCERTS.

ON Monday evening, October 28, these entertainments entered upon their thirty-first season, in a manner even more quiet and unassuming than usual. The audience was not large, only one work of importance being set down for performance. This was Dvorák's latest Quartet in E (Op. 80), first introduced at Mr. Harvey Löhr's Concert in April last, and subsequently at Sir Charles Hallé's Concerts. The performance, by Madame Néruda and Messrs. Ries, Straus, and Piatti was of course all that could be desired. The pianist was Madame Haas, who created comparatively little effect in Brahms's *Rhapsodie* in B minor (Op. 9, No. 1) and Chopin's *Nocturne* in B (Op. 9, No. 3). Doubtless the audience would have preferred something of greater importance. Of Rüst's familiar Violin Sonata in D minor, as played by Madame Néruda, and Chopin's Introduction and Polonaise in C (Op. 3) for pianoforte and violoncello, nothing need be said. Miss Liza Lehmann introduced a pleasing song, "O listen to the voice of love," by James Hook, and sang it with much charm.

There was an enormous attendance at the first of the Saturday Concerts, and an excellent programme gave the liveliest satisfaction to those present. Cherubini's Quartet in F (No. 5) is the second of the three first performed in London at Sir Charles Hallé's Concerts last summer, and is certainly the best of the set. The only other concerted work was Beethoven's finest Sonata for pianoforte and violoncello—namely, that in A (Op. 69). Madame Haas was heard to greater advantage on this occasion, her neat style of playing being specially suited to a Capriccio in E, by Scarlatti. She also brought forward a well-written and brilliant Introduction and Fugue in E flat minor (Op. 39), by Alexis Holländer. The composer is a Silesian musician, and, we believe, brother to Madame Haas. The vocalist was Mrs. Henschel, who, as usual, delighted her hearers by her rendering of Purcell's "Nymphs and Shepherds," and two pleasing songs by her husband.

The programme of Monday, the 4th ult., was again unpretentious, and the attendance was limited. It would be superfluous to criticise Mozart's Quartet in A (No. 5 of the set dedicated to Haydn) or Schubert's Trio in B flat (Op. 99). With these were associated two of Schumann's smaller pieces for pianoforte, played in her usual conscientious manner by Miss Agnes Zimmermann; and a Largo and Allemande from "Ariosti's Lessons for the Viole d'Amore," adapted for the violoncello by Mr. Piatti.

The vocal element at this Concert consisted of duets, by Dvorák and Mr. Goring Thomas, sung by Miss Lena Little and Mr. Max Heinrich.

There was likewise a comparatively small attendance on the following Saturday. Dvorák's Quartet in E (Op. 80) was repeated, and the other concerted works were Schumann's Sonata in A minor for pianoforte and violin (Op. 105), and Beethoven's Variations on "Ich bin der Schneider Kakadu," for pianoforte, violin, and violoncello. Beethoven's Sonata in E minor (Op. 90), always a favourite with Sir Charles Hallé, was rendered by the veteran pianist in his best manner. Miss Liza Lehmann was again the vocalist.

Another important work of Dvorák was presented on Monday, the 11th ult. This was the Pianoforte Quintet in A (Op. 81), one of the ripest examples of the Bohemian composer's genius, as exemplified in chamber music. The themes are irresistibly engaging, and the development singularly spontaneous and free from labour. The rest of the instrumental programme consisted of Brahms's melodious Sonata in A, for pianoforte and violin (Op. 100), Beethoven's Variations in C minor, for pianoforte, played by Sir Charles Hallé; and three of Heller and Ernst's "Pensées Fugitives," for pianoforte and violin. Miss Marguerite Hall gave much satisfaction by her singing of some airs by Grieg and Goring Thomas.

St. James's Hall filled up again on the following Saturday. Possibly the most attractive piece was Schubert's beautiful Sonata in A minor (Op. 42), which was played to perfection by Sir Charles Hallé. The pianist, however, should be reminded that there is another work, at least equally fine, in the same key (Op. 143), which has not yet been heard at these Concerts. Brahms's Sonata in D minor for pianoforte and violin (Op. 108), introduced for the first time, is not equal to the earlier works in G and A as a whole, though the *Adagio* in D is a gem. Haydn's Quartet in D minor and Beethoven's Pianoforte Trio in D (Op. 70, No. 1) completed the list of concerted works. Miss Lena Little and Mr. Max Heinrich repeated the duets by Mr. Goring Thomas, mentioned above.

The audience on Monday, the 18th ult., was larger than on previous occasions, and this was gratifying, as the programme contained an important novelty in the shape of a Sonata in D minor, for pianoforte and violoncello (Op. 39), by Professor Villiers Stanford, Beethoven's Quintet in C (Op. 39), and Brahms's Gipsy Songs (Op. 103). The new Sonata was composed during a visit of Dr. Stanford to Mr. Piatti in September last, and according to the dates on the three movements was finished in five days. The opening movement, which is based on an attractive though somewhat plaintive subject, is the most satisfactory, though the last is the most elaborate and contains some clever contrapuntal writing. The middle section is a kind of combined slow movement and *Scherzo*. The work, which was rendered with much refinement by the composer and Mr. Piatti, was very warmly received. It only remains to be said that the Gipsy Songs were interpreted with perfect charm by Mr. and Mrs. Henschel, Miss Lena Little, and Mr. Shakespear, with Madame Haas at the pianoforte.

Another attractive scheme was put forward on Saturday, 23rd ult. Brahms's Gipsy Songs were repeated with the same artists as before, and two favourite works, Mendelssohn's Quartet in E flat (Op. 12) and Beethoven's Trio in the same key (Op. 70, No. 2), commenced and concluded the programme. The interest of the Concert was enhanced by the first appearance this season of Miss Fanny Davies, who has recently been winning laurels in Germany. The young English pianist justified the warm welcome she received by giving a magnificent performance of Bach's Chromatic Fantasia and Fugue in D minor.

At the Concert of the following Monday, Miss Fanny Davies was again the pianist, and she gave an exceedingly thoughtful and intelligent performance of Beethoven's Sonata in D minor (Op. 31, No. 2), and the young pianist was recalled three times. Mr. Piatti brought forward a set of Thirteen Divisions to a ground bass by Christopher Symphon, from "The Division Violist, or an Introduction to the Playing upon a Ground," to which he has added an exceedingly well-written though modest pianoforte accompaniment. Madame Belle Cole was the vocalist.

ROYAL ACADEMY OF MUSIC.

A CONCERT, consisting partly of choral, but chiefly of chamber music, was given by students of the Royal Academy of Music, at St. James's Hall, on Monday afternoon, the 4th ult., under the skilful direction of the Principal, Dr. A. C. Mackenzie. We were glad to observe a decided step forward in a branch of the art hitherto treated somewhat with indifference at the public Concerts of this institution—namely, the performance of concerted chamber works. The example selected in the present instance was Mendelssohn's Pianoforte Trio in C minor (Op. 66), which was given in its entirety by Miss Edith L. Young, Mr. Gerald Walenn, and Mr. C. H. Allen Gill. Satisfactory from every point of view was the result. The young performers not only displayed proficiency—nay, brilliancy—in the technical mastery of their instruments, but handled their theme with a unity of artistic idea that spoke well for their musical intelligence and feeling. Furthermore, they manifested remarkable self-possession when, in course of the slow movement, their playing was disturbed by a knocking outside loud enough to have upset altogether artists of far greater experience. Favourable mention may be made of the talent displayed by Misses Edith Purvis and Christine Taylor in Saint-Saëns's "Variations on a Theme by Beethoven," for two pianofortes; by Miss Ethel Burns, in Jensen's Three Studies (Op. 32); by Mr. Cuthbert H. Crook, in the Liszt arrangement of Bach's Organ Prelude and Fugue in A minor; and by Mr. Parker, in a violoncello solo by Popper. A fair average of merit was forthcoming in the vocal department. Miss Greta Williams and Mr. Frank H. Morton (singing in place of Miss Emily Squire and Mr. Maldwyn Humphreys) acquitted themselves well in a duet by Donizetti, and Miss Helen Pettican, Miss Mary Langdon, Miss Olive Grey, and Mr. Robert Newman also did credit to themselves and their respective professors. On the previous Saturday, at the Students' Fortnightly Concert, Mr. Sarasate played Dr. Mackenzie's "Pibroch," and gave great delight by his wonderful performance of this most interesting work.

LONDON BALLAD CONCERTS.

THE twenty-fourth season of these Concerts commenced on the 20th ult., with an interesting programme, and St. James's Hall was fairly well filled, though by no means crowded. Mr. John Boosey caters liberally for his patrons, and everybody ought to have felt satisfied with the list of artists engaged and the variety of the fare supplied. A large number of pieces were included of a far superior sort to the ordinary shop ballad of the present day. This remark applies to Grieg's "Solveig's Song" and "I love thee," both rendered with perfect taste, the former by Mrs. Mary Davies and the latter by Miss Alice Gomes. The last-named vocalist also contributed Henschel's "Spinning Song" and Kjerulf's "Last Night," both lyrics of a superior class. In the same category may be placed Hook's "Oh, listen to the voice of love," which Miss Liza Lehmann sings so charmingly, and Battison Haynes's capital Irish song "Off to Philadelphia," which Mr. Plunket Greene, fresh from his triumphs in Germany, sang with much spirit. Four new ballads were introduced and one and all proved disappointing. Molloy's "Bantry Bay," sung by Madame Sterling, is a lugubrious effusion; "Stay, darling, stay," by Marzials, might have been more effective had Mr. Henry Piercy adopted a less feeble style of delivery; Madame Belle Cole failed to arouse much interest in Stephen Adams's "This work-a-day world"; and the only one of the new songs which excited anything like enthusiasm, was Hope Temple's "Love and Friendship," a pleasing though not very suitable setting of some mournful stanzas, sung to perfection by Mr. Lloyd. That a Ballad Concert audience can appreciate music of a high-class was evinced by the double recall accorded to Madame Néruda, after her rendering of Dr. Mackenzie's "Benedictus." No small amount of praise must be given to Mr. Eaton Fanning's small, but well-trained choir, for their refined singing of an excellent selection of madrigals and part-songs which made up the programme.

MUSICAL GUILD.

Two Concerts of a second series of four were given last month (on the 12th and 27th ult.), at the Kensington Town Hall, by the band of former Royal College students, now known as the Musical Guild. At the first, which is the only Concert we can at present deal with, a programme of considerable interest was put forward, headed by Spohr's Double Quartet in E minor (Op. 87). This work, in common with much more of Spohr's music, does not deserve the neglect into which it has fallen. It is the third, and is generally acknowledged to be the best of the four examples of its class that the composer has left behind, and we give the youthful members of the Musical Guild warm credit for reviving it. We may also speak with unreserved praise of their performance, which satisfied every requirement. The executants were (first quartet) Mr. Arthur Bent, Mr. Wallace Sutcliffe, Mr. Emil Kreuz, and Mr. W. H. Squire, and (second quartet) Mr. Edgar Hopkinson, Miss Zoe Pyne, Mr. H. Hobday, and Mr. J. T. Field. Two clever young artists, Miss Zoe Pyne and Miss Marian Osborn, gave an excellent interpretation of Dr. Hubert Parry's "Partita" for violin and pianoforte, in D minor; and Brahms's Pianoforte Quartet in A major (Op. 26) received full justice at the hands of Miss Annie Fry, Messrs. Bent, Kreuz, and Squire. This made up the sum of the instrumental pieces, all of which were followed with evident interest and applauded with discrimination by a numerous audience. The vocal element was furnished by Mr. Daniel Price, who sang with his accustomed intelligence and artistic feeling Handel's "Revenge, Timotheus," and a song by Miss Kate E. Boundy (a member of the Guild), entitled "My gauntlet's down."

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE work done by this enterprising Institution, under its gifted Conductor, Mr. Ebenezer Prout, almost invariably calls for the commendation due to high artistic purpose and excellent achievement. Among such instances we must assuredly place the revival at the first Concert of the season, on the 18th ult., of Spohr's well-nigh forgotten Oratorio, "The Fall of Babylon." The successor of "Calvary," and, like that fine work, produced for the first time at a Norwich Festival (1842), "The Fall of Babylon" seems never to have taken the least hold upon popular favour. It was given under Spohr's direction by the Sacred Harmonic Society in 1847, and again in the following year; but the total number of performances in London, if not the country also, could be counted on the fingers of one hand. The libretto, by the late Professor Edward Taylor, has missed the dramatic opportunities of the subject; while the music, albeit replete with the melodic charm and grace and contrapuntal resource ever characteristic of Spohr, fails to reach at any time the height of sublimity attained in portions of "The Last Judgment." Nevertheless, "The Fall of Babylon" is, on the whole, a sufficiently interesting work to deserve occasional hearing, and certainly too good an example of its composer's genius to merit oblivion. We repeat, therefore, that the Hackney Choral Association accomplished a useful service in reviving the work, apart from affording an apparently delightful evening to its patrons and supporters at the Shoreditch Town Hall. The choruses were given with spirit, and no lack of delicacy or precision; the solos being competently sustained by Madame Isabel George, Miss Rose Dafforne, Miss E. J. Turner, Mr. Henry Piercy, Mr. Andrew Black, and Mr. Henry Pope. Mr. Prout conducted with his habitual watchfulness and zeal.

MUSICAL ASSOCIATION.

At the first meeting of the present session, held on the 4th ult., at 27, Harley Street, W., a paper was read on "The Musical Scale," by the Rev. W. J. Habens. The lecturer first of all dealt with the importance of the prime numbers 2, 3, and 5, and showed that these numbers alone, together with the various powers and numbers arising from their inter-multiplication, were capable of expressing the ratios of notes belonging to the same scale.

Then, turning to the construction of the scale, the inaccuracies of equal temperament were displayed, and it was shown that for true intonation we required fifty-two notes to the octave—seventeen, however, could be dispensed with. Of the thirty-five notes remaining, two were required for B flat or A sharp, and three for every other existing note. Each existing note had three forms—grave, middle, and acute—and from these were derived the above large number of notes to the octave by fifths ascending and descending. Mr. Habens admitted the conveniences of equal temperament and the strong position that it occupied, but argued that there was a necessity for two forms of the supertonic at least, as one form could not represent both the note which lay a fifth above the dominant and that which lay a fifth below the submediant. The reading of the paper was as usual followed by a discussion.

DR. MACKENZIE'S VIOLIN CONCERTO
AT BERLIN.

DR. MACKENZIE'S Violin Concerto (Op. 32), which had been introduced to Berlin connoisseurs by Señor Sarasate last winter, was again most successfully interpreted in the northern capital, on October 26, by Herr Waldemar Meyer, at the Berlin Sing-Akademie, with the assistance of the Philharmonic orchestra, and before a numerous audience. The following notice, which we extract from the *Kreuz Zeitung*, will be sufficient to show that the "long-continued applause," which rewarded the interpreter at its conclusion, was as much due to the work as to the player. "We can only welcome with pleasure," the journal quoted says *inter alia*, "the new epoch in matters musical in England, an epoch which is manifestly favouring the production of works of art of permanent worth. In proof thereof we need only mention the names of Parry, Stanford, Sullivan, and Mackenzie, whose compositions have, in part at least, already gained a firm footing in Germany. The Concerto in C sharp minor of the last-named composer is, without doubt, a most interesting work, extremely well elaborated and finely scored. It contains, moreover, passages of striking beauty, such, for instance, as the second theme of the opening movement; nearly the entire *Largo*, and the initiatory 'motive' of the final division. The latter, worked out as it is in a masterly manner, sheds a lustrous light over the whole movement, thus surpassing in immediate effectiveness its predecessors, although the latter are by no means inferior to it in artistic value. The solo instrument has, as a matter of course, been specially favoured by the composer, who has afforded the interpreter every opportunity for the display of a brilliant technique. There is no coquetting here, however, with empty phrases for the sake of mere display, and nearly all the florid passages grow naturally out of the thematic structure of the work. We certainly look upon Mackenzie's Violin Concerto as a distinct acquisition to the literature for the instrument, and have no doubt that it will soon be generally introduced into the Concert-room."

GIACOMO PUCCINI'S OPERA "LE VILLI."*

IN THE MUSICAL TIMES of June last I gave a brief outline of Signor Puccini's opera "Edgar," about that time produced at the Scala of Milan, and on that occasion I referred to another work of his, "Le Villi," which preceded "Edgar" by some years, and was, indeed, Signor Puccini's first effort in the field of lyric drama. "Le Villi," which has recently been revived at the "Teatro dal Verme," was brought out at the same theatre in 1884, under somewhat remarkable circumstances.

Signor Sonzogno, the enterprising music publisher of Milan, had instituted a committee for the selection of a competitive prize opera, and this committee rejected Signor Puccini's "Le Villi." The young composer, however, undaunted by this rebuff, succeeded in having the first fruit of his musical talents produced at the "Teatro dal Verme," where, lo and behold, in the very midst of the academic wisecracks, it achieved a genuine triumph which, to use a homely phrase, gave Signor Puccini an enormous lift, and became the cause of the opera being performed

* "Le Villi." Ricordi and Co. Milan.

all over Italy as a brilliant exemplification of the adage—"Vox populi, vox Dei."

Ever since then the "Teatro dal Verme" has looked upon "Le Villi" as its own child, which never fails to attract the public whenever it appears on the stage, and it is on account of its singular history, no less than by reason of its intrinsic merits, that this opera deserves more than a passing notice.

As in "Edgar," so in "Le Villi," Signor Puccini was fortunate in securing an effective libretto from the pen of Signor Ferdinando Fontana, an excellent writer, apart from his special aptitude for dramatic poetry.

The scene of "Le Villi" is laid in the Black Forest, and the story is founded on a local legend, according to which the unfaithful lover of a village maiden (who dies in despair) is, on his return to his native valley, enticed and killed by the spirits of the forest, called the "Villi." The lover in this case is a young villager, *Robert*, who, on the eve of his marriage with *Anna*, the daughter of a sturdy old peasant, is suddenly called away to Mayence to receive the legacy of a relative. Although *Robert* vows that he will return to make his bride both happy and rich, she is full of sinister forebodings; and these prove only too true, for at Mayence *Robert* falls a victim to the charms of a wicked siren, who not only despoils him of his money, but makes him forget his love in the Black Forest. In the meantime the poor village maiden dies in despair; and when *Robert* at last returns to the valley in the depth of winter, poor, and full of remorse, she appears to him as a spirit, not of love but of retribution, and allures him away to the spirits of the forest, who surround him, and in their mad dance whirl him to death, while *Anna* is carried aloft.

The opera consists, properly speaking, of two acts, and a "symphonic intermezzo." This latter, a highly characteristic part of Signor Puccini's work, is divided into two "tableaux," entitled respectively "l'Abbandono" and "la Tregenda": one the funeral procession of *Anna*, during which a chorus for female voices relates *Robert's* betrayal of his bride at Mayence, her sufferings, and her death; and the other, illustrative of the legend of the spirits of the forest dancing by moonlight in the snowclad valley.

This "intermezzo" is an extremely imaginative and original piece of programme-music, and it was probably the fact of the young composer having struck out an altogether novel course as compared with the orthodox conception of a well-regulated opera, that horrified the "academicians," and induced them to reject his work rather than to establish a heretical precedent by countenancing so daring an innovation. The other numbers of the opera calling for special notice are, in the first act, *Anna's* air "Se come voi piccina io fossi," as well as her beautiful prayer, "Angiol di Dio," and her duet with *Robert*, "Tu dell' infanzia mia"; and in the second act, *Robert's* air on his return, "Ecco la casa," and the duet and *Finale*, in which *Anna*, reminding him of his promises, repeats the air "Tu dell' infanzia mia" with great dramatic effect.

The opera is preceded by a Prelude, in which the principal musical themes are introduced, and here, too, Signor Puccini gives proof of skilful writing and careful workmanship. The work is throughout characterised by great wealth and a natural flow of melody, and it is this which, together with the attractive subject, the novel idea of the "symphonic intermezzo," and the effective musical and dramatic treatment, won for Signor Puccini's "Le Villi" the popularity it has enjoyed ever since its first production, a popularity enhanced by the fact that this interesting work came to be regarded by the public in the light of a standing protest against professional pedantry.

C. P. S.

OBITUARY.

MADAME MARIA BEVIGNANI, wife of the much esteemed Conductor, Signor Bevnigani, died on the 9th ult., at Sestri Ponente, Liguria, in her 42nd year. She had been unwell for some months past, but her death was somewhat unexpected. She was very popular in musical society, and her box at the opera, when her husband was Conductor at Covent Garden Theatre, was always a pleasant *rendezvous*. She, with her sister, Augusta Kruls, now Mrs. Dickinson, were the nieces of the late *prima donna* Teresa Titiens.

THE death of Frederic Davison, of the firm of Gray and Davison, on the 18th ult., is announced. He was in the 76th year of his age. He married Louisa Gray, the daughter of John Gray, organ builder, and became the partner of his father-in-law, who died in 1849. Under his direction many large organs were built throughout the country, the most famous of which are those in the Town Halls of Bolton, Glasgow, and Leeds; the Crystal Palace, Magdalen College, Oxford; St. Pancras Church, St. Paul's, Wilton Place, and others.

Few of the St. James's Hall *habitués*, being told that an old-fashioned, high-coloured listener who seemed to have grown to his seat there was GEORGE RUSSELL, recognised the name as familiar; yet forty years ago it bid fair to denote a distinguished pianist. MR. RUSSELL, however (who died on the 12th ult., of consumption, at his residence, Croydon), had the "damnosa hæreditas" of being a precocious child-performer, and at the age of eight figured in the same programme with Liszt in a Concert at Her Majesty's Theatre. At a later period he came before the public in the series of Concerts given by Alfred Mellon in the Floral Hall, where he was successful; but his rare natural gifts were drawn upon too early; he failed to keep up with the times, and passed into the cold shade of teaching.

We regret to have to announce the death of FREDERIC CLAY. He was born in Paris, August 3, 1840, and studied music chiefly under Molique. The greater part of his compositions were written for the stage, but he also composed two Cantatas, "The Knights of the Cross" and "Lalla Rookh," besides a number of songs, many of which have attained a wide popularity. For some time previous to his death he was afflicted with paralysis. He died at his residence, Oxford House, Great Marlow, on the 24th ult.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE season, so far, has not falsified the promise of its opening, and in interest and excellence the Concerts which have been given this month could not easily be surpassed, though their number is less than in some previous years. Instrumental chamber music is again coming to the front, and it is encouraging to note that there is no lack of support this season for high-class entertainments.

Perhaps the most important event of the month was the first Concert of Mr. Stockley's seventeenth orchestral series, which took place in the Town Hall on the 17th ult., when the new Symphony by Mr. Frederic Cliffe was the *pièce de résistance*. The composer, who conducted his work, is a native of Bradford, and a Professor of the Royal College of Music. This Symphony, which is his first work of any importance, was produced at one of the Crystal Palace Concerts on April 20 last, and proved such a success that the Philharmonic Society included it in their programme at St. James's Hall on June 6. To Mr. Stockley we are indebted for its third performance. It was capitally rendered throughout by Mr. Stockley's well-trained band, and the appearance of Mr. Cliffe as Conductor provoked enthusiastic applause. There can be no doubt that the Symphony has secured a high position in the musical world, quite apart from the fact of its being the first work of so young a composer. The other orchestral pieces were Meyerbeer's "Schiller" March, Mackenzie's "Benedictus," Weber's "Der Freischütz," and Beethoven's "Egmont" Overtures, Sullivan's "Graceful Dance," from his incidental music to "Henry VIII.," and Wagner's "Träume," of which the solo part was admirably played by Mr. F. Ward. A Ballata entitled "Cicalio," by Tito Mattei, also met with great favour. Madame Nordica and Mr. Ben Davies shared the vocal numbers, the lady's most successful performances having been Mr. Cliffe's song "Far away from thee" and Gounod's vocal waltz "Nella Calma." Mr. Davies was heard to greater advantage in "The sailor's grave," by Sullivan, than in the spirited air from Parry's "Judith," "God breaketh the battle."

In celebration of the opening of a new organ at St. Paul's Church, Lozells, on the 2nd ult., a series of daily Recitals, extending over a week, was given by different performers, including Mr. Astley Langston, Dr. Rowland Winn, Mr. Theodore Tearne, and others.

With the exception of a visit from Mr. Horace Guy's company in "Les Manteaux Noirs," on the 4th ult., the theatres have been very quiet, from a musical point of view.

The Midland Musical Society gave a performance of Handel's "Samson" on the evening of the 16th ult., in presence of a crowded and appreciative audience. Making allowance for the large preponderance of the amateur element in both band and chorus, the performance may be described as a very creditable one, more particularly as regards the choral part. Miss Constance Yorke impressed the audience very favourably by her rendering of the principal soprano part, and the chief contralto music found a competent exponent in Miss Florence Bourne. Mr. Percy Taunton's well-trained voice and musicianlike style found excellent scope in the music of *Manoah*, and valuable assistance was rendered in the other leading parts by Mr. Lloyd James and Mr. W. A. Crosbee. Mr. H. M. Stevenson conducted with judgment, and the harmonium accompaniments, in the absence of the organ, were capably played by Mr. A. J. Cotton.

The work of improving and extending the Town Hall organ is progressing steadily in the hands of Messrs. Hill, but in the meantime, the want of the instrument is sorely felt by Concert-givers, more particularly in connection with oratorio performances. It is hoped that by Christmas a considerable part of the organ will be available for the annual Boxing-day performance of "The Messiah."

The Institute Music School now boasts of over 3,000 students in the various classes. This expansion of cheap rate-aided music teaching, however, is seriously affecting the incomes of private music professors in Birmingham and the neighbourhood.

At Miss Elsie Baugh's Concert, on the 14th ult., Mr. L. F. O'Hare, the winner of the Maas Memorial prize, achieved a fair measure of success, though his singing is somewhat wanting in spirit and animation. Handel's "Lascia ch' io pianga" found a sympathetic exponent in Miss Winnie Truman, who possesses an artistic and well-trained mezzo-soprano voice. Miss Mancus achieved a marked success in Randegger's "Sleep, dearest, sleep," and Miss Baugh favourably impressed the audience in two songs by Goring Thomas and Blumenthal. A couple of violin solos were contributed by Mr. W. H. Henley.

An interesting and instructive lecture on Psalmody was given by Sir John Stainer, at the Midland Institute, on the evening of the 18th ult. In the course of his remarks, the lecturer paid a warm tribute to the influence of nonconformity in bringing about a reform in English Church music, showing how the early Dissenters rebelled against the dry metrical versions of the Psalms then in vogue, and insisted on themes of a freer and more melodious character, on the principle that the devil ought not to have all the good tunes. At the same time, Sir John Stainer deprecated the abandonment of so many old tunes derived from Non-conformist sources, in the revival of Church music which took place some years ago.

Of the Concert given by Messrs. Harrison on the 25th ult., when Madame Nordica, Miss Macintyre, Madame Hope Glenn, and Mr. Foli in the vocal department co-operated with Messrs. Tivadar Nachèz and Johannes Wolff (violinists) and Mr. Luigi Arditi (pianoforte), particulars must be reserved until next month, and the same remark will apply to the excellent instrumental Chamber Concert given by Madame Agnes Miller on the 28th ult.

MUSIC IN BLACKBURN.

(FROM OUR OWN CORRESPONDENT.)

BLACKBURN has given another proof of its progress in musical matters. In January last the "Faust" of Berlioz was given with Mrs. Mary Davies, Mr. E. Lloyd, and Mr. Santley, and we have now to chronicle a most successful performance of Rossini's "Moses in Egypt" by the Philharmonic Society, in the Exchange Hall, on the 1st ult., with Madame Albani, Miss Fenna, Madame Hope Glenn, Mr. E. Lloyd, Mr. Henry Piercy, Mr. Robert Grice, and Mr. Bridson as principals. Mr. Risegari led the band, and Mr. Tattersall conducted.

The St. Cecilia and Vocal Union will give Benedict's "St. Peter" on January 13. Miss Monteith, Mr. Harper

Kearton, and Mr. W. Riley are announced as principals, with Mr. Willy Hess as leader.

To the great regret of all lovers of music, Mr. W. H. Thorley has abandoned his Orchestral Concerts, which for several years past have been a source of great pleasure to many.

Mr. James Southworth has commenced a series of Sunday Evening Sacred Concerts in the Exchange Hall. The first was given on the 3rd ult. to a crowded audience. The programme included Meyerbeer's "Coronation" March, a selection from Mendelssohn's Songs without Words, Mozart's "Seraglio" Overture, Handel's "Hallelujah" Chorus, and songs by Miss Louisa Bowmont and Mr. F. Gordon.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE two intermediate Concerts given on the 1st and 2nd ult. by the Bristol Musical Festival Society were the chief events of the past month. The forces consisted of the Society's choir of about 350 voices, the band of Sir Charles Hallé, Mr. George Riseley presided at the organ, and some of the leading singers were engaged. On the first day Mendelssohn's music to "A Midsummer Night's Dream" was the most important work performed. The ladies of the choir sang the Fairies' music with beauty of tone and remarkable precision. Miss Marie Gane and Mrs. Probert-Goodwin delivered the solos with commendable skill; and the band, under the direction of Sir Charles Hallé, played the fine orchestral sections with spirit, precision, and effect. Leslie's delightful "Lullaby of Life," the singing of which was directed by Mr. D. W. Rootham, the chorus-master, afforded the choir the only opportunity during the evening of displaying the high degree of efficiency they have attained. Miss Macintyre made her *début*, and at once won the hearts of her audience. Miss Damian, Mr. Maldwyn Humphreys, and Mr. Georg Henschel sang operatic selections chiefly; and the band played several Overtures, and Grieg's Melodies for stringed orchestra. On the 2nd ult. Gounod's "Mors et Vita" was performed for the first time in our city, the English version being used. The chief singers were Mesdames Nordica and Enriquez, Messrs. Iver McKay and Georg Henschel. The production of the work was worthy of the Society, and the intelligent and artistic singing of the choir evinced the great care that had evidently been devoted to the rehearsals, the feeling in the pathetic numbers, and the vigour displayed in the jubilant sections, being most marked. The soloists discharged their tasks well; Madame Nordica, although she sang her part for the first time in English, did so with correctness, and made a highly favourable impression on her audience. The truly artistic and dignified way in which Mr. Henschel accomplished his work was deserving of admiration. The band played well, but by no means faultlessly, and occasionally overweighted the soloists. On the whole, however, the performance was excellent, and the audience was enabled through its means to appreciate the beauties of this magnificent and devotional work, which is considered as scarcely inferior, as an exposition of religious sentiment in music, to "The Redemption," the "work of the life" of the great French composer. Mr. Riseley is deserving of a tribute of praise for his admirable organ playing.

There has been an extraordinary development of choral societies in the city. By the establishment, on the 11th ult., of the Bristol North Choral Society, the four parliamentary divisions are now provided with good choral associations. They are all meeting with much greater success than was expected. The newly-established bodies number in the aggregate about 700 members, while the singing members of the principal one, the Bristol Choral Society, are more than 500 in number.

The St. Michael's Choral Society, although it has been in existence several weeks, has not been publicly noticed. Fifty or more members belong to it, and they are studying Mendelssohn's "Come, let us sing." Such a development of musical associations in a single season in Bristol has never been known before.

At the Saturday Popular Concert, which took place at the Colston Hall, on the 23rd ult., Mozart's Mass in C was

the chief work performed. The vocalists were Miss Kate Norman, Miss Clara Butt, Mr. Ager Grover, and Mr. Lawford Huxtable. Selections played by a quartet of trombones were the principal attractions.

On the occasion of the holding of the annual Festival of the Bristol Branch of the Church of England Temperance Society, at Colston Hall, on the 19th ult., a choir of 200 voices sang a selection of pieces, Mr. George Riseley being at the organ.

Miss Ellicott has set Moore's lines "Shine out, stars," to music, in the form of a part-song, and the composition is to be included in the forthcoming Concert of the Bristol Gleemen, to the president of which Society the little work is dedicated.

Mr. George Riseley has given several Organ Recitals at the Colston Hall during the month, selecting representative compositions of the various schools for performance. The Recitals are moderately attended. Considering the talent of the player, and the size and quality of the instrument, efforts should be made to secure larger audiences.

"Iduna," a new light opera, the joint work of the late Mr. F. Fergus (Hugh Conway) and Mr. A. H. Behrend, was produced in Bristol on the 18th ult., at the Theatre Royal.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

CONCERT-GIVERS have been busy in Dublin during the past month. Foremost amongst them is Mr. W. Houston Collisson, Conductor of the Saturday Popular Concerts, which were resumed on October 26, at the Leinster Hall. To the attractions of former seasons, Mr. Collisson has now added a choir of 100 voices and a band. This elevates his enterprise above the level of the ordinary ballad Concert; and the public has not been slow to recognise his efforts. At the Concert of the 16th ult. Madame Nordica appeared, supported by Madame Joyce-Maas, Mr. Charles Kelly, and Mr. Theodore Werner. The choir distinguished itself by rendering Mendelssohn's "Hear my Prayer" (with Madame Nordica as soloist) and a madrigal and part-song in good style.

St. Patrick's Oratorio Society is the earliest of our musical associations in the field this season. The opening performance took place in St. Patrick's Cathedral, on the evening of the 18th ult., when Mendelssohn's "Hear my Prayer" and selections from Haydn's "Creation" were performed. Madame Nordica was the soloist. The choir was thoroughly at home in the familiar works selected. Mr. North and Mr. Kelly sang efficiently in the solos allotted to them and in the trios of the "Creation." Mr. Marchant presided at the organ. "The Messiah" was given on the 20th ult.

A mystery play or oratorio, "Mary Magdalen," by Martin Roeder, late Professor at the Royal Irish Academy of Music, is in rehearsal, and its performance is looked forward to with some interest.

The Dublin University Choral Society has in rehearsal Palestrina's "Missa Papæ Marcelli" and "Stabat Mater," and the Dublin Musical Society will give at its last Concert for the season "Israel in Egypt" and "The Song of Miriam" (Schubert). Dr. Joseph Smith has been appointed joint-Conductor with Mr. Joseph Robinson for the coming season of the Dublin Musical Society, and some new works will be produced under the joint régime.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE supplementary prospectus issued by the Glasgow Choral Union is in several respects a *bonne bouche*. Old friends and new suitors for favour are again artistically brought together, and Mr. August Manns, to whose guiding hand Glasgow folks owe so much, need not fear criticism of his arrangements.

Last month's Concerts were unusually numerous—a surfeit, it is to be feared. Anyhow, the new venture on the Monday evenings at St. Andrew's Hall, Glasgow, failed to

show that Promenade Concerts are desired in the West End, notwithstanding that some remarkably fine performances were given by Mr. W. H. Cole's orchestra of forty capable players. Neither did the party headed by Madame Alwina Valleria find a satisfactory response to their appeal on the 18th ult. On the other hand, Mr. Edward Lloyd's appearance at the Monday "Pops" was signalled by a densely packed house. The Glasgow baritone, Mr. Andrew Black, who makes singularly steady advance in his profession, sang at this Concert and also at the Queen's Rooms on the 5th ult., when Miss Ethel and Mr. Harold Bauer made a successful *début* before a Scotch audience. Both these youthful artists came north with an excellent reputation and sustained it to the full. Stainer's "The Crucifixion" was announced for performance on the 27th ult. by the choir of Woodside Established Church. Last year this interesting work was given by the choir just-named, and with such success that a desire was expressed to hear it again.

The West of Scotland Conservatoire of Music was formally inaugurated on the 1st ult., when the Lord Provost of Glasgow gave a brief address, and wished Mr. and Mrs. Seligmann every success in their new undertaking. On the 9th ult. the function at the bi-weekly meeting of the Society of Musicians took the shape of another lecture by Mr. Woolnoth, on "Der Ring des Nibelungen"; and, a few nights later on, the results of the prize competition, set on foot some time ago, were announced. The adjudicators—Dr. A. C. Mackenzie and Dr. W. A. Barrett—have awarded the first prize (£10) to Mr. Allan Macbeth, for his sacred cantata "The Land of Glory"; the second (£6) to Mr. W. T. Hoeck, for a piano-forte and violin duet; and the third (£4) to Mr. T. S. Drummond, for a song. The amounts are modest, but the prize fund must be regarded as encouraging for a first effort. Mr. Macbeth's cantata, which consists of sixteen numbers, is well spoken of, and is understood to have received the hall-mark of the examiners in respect of its musicianlike workmanship. In all probability it will be soon heard at a private performance; and at a special meeting of the Society the report of the examiners will be read. The Partick Musical Association, conducted by Mr. Joseph Bradley, is now rehearsing Weber's "Jubilee Cantata"; and the Girvan Choral Society, which is showing increased activity, have taken up Mr. Hamish MacCunn's "The Lay of the Last Minstrel." "The Cameronian's Dream," Mr. MacCunn's new ballad for baritone solo, chorus, and orchestra, has come to hand while we write. That vigorous old Psalm tune, "Coleshill," has been introduced very effectively, and the work, soon to be given by the Glasgow Choral Union, is altogether highly interesting.

MUSIC IN LEEDS.

(FROM OUR OWN CORRESPONDENT.)

ON the 18th ult. the Calverly Choral Society gave a performance of Haydn's "Creation," under the able direction of Mr. Hall. The Society shows no falling off from the high standard of excellence attained last season, when "Elijah" and "The Mount of Olives" were given, and is to be congratulated upon another success. The solo parts were efficiently rendered by Miss Vinnie Beaumont, Mr. J. Simpson (Ripon Cathedral), and Mr. F. Lightowler (Southwell Cathedral). Messrs. A. F. Briggs and Jarvis Grimshaw played an arrangement of the accompaniments for piano-forte and harmonium.

Mr. Edgar Haddock gave the first of his six Musical Evenings on the 19th ult., and, in conjunction with Miss Jeanne Douste, gave a sympathetic rendering of Grieg's Piano-forte and Violin Sonata in F major, and the pianist was heard to advantage in some of Chopin's music. Miss Antoinette Trebelli contributed several songs, and added to the evident enjoyment of those present.

The Leeds Philharmonic Society gave its first Concert on the 20th ult. Mendelssohn's "St. Paul," which constituted the evening's programme, affords excellent opportunities for the advantageous display of high-class choral-singing; and of these opportunities Mr. A. Broughton's well-trained forces availed themselves to the full, and with

such success as to render the chorus-work the chief feature of the evening. We must refer to the dramatic expression infused into "The nations are now," "Arise and shine," and "Stone him to death," as worthy of special praise. Madame Nordica was entrusted with the soprano solos, and acquitted herself of a not too heavy task with great charm of voice and style. Miss Beatrice Wrigley, Mr. Ben Davies, and Mr. Watkin Mills completed the solo quartet, and were all successful in their respective recitatives and airs. Mr. Lawrence officiated at the organ, and Messrs. W. Higgins and J. Haigh rendered useful service in the subordinate solo parts. The orchestra was numerically strong, and, with the exception of a pardonable slip or two, excellent.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the third Concert of the Philharmonic series, given on the 5th ult., the programme was made up of a somewhat incongruous assortment of pieces. Miss Ella Russell sang three songs by Mozart and Verdi, "Deh vieni" from "Figaro," "Caro nome" from "Rigoletto," "Ah fors' e lui" from "La Traviata," and Gounod's arrangement of Bach's prelude, "Ave Maria," the latter of which did not gain in effect owing to there being at least a shade of variance between the pitch of the organ and that of the pianoforte. The unaccompanied choristers were entrusted with Benedict's "Wreath" and Morley's "Now is the month of maying," both of which were rendered in far too ponderous a manner. They also gave, with the orchestra, Faning's "Vikings," and, despite the terrific pace at which it was taken, an encore resulted. Sir Charles Hallé played Raff's Minuet and Gavotte in E flat for pianoforte and orchestra (Mr. Willy Hess taking possession of the rostrum for the occasion), and he also gave, later on, three other pieces, of which the best was Chopin's Chant Polonaise in G flat. The "Fidelio" Overture opened the Concert and that to "Zampa" came last. The Symphony was Mendelssohn's "Italian," delightfully played; and Svendsen's "Norwegian" Rhapsody also found a place in the scheme. During the first part of the Concert the trombones had not been required, but they made amends for their absence by asserting themselves, like giants refreshed, in the latter part of the evening's music. There has been very considerable complaint about this matter on previous occasions, and it is really a pity that the balance of power is not more adequately preserved.

The revival of Barnett's "Ancient Mariner" at the fourth Concert of the Liverpool Philharmonic Society, on the 19th ult., was of historical interest. For while admitting the many beauties of the Cantata, written for Birmingham in 1867, comparison between the earlier composition and its successors of festival origin was almost of necessity instituted. This music of twenty-two years ago, while essentially chaste and beautiful in its construction, seems to be of an order apart from that which is offered to the world at present, and many believe that the art of music has now reached its zenith; but the same has been said at almost any period of its history, and without asserting that the "Ancient Mariner" was ever placed upon a special pedestal by its composer or any one else, the Cantata was most popular in its own day, and its revival in the present proved instructive. The chief vocal quartet consisted of Mesdames Larkcom and Hipwell, and Messrs. Kearton and Bridson. Sir Charles Hallé conducted the performance.

At the Art Club the first *Conversazione* of the season was held on the 4th ult., when Mr. Willy Hess's Manchester quartet was present. It consists of Sir Charles Hallé's leader and Messrs. Speelman (father and son) and Vieuxtemps, a thoroughly competent party; though the chief is, perhaps, too strong for his followers. The delightful gallery of the Art Club was filled, and the comfort of all concerned was well looked after.

On the 6th there were more quartets at the first Birkenhead Subscription Concert, this time under the leadership of Mr. Schiever, the three under-parts being represented by Messrs. V. Akeroyd, Fuchs, and Courvoursier. The singing was contributed by Madame Nordica, and some pianoforte solos were played by Mr. Albeniz, the latter

making a favourable impression with his clearly defined execution.

In another direction, music of the more refined order has been given at Dreaper's regular fortnightly Recitals by Mr. A. S. Dale, a remarkably facile pianist, who has lately come to reside in Birkenhead, and Mr. Faulkes, who has already and deservedly made a name here as a pianoforte player.

There was a good Concert at the same place on the 13th ult., when Messrs. Theodore Lawson and T. H. Kinsey joined hands as *entrepreneurs* and performers. Mr. Lawson, whose father is one of the veteran members of the profession in this locality, is a clever violinist, having studied under Joachim, at Berlin. Mr. Kinsey introduced a Trio for pianoforte and strings of his own, which gave evidence of ability, though it followed one of Gade's exquisite compositions of the same order. Mr. Cecil Fuchs completed the instrumental party and Miss J. Russell sang.

Honours for Liverpool. Miss Dora Charles, for some time a violin pupil of Mr. John Ross of this city, has just gained the violin scholarship at the Paris Conservatoire of Music.

Now that the mode of transacting its local business is changed, the authorities of the R.A.M. have wisely reverted to the earlier system and have appointed several new resident representatives (or preliminary examiners, as they used to be called) in the larger centres. At Liverpool Messrs. W. D. Hall and A. E. Isaac (whose late father first held the same office) have been invited to join Mr. W. I. Argent as the joint accredited agents of the premier institution, and the selection is a decidedly happy one.

On the 21st ult. the Musical Association, formed many years ago and recently galvanised into life, gave "Elijah" at St. George's, under Mr. J. F. Swift (Godfrey Marks). The oratorio proved too big for the choristers, and the performance was very unequal. The chief cause for congratulation hinged upon the first appearance of Miss Wrigley, a local contralto, of whose fine voice much more is likely to be heard.

The first Concert of the Bootle subscription series fell too late for notice in the present issue, but the forecast pointed to success. The scheme was only floated last year, and in the result the venture of Mr. A. E. Workman, the Conductor, and his friends proved to be fully justified. Too late, also, for more than passing allusion, came "Elijah" at Freshfield, under Mr. McCulloch; "Acis and Galatea" at Garston, under Mr. Taylor; and the Scotch Concert annually given on St. Andrew's day by Mr. Duncan.

At St. Helen's the local Philharmonic Society acknowledged the services of their retiring Conductor, Mr. Elliot, early in the month. At the benefit performance in question the chief selections were from the "Creation."

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

WITH the attraction of Señor Sarasate, Sir Charles Hallé had an immense audience at the first of his Subscription Concerts, the hall being packed as it usually is for a great choral work. But, in spite of the brilliant execution of the just now phenomenally popular Spanish violinist, a feeling not entirely satisfactory arose. The solos selected were not worthy of the occasion; indeed, "La Muñeira" is a mere *pot-pourri* of the worn-out trickeries of a bygone school; and why could we not have the Mackenzie "Pibroch"—really a new standard work for first-class players—in place of "La Fée d'Amour," delicate as some of Raff's orchestration unquestionably is? Mdlle. Trebelli sang with taste, and the band revelled in the beauties of Beethoven's wonderful Seventh Symphony.

On the 7th ult. the choir showed the benefit of its more English training by increased volume, purer tone, and more decided attack. Under Mr. R. H. Wilson's care the sopranos have gained brilliance and firmness, while the tenors have decidedly improved; the basses and altos being as good as heretofore. The curiosity to hear "Theodora" has been gratified. Many of the choral numbers are very fine; but the solos (although showing a freedom of style truly extraordinary when the age of its composer is considered) are too many and too similar, and the part of *Theodora* herself is scarcely suited to the solid style of Miss Anna

Williams, among whose colleagues were Miss Hilda Wilson, Mr. Iver McKay, and Mr. Brereton. Mr. C. H. Fogg, at the organ, supported very judiciously the voices, and filled in the harmony in many of the songs. At the following Concert Berlioz's "Symphonie Fantastique" was given for the sixth time. A pleasing contrast to such exaggeration of sentiment was afforded by the polished vocalisation of Miss Ella Russell, who recalled reminiscences of the days when singers really did work hard throughout a sufficient training-time; and a further relief was afforded by Sir Charles Hallé's brilliant interpretation of Godard's somewhat diffuse and unequal Concerto in A minor.

On the 21st ult. a most welcome programme was provided, including Mendelssohn's ever-fresh Italian Symphony—of which the Saltarello, however, was taken at an unrehearsed speed and became a little uneven—and Beethoven's Violin Concerto, wherein Lady Hallé played with all her accustomed finish, giving, as she always does, the delicate embroideries, wherewith the soloist enriches the slow movement, with inimitable grace. Her selection of this truly great work contrasted most happily with that of the clever Spaniard, who might safely have trusted to the musical taste and discernment of his audience, and treated us to more solid works than he thought proper to introduce. Miss Fillunger was the vocalist. The "Golden Legend" is announced for the 28th.

Following the Adelina Patti party, Mr. de Jong brought the Alwina Valleria *corps*, with the violinists, Messrs. Wolff and Nachèz, who treated us to Bach's Dual-Concerto in D minor. The *prima donna* seemed to be still unfit for much exertion, but Miss Eleanor Rees thoroughly established herself in the public esteem by the firmness and calmness of her style of delivery, and Mr. Orlando Harley displayed a voice which ought to lead to favour in the present dearth of tenors.

At his fourth Concert, on the 16th ult., Mr. de Jong again brought forward a brilliant company, including Madame Hope Glenn, Mr. Henry Piercy, Mr. Charles Manners, Mr. Alfred Jordan, and Mr. Bantock Pierpoint. But, acceptably as many of them sang, and agreeably as Mr. A. E. Bartle executed his pianoforte solos, the interest centred in the performances of Miss Macintyre, who has risen in the public favour so rapidly, and is so richly endowed with natural gifts as to deserve, and indeed demand, very careful criticism. With a voice of such extraordinary power and resonance in its higher register as without any effort to fill the largest hall with abundant sound, with such a quickness of sensibility as tempts to exaggerated contrasts and to violent antagonisms of effect, Miss Macintyre's future should be extremely successful, and her influence must be powerful for good or ill. But her well-wishers—who are as numerous as her hearers—look forward to the time when her youthful pride in the wealth of her endowments may tone down a little, and she may subordinate all to a truly artistic purpose. A very young organist—Mr. Sharples—gave Bach's Fugue in A minor with admirable steadiness and clearness, and the Philharmonic Choral Society (under Mr. G. W. Lane) supplied, with taste and greatly-increased volume of tone, several part-songs.

At the Gentlemen's Concerts Mendelssohn's "Midsummer Night's Dream" music has been given, with Mr. Brandram as reader; and at an interesting Drawing-Room Concert Lady Hallé—followed by Messrs. Hess, Speelman, and Carl Fuchs—led Rheinberger's Quartet in E flat and Beethoven's in D (Op. 18, No. 3). For every opportunity of hearing chamber music so well played we are devoutly thankful.

At the Town Hall the Organ Recitals of Mr. Kendrick Pyne retain their popularity, and the forthcoming visit of Mr. Guilmant will be warmly welcomed.

MUSIC IN NOTTINGHAM, LEICESTER, AND DERBY.

(FROM OUR OWN CORRESPONDENT.)

THE season at Nottingham opened on October 31 with the first of three Subscription Concerts by the Philharmonic Choir. The choir restricts its work to the production of unaccompanied choral music, and its past success under

the conductorship of Mr. F. Marshall-Ward has done much to spread the popularity of this branch of the art in the district. A well-filled room was the reward at the opening Concert. The choral work showed no falling off from the very high standard previously attained by the choir, and though on this occasion none of the great works of Bach, Mendelssohn, or Spohr were performed, the singing of Edwards's quaint Elizabethan madrigal, "In going to my lonely bed," Dr. Hiles's serious part-song, "Hushed in death," and Webbe's "When winds breathe soft," displayed the same care in preparation which has won for the choir the position it holds. The programme included songs by Madame Clara Samuëll, and a fine performance of Beethoven's "Kreutzer" Sonata for violin and pianoforte by Mr. Carrodus and Miss Cantelo. Mr. Carrodus also played De Beriot's "Tremolo" and Paganini's Fantasia (for one string) on the "Prayer" from "Mosè in Egitto."

On the 2nd ult. a vocal solo contest was conducted under the auspices of the Tonic Sol-fa Choral Society. The prizes (of which the usually-neglected accompanists had a share) were awarded by Mr. Arthur Page, the talented Organist of St. Mary's. His decisions gave general satisfaction, and the contest is worthy of notice as having done something to promote and encourage musician-like work amongst solo singers, who are under great temptation to sacrifice honest work to clap-trap vulgarity.

On the 12th ult. the Derby Choral Union performed Bennett's "Woman of Samaria" and Mendelssohn's "Walpurgis Night," with full orchestral accompaniments. The principals were Madame Carlotta Elliot, Miss Grace Damian, Mr. Harper Kearton, and Mr. Grice. The chorus, under the direction of Mr. Chas. Hancock (though weak in tenors), compares favourably with others in the provinces, developing fine tone with careful attention to the most delicate nuances of expression. The performance was, however, marred by the inefficiency of the orchestra. Still, until every provincial town contains a complete and trained orchestra, choral societies must be content with many shortcomings, or face financial disaster through the expense of importing players from a distance.

On the 14th ult. the Nottingham Sacred Harmonic Society gave its first Concert, the work selected being Dr. Mackenzie's "Rose of Sharon." No efforts were spared to produce the work in good style. Dr. Mackenzie conducted. The solo parts were entrusted to Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Andrew Black; the band of fifty performers selected from Manchester, Birmingham, and the best local players, together with the Society's chorus of 200 voices, ensured a complete rendering of this fine work. The "Rose of Sharon" was previously unknown in Nottingham, but we confidently hope that it may soon be heard again. Under Dr. Mackenzie's able direction everything went well, the orchestral work was satisfactory, and the principals, without exception, successfully entered into the spirit of the music. The quartet of solo vocalists engaged could hardly have been improved upon. Mrs. Hutchinson in the pathetic passages created a wonderful effect; Miss Hilda Wilson sang the prologue solo and the music of the first Woman with excellent taste. Mr. Lloyd's beautiful voice and unequalled method of singing gave great delight to his hearers. Mr. Andrew Black, whose first appearance it was in Nottingham, is a fine baritone with a mellow voice and great power. His solos were exceptionally well sung. The chorus proved thoroughly familiar with the work; and where they succeeded so well it goes against the grain to have to remark on a tendency to sluggishness of attack in "piano" passages, which could not be excused by reason of their being under a strange conductor. Dr. Mackenzie's beat was admirable, and we fear the fault lies in an incorrigible tendency of many of the chorus to shirk the first note of a lead. There can be not a doubt, however, that the effect created upon the minds of the audience was that the "Rose of Sharon" is one of the most noble works of its kind produced by a modern writer, and that day by day its popularity will increase until it attains the high rank it deserves in the estimation of all lovers of sterling music.

In Leicester Mr. J. Herbert Marshall has commenced an interesting list of Subscription Concerts, the second of which

Words by W. CHATTERTON DIX.

ANTHEM FOR CHRISTMAS.

Composed by J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Tempo moderato.

ORGAN.
♩ = 88.

pp Sw. Org.

Sra

Sra

Sra

cres. *rall. poco a poco.*

dim.

CHORUS. SOPRANO.
a tempo.
mf

Like sil-ver lamps in a dis-tant shrine, The stars are spark-ling bright; The

a tempo.

Sra

bells of the ci-t-y of God ring out For the Son of Ma-ry was born to-night!

Sra

cres. *f*

The gloom is past, and the morn at last Is com-ing with o-rient

cres. *f*

8va

light.

8va

dim. *p*

Attacca.

TENOR SOLO.

p

Nev-er fell mel-o-dies half so sweet As those which are fill-ing the skies, And

p *pp*

Poco più lento.

nev-er a pal-ace shone half so fair As the man-ger bed where our Sa-viour lies, the

Poco più lento.

sf

a tempo.

man-ger bed where our Sa-viour lies; No night in the year is half so dear As

a tempo.

Reed. *senza Reed.*

p

this which has ended our sighs, which has end - ed our sighs, No night in the year is

half so dear, As this which has end - ed our sighs.

Poco più lento.

Never fell me-lo-dies half so sweet As those which are filling the

Poco più lento.

rit.

skies, No night in the year is half so dear As this which has

end - ed our sighs.

pp

Ped.

(3)

Allegro con spirito. - CHORUS. BASS.

Now a new Power has come on the earth, A

Allegro con spirito. $\text{♩} = 112.$

Gt. Diaps.
Sw. Reed coup.

match for the ar-mies of hell; A Child is born who shall

con-quer the foe, And all the spi-rits of wick-ed-ness quell, and

all the spi-rits of wick-ed-ness quell. For Ma-ry's Son is the

Migh-ty One Whom the pro-phets of God fore-tell, the pro-phets of

God fore - tell.

Sw.

Atacca.

Tempo lmo. CHORUS. SOPRANO.

The stars of

pp

heaven still shine as at first They gleamed on this won-derful night; The

8va.

add to Sw.

bells of the ci - ty of God peal out, And the an - gels' song still rings in the height.

8va

cres. *cres. molto.*

And love still turns while the god-head burns, Hid in flesh from fleshly sight.

8va

cres. *cres. molto.*

Ped. Gt. coup.

ff

Faith sees no long - er the sta - ble floor, The pave-ment of sapphire is

CHORUS. ALTO. *ff*

Faith sees no long - er the sta - ble floor, The pave-ment of sapphire is

TENOR. *ff*

Faith sees no long - er the sta - ble floor, The pave-ment of sapphire is

BASS. *ff*

Faith sees no long - er the sta - ble floor, The pave-ment of sapphire is

Sra...

Ped.

there, The light of heaven streams out to the west, And an - gels of

there, The light of heaven streams out to the west, And an - gels of

there, The light of heaven streams out to the west, And an -

there, The light of heaven streams out, streams out to the west, And

ff

God are crowd-ing the air, And heaven and earth thro' the

ff

God are crowd-ing the air, And heaven and earth thro' the

ff

- gels are crowd-ing the air, And heaven, . . . and heaven and earth thro' the

ff

an - gels of God are crowd-ing the air, And heaven, and heaven and earth thro' the

dim.

spot - less Birth Are at peace on this night so fair, . . . at

spot - less Birth Are at peace on this night so fair, . . . at

spot - less Birth Are at peace on this night so fair, . . . at

spot - less Birth Are at peace on this night so fair, . . . at

dim. *Stw.* *p* *Ped.*

peace on this night so fair, . . . at peace on this night so

peace on this night so fair, . . . at peace on this night so

peace on this night so fair, . . . at peace on this night so

peace on this night so fair, . . . at peace on this night so

pp

fair, at peace on this night so fair. . .

fair, at peace on this night so fair. . .

fair, at peace on this night so fair. . .

fair, at peace on this night so fair. . .

cres. molto. *ff* *Org.*

REDUCED PRICES.

CHRISTMAS CAROLS

NEW AND OLD

THE WORDS EDITED BY THE
REV. HENRY RAMSDEN BRAMLEY, M.A.

THE MUSIC EDITED BY
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| 30. Christmas Hymn ... | Sir J. Goss. | 42. The Child Jesus in the Garden ... | J. Stainer. |
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| 47. New Prince, new pomp ... | Dr. Steggall. | 60. The Angel and the Shepherds ... | E. H. Thorne. |
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| 49. Come let us all sweet Carols }
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| 50. Let music break on this blest }
morn ... | J. B. Calkin. | 63. The Shepherds went their hasty }
way ... | J. F. Barnett. |
| 51. Carol for New Year's Day ... | A. H. Brown. | 64. I saw three ships ... | Har. by J. S. |
| 52. The Angel Gabriel ... | Har. by J. S. | 65. Mountains, bow your heads ... | W. H. Cummings. |
| 53. The Shepherds amazed ... | A. H. Brown. | 66. Luther's Carol ... | J. Higgs. |
| 54. Noël! Noël! ... | Har. by J. S. | 67. The Boy's Dream ... | W. H. Monk. |
| 55. I sing the birth ... | G. C. Martin. | 68. Legends of the Infancy ... | Dr. Bridge. |
| | | 69. The Black Decree ... | Traditional. |
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took place on the 21st ult., when Sir Arthur Sullivan's "Golden Legend" was performed. The principals were Miss Annie Marriott, Miss Frances Hipwell, Mr. Charles Banks, and Mr. Barrington Foote. The band numbered about fifty performers, including some of the best London players. The chorus of the Leicester Philharmonic Society, under the direction of Mr. Ellis, proved themselves a fine body of choralists, both in tone and attack, every member evidently throwing heart and soul into the work. Their singing left but little to be desired, and we do not remember hearing better unaccompanied work than their rendering of "O Gladsome Light." The orchestra, while equal to the mere execution of this really difficult music, lacked refinement, and were far too noisy throughout the work. Miss Annie Marriott gave a delightfully sympathetic rendering of *Elsie's* music. Miss Hipwell made good use of a rich contralto voice in *Ursula's* part. We have heard Mr. Banks to better advantage than in *Prince Henry's* music, which he failed to realize. Mr. Barrington Foote was thoroughly at home in *Lucifer's* difficult part. The Concert commenced with a performance of Beethoven's Overture to "Egmont," which, though played with precision, suffered from the same want of refinement which characterised the playing of the band throughout the evening. The series includes two choral Concerts by the Leicester Philharmonic Society, the works selected being Sullivan's "Golden Legend," given on the 21st ult., and "Elijah" for March 6, next year. Sir Charles Hallé's band is announced for an Orchestral Concert on the 11th inst.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THE new organ, which has been subscribed for by Mr. J. A. Rolls and some others, has been placed in the Rolls Hall, Monmouth. It was built by Mr. Sweetland, of Bath, and was publicly opened on Tuesday, the 5th ult., by Mr. J. Kendrick Pyne, Organist of Manchester Cathedral and Town Hall. There were two Recitals, at 2.30 and 8 p.m., and the hall was well filled on each occasion.

The organ which has been presented to the Gwyn Hall, Neath, by the widow of the late Howel Gwyn, was opened on the 7th ult., when Handel's "Messiah" was performed. The principal vocalists were Miss Annie Marriott, Miss H. M. Jones, Mr. Percy Palmer, and Mr. David Hughes; there was a small orchestra, led by Mr. E. G. Woodward, of Gloucester; and Mr. J. L. Matthews conducted.

This same Neath organ has not been altogether productive of harmony. It will be remembered that some time since the Town Council gravely discussed the propriety of electing a person as organist who, on his own admission, could not play. Later on, shortly after the opening day, a Recital was announced by an efficient organist, but from some cause or other the powers that be ordered the hall to be closed, and admittance was refused to many who presented themselves, including the lady who had so generously placed the organ there.

The Cardiff Orchestral Society gave its first Concert of the season on the 13th ult. The orchestral pieces in the programme were the Overtures "Rosamunde" (Schubert) and "Egmont" (Beethoven), a selection from Verdi's "Rigoletto" March, "Faust" (Berlioz), and the "Jupiter" Symphony. These were capitally rendered by the orchestra, consisting of eighty-four performers. The vocalists were Madame Nordica and Mr. Philip Newbury. The Conductor, Dr. Joseph Parry, is to be congratulated on the success which attended this, the first Concert of the Society under his *bâton*.

The movement for establishing Sunday evening Concerts is extending. They have been commenced in the Drill Hall, Swansea, where the instrumental music was furnished by the band of the 3rd Glamorgan R.V., conducted by their excellent bandmaster, Mr. H. W. Davies. An effort is being made to start similar Concerts at Neath, but, as usual, there is some opposition; ultimately it will doubtless be overcome there, as in other places.

The Saturday Night Popular Concerts have been resumed at Cardiff, under the direction of Mr. Jacob Davies, whose now well-known choir has already given some admirable

examples of part-singing. These Concerts are good and cheap, and therefore deserve to be liberally supported.

At Swansea, on October 31, Miss Florence Fricker gave her annual Concert, which had the honour and advantage of the patronage of Madame Patti. The *bénéficiaire* was assisted by Miss Alice Gomes, Eos Morlais, and Mr. Lucas Williams, vocalists; Miss Minnie Fricker, solo harpist; and Mr. W. F. Hulley, Conductor. Miss Fricker, who appeared as both solo pianist and vocalist, was very successful in her performance of Liszt's "Rhapsodie Hongroise," and other solos by Heller and Chopin, and sang with nice feeling Spohr's "Rose softly blooming" and Bishop's "Tell me, my heart." Miss Minnie Fricker, who is well-known in South Wales as an excellent harpist, was warmly encoered for her rendering of pieces by J. Thomas and Parish Alvars.

On Thursday, the 7th ult., a complimentary Concert was given at the Tabernacle Chapel, Morriston, for the benefit of Mr. David Francis, a veteran among Welsh Conductors, who, owing to increasing age, has retired from the position he has for many years held as Conductor of the Tabernacle Chapel Choir. This choir numbers about 150 members, and under Mr. Francis's *bâton* has been victorious at many Eisteddfodau, and its annual Concerts have been deservedly popular. The programme was well rendered throughout, the performers being all local. Mr. Hulley's band performed Suppé's "Pique Dame" Overture so well as to get an enthusiastic encore, not at all a common thing in Wales for an orchestral work. Eos Morlais was in good form, and special mention should be made of Mr. Evan Evans, a young Welsh baritone of much promise. Miss Lizzie Brown was a very efficient accompanist.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

THE Cheltenham Festival Society's first Concert of the season, which took place on the 12th ult., before a crowded audience, was a great success. Dr. Mackenzie's "Dream of Jubal" (in the performance of which at the recent Gloucester Festival members of the Cheltenham Choir took part) occupied the chief position. Under the able and vigilant direction of Mr. J. A. Matthews, the work was excellently rendered, the chorus in many respects surpassing themselves; the band also rendered good service, although, as usual, the accompaniments to the declamation were far too prominent. Mr. Charles Fry again recited the accompanying poem with that clearness and dramatic power which characterise this admirable elocutionist, and the solos in the work were excellently sung by Mrs. Bertha Moore, Miss Fanny Stephens, and Messrs. Philip Newbury and Bantock Pierpoint, the singing of the tenor being especially good. The popularity of the Cantata increases at each successive hearing, and the manifold beauties of conception and artistic work never fail to create a good impression. This was particularly the case on the present occasion. The audience listened with great attention, and carried away with them the most pleasing memories of a highly poetical composition and an admirable performance. Miss Ellicott's graceful little work, "Elysium," was also well performed, Mrs. Moore singing the solo parts. The success it achieved at the Gloucester Festival was enhanced on the present occasion.

The winter series of popular musical services in Gloucester Cathedral commenced on the 14th ult., when over 2,000 persons were present. Mr. C. Lee Williams and Mr. Capener jointly gave Recitals on the organ, and pieces of music to sacred words were sung by Miss Thirkill, of Cheltenham; Miss B. Dallimore, of Gloucester; Messrs. Abraham Thomas, Wilson, and Greenwood, and the Cathedral choir.

The Plymouth Choral and Orchestral Societies, numbering, with assistants, 350, gave a Concert at the Guildhall, Plymouth, on the 13th ult. Dr. Bridge's "Callirhoë," written for and performed at last year's Festival at Birmingham, was the composition in which interest centred. The Cantata was well performed, under the direction of Mr. S. Weekes, the choruses being spiritedly sung. The excellent playing by the band of the fine orchestration with which the work abounds added much

to the excellence of the interpretation as a whole. Madame Albani, Miss Alice Lamb, and Mr. Charles Kenningham (from Canterbury Cathedral) were the soloists, and their efforts won hearty recognition. In the second part of the programme the artists named sang ballads and selections from operas. Miss Theresa Meers (violinist) and Mr. W. L. Barrett (flautist) played solos.

As so many persons were unable to gain admission to St. Andrew's Church, Plymouth, on the occasion of the recent Choir Benevolent Festival there, the whole of the music then rendered was repeated on the 12th ult. by the Choir of the Church.

An Organ Recital was given at St. Paul's Church, Honiton, by Mr. G. R. Sinclair, the newly-appointed Organist of Hereford Cathedral, on the 20th ult. The Rev. N. M. Morgan-Brown and Mrs. Morgan-Brown were the vocalists.

The Tavistock Choral Society, which has been established but one year, displayed remarkable efficiency on the 6th ult., when it gave its first Concert, under the Conductorship of the Rev. E. C. C. Wilson. Barnett's "Ancient Mariner" was the work performed, the chorus and band being reinforced by vocalists and players from Plymouth. The principal singers were Miss Lavinia Lampen, Miss Sidgwick (of Launceston), Mr. W. Hearder (of Plymouth), and Mr. Theodore France (of Exeter). Mr. Pardew was leader of the band, Miss V. Sims presided at the pianoforte, and Mr. H. Moreton at the harmonium. In the second part of the programme the vocalists named contributed songs.

The Choirs of Camborne and Penzance Wesleyan Churches gave a performance of Gaul's "Holy City," in St. John's Hall, Penzance, on the 1st ult.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, November 14.

THE first great choral performance of the season was the opening Concert of the Oratorio Society of New York, which took place on Saturday evening last at the Metropolitan Opera House, preceded, as usual, by a public rehearsal on Friday afternoon. Of course, the first deduction always drawn from a Concert performance at the Metropolitan is the unsuitability of the house for this kind of work. An orchestra situated on the stage always lacks sonority, the tone of the strings especially being deadened. When the great building at Madison Avenue and Twenty-sixth Street is completed, we shall have a hall adapted to Concert performances. The Oratorio Society, however, will have its home in the new hall being erected for it, and the Symphony Society at Seventh Avenue and Fifty-ninth Street. The work chosen for the opening of the Oratorio season was Liszt's "Christus," which is not highly esteemed by American critics and music lovers. Nevertheless, Mr. Walter Damrosch shows good judgment in bringing forward such a production, because in it his excellent chorus does some of its best work. In the delivery of some of the more animated choral numbers the chorus displayed rare power and a fine quality of tone, coupled with much skill in dramatic accentuation. The chief trouble with the Oratorio chorus is that it is sadly in need of an infusion of young blood. But the chorus is the Society, and it is, therefore, a law unto itself. The soloists in the "Christus" were Miss Sophie Traubmann (of the German opera), Mrs. Carl Alves, William Rieger, and William Sparger.

Eugene d'Albert and Sarasate arrived yesterday morning, and will appear at the Metropolitan Opera House on Monday evening, supported by the full Symphony orchestra of 110 men, under Mr. Walter Damrosch.

Last Wednesday evening local orchestral players, to the number of 150, volunteered to play in a testimonial Concert to Mr. Theodore Thomas, who conducted. The programme was made up in accordance with popular request, and consisted of the Overture to "Rienzi," Weber's "Invitation to the Dance," Chopin's "Funeral March," scored by Mr. Thomas; Schumann's A minor Pianoforte Concerto, superbly played by Rafael Joseffy; Liszt's "Les Préludes," Bach's Fugue in A minor, Brahms's Variations for strings from a Quartet, and the Overture to "William Tell."

The thirty-second season of the Brooklyn Philharmonic Society began last Saturday evening. The programme

was made up of music by Beethoven and Wagner. It is Mr. Thomas's intention to devote one of the Brooklyn Philharmonic Concerts this winter to the performance of works by American composers.

The programme of the fifth Concert of the Boston Symphony Orchestra, under Arthur Nikisch, last Saturday evening, appears to have disturbed the equanimity of that respectable town. Mr. Nikisch gave them no soloist and made no concession whatever to the demands of public lack of taste, but insisted on presenting his audience with a lesson in the growth and development of the Symphony. His programme consisted simply of three Symphonies: Haydn, in G, No. 13; Mozart, in G minor, and Beethoven, No. 5.

The programme of the fourth Concert, on the previous Saturday evening, contained two episodes for orchestra (MS.), Arthur Bird, first time in Boston. Mr. Bird's Oriental scene is written for an unusually large orchestra and is full of skilful and imaginative writing.

The Apollo Club, of Chicago, has made its announcements for the season. Four Concerts will be given to associates, all in the new Auditorium building, each of which will be repeated the following evening to audiences "composed only of wage-earners and their families." The chorus will be enlarged to 400 voices. The scheme of Concerts as determined upon thus far is: December 25, "The Messiah," soloists Madame Lillian Norton (Nordica), Miss Gertrude Edmunds, Mr. C. A. Koore, Mr. M. W. Whitney. January 31, "St. Paul" (first part) and "Judas Maccabæus." March 21, miscellaneous Concert, with Mr. Ludwig as principal attraction. May 26, Mackenzie's "Dream of Jubal" (with Mr. George Riddle, reader) and one other work. The doubt about the coming to this country of Mr. Edward Lloyd affects the present plan of the Apollo Club, as it does several other of the leading societies of the country. The "Requiem" of Berlioz is being considered for their final attraction in case Mr. Lloyd should not appear.

The Arion Club, of Milwaukee, has engaged the Boston Symphony Orchestra for its first Concert this season. The programme announced is the same as that given at the Orchestra's opening Concert in Boston. The local musicians of Milwaukee are enraged over the Arion's action. They have met and resolved never to play for the Club again for less than twenty-five dollars each per Concert. This is prohibitory, as it would make a single Concert cost over 1,200 dollars. As the Arion engages outside talent only once a year, and employs the local musicians at all its other Concerts, this looks like suicidal policy on the part of the players.

COMMUNICATIONS for the January number of THE MUSICAL TIMES should reach the Office not later than December 22, as in consequence of the Christmas Holidays it will be necessary to go to Press considerably earlier than usual.

THE prospectus of the forthcoming Concert season at the Hampstead Conservatoire, under the direction of Mr. G. F. Geaussen, principal of the Conservatoire, shows a considerable amount of enterprise which deserves to be well supported. Three series of Concerts are proposed. At the first, to take place on the 9th inst., on February 10, and March 10, 1890, "The Messiah," "Faust" (Berlioz), and "The Golden Legend" are to be given with some of the best singers in the profession, and a full professional orchestra and choir of 260 performers, Mr. Carrodus as leader, Mr. A. J. Greenish, Organist, and Mr. Geaussen, Conductor. The second series comprises two Symphony Concerts, when the Conservatoire Choir of 160 voices will sing a selection of madrigals and part-songs, and Messrs. Cowen, Hamish MacCunn, Hubert Parry, and Villiers Stanford will conduct their own compositions which are to be performed. The third series will be ten Organ Recitals by eminent foreign and English organists, including Dr. Bridge, Dr. Peace, Mr. George Riseley, Mr. Walter Parratt, Mr. H. L. Balfour, Mr. C. W. Perkins, and M. Guilmant. Besides this most attractive list, a number of Invitation Organ Recitals on Sunday afternoons are mentioned, and an extra Concert of Christmas Carols will be given by the choir on the evening of Monday, the 23rd inst. The performances will be given in the beautiful

Concert-room attached to the Conservatoire, and they have the heartiest wishes for complete success from all lovers of good music.

THE first of a series of eight Philharmonic Concerts was given at Clapham Assembly Rooms, on the 21st ult. Handel's "Ode on St. Cecilia's Day" was the chief work selected. Madame Worrell and Mr. H. Guy were the soloists; the Clapham Choral Society sang the choruses and some part-songs. The accompanists were Messrs. Sidney H. Hann and Alfred Izard, and the Conductor was Mr. Walter Mackway. An interesting scheme for the remaining series of Concerts has been devised, Dvorák's "Patriotic Hymn," Mackenzie's "Dream of Jubal," Schumann's "Requiem," Mendelssohn's 95th Psalm, and some Concerts of Chamber Music are among the attractions offered.

MISS MATHILDE WURM gave an Evening Concert at Princes' Hall, on the 12th ult. Her solo pieces comprised Schumann's "Papillons," Beethoven's Thirty-two Variations, Grieg's "Poème érotique," and Mendelssohn's "Scherzo e Capriccio," in all of which the young pianist acquitted herself with distinction and won the warm approval of her audience. She also joined Mr. Holländer in Brahms's A major Sonata for pianoforte and violin, and had the assistance of her sister, Miss Alice Wurm, in Saint-Saëns's arrangement, for two pianofortes, of his lugubrious "Danse Macabre," both works being extremely well played. Miss Liza Lehmann sang.

MR. CARRODUS gave an admirable Chamber Concert at the Hampstead Conservatoire Hall, on Friday, the 22nd ult. The programme included a String Quartet by Beethoven, Spohr's Duet for two violins (very finely played by Mr. Carrodus and Mr. Bernhard Carrodus), solos for violin, Chopin's Polonaise in C, for pianoforte and violoncello, by Miss Louisa Pyne and Mr. J. Carrodus, jun.; and Schumann's Quintet, performed by Messrs. Carrodus, B. M. Carrodus, W. T. Wood, J. Carrodus, jun., and Geo. F. Geaussen (pianoforte). The Conservatoire Choir gave two part-songs, and the vocalist was Miss Mildred Harwood.

THE second season of the Wandsworth Philharmonic Society was successfully inaugurated on Thursday evening, the 14th ult., when a Concert was given at the Wandsworth Town Hall. The programme consisted of the principal portion of Mozart's Twelfth Mass, a few excerpts from Handel's "Samson," and a miscellaneous selection, both conducted by Mr. H. W. Weston. It would have been better had the Mass been sung to the Latin instead of the English words. The solos were sung by Miss Fusselle, Madame Helen d'Alton, Mr. Dyved Lewys, and Mr. Robert Hilton.

AT St. Stephen's, South Kensington, the Harvest Festival took place in connection with the Festival of All Saints. Beethoven's Mass in C was sung; Canticles, Stainer in A; and for the Anthem, Haydn's "Creation" (part one). Handel's "Occasional" Overture was played by the orchestra at the conclusion of the evening service. The soloists were Master Herbert Hobday and Master William Lewis, Mr. Edmund K. Alderson, and Mr. Albert Reakes. Organist, Mr. Warren Tear, of St. Mark's, Blenheim Crescent. Mr. Hamilton Robinson, Organist and Director of the music of the Church, conducted.

MENDELSSOHN'S "Elijah" was given at St. John's, Waterloo Road, S.E., on Sunday afternoon, the 17th ult., when the solos were contributed by Miss Izard, Miss Maslen, Miss A. Long, Miss Tunnicliffe, Mr. J. Gostick, Mr. Blair, Mr. Gordon, and Mr. F. Winter. The choruses were rendered by the choir of the church, under the direction of Mr. W. J. Reynolds, sub-organist, and with Mr. Henry J. B. Dart at the organ. Spohr's "Last Judgment" will be given on the third Sunday in December.

THE fifty-first anniversary of the dedication of Holy Trinity Parish Church, Rotherhithe, was celebrated on Sunday morning, the 10th ult., by a special service. The preacher was the Rev. G. F. Hamilton, of St. Mary's, Rotherhithe, the Anthem was Barnby's "The grace of God," and after the Service the organist and choirmaster played "Schiller" March (Meyerbeer—West), Adagio in B flat (Spohr), and Chorus in C, Jubilee Cantata (Weber).

THE present Organist of the Church of St. Andrew Undershaft, Mr. W. M. Wait, has gathered from the parish books an interesting account of the organ and the organists of the church, from the year 1695 to the present. Among the names of the holders of the office of organist were Dr. Worgan, Mr. Richard Limpus (the founder of the College of Organists), Dr. Rea, of Newcastle, and Mrs. Bridge (Miss Elizabeth Stirling). The organ was originally built by Renatus Harris.

MISS AGNES BARTLETT gave the first of a series of historical Pianoforte Recitals, on the 16th ult., at the Hampstead Conservatoire Hall, Eton Avenue, Swiss Cottage. The programme comprised works by Marcello, Rameau, Scarlatti, Handel, Bach, Balbastre, Haydn, and Mozart. Miss Bartlett is a pupil of Liszt, and her playing was worthy of so distinguished a master. Her scheme is deserving of the attention of all students of the pianoforte.

A SPECIAL Festival Service was held at All Saints', Clapham Park, on the 1st ult. The choir, which was augmented for the occasion, gave a good rendering of W. G. Wood's Evening Service and Mendelssohn's "Hear my prayer," Master Major taking the solo part. After the Service an Organ Recital was given by Mr. F. G. Shinn, comprising works by Guilman, Lemmens, W. G. Wood, &c.

MISS STELLA MARIS gave her second Evening Concert at the Wandsworth Town Hall, on Thursday, the 14th ult., when she was assisted by Miss Alice Kent, Miss L. Jenkins, Madame Raymond, Mr. H. Horscroft, Mr. T. Nye, and Mr. A. Rogers, with Miss Theresa Jennings as solo harpist and Miss Emily Hardy as solo violinist. Mr. G. Winney accompanied.

COWEN'S "Rose Maiden" was given by the Walworth Choral Society, in the Lecture Hall, Brunswick Terrace, Camberwell, on October 30. The principal artists were Mdlle. Vagnolini, Miss Tunnicliffe, Mr. Ager Grover, and Mr. Frank Swinford. Mr. Crome presided at the harmonium, Mr. F. W. Grant at the pianoforte, and Mr. W. E. Curtis conducted.

THE North London United Choral and Orchestral Society on Monday, the 18th ult., gave a performance of Haydn's Oratorio the "Creation," at Shoreditch Parish Church, under the conductorship of Mr. Thomas Hibberd. The soloists were Miss Willis Sharman, Mr. W. Hibberd, and Mr. Nesbit Hawes; Organist, Mr. W. Jacobs, and the leader of the orchestra was Mr. M. Wigginton.

THE celebrated French Organist, Mr. A. Guilman, has kindly volunteered to give two Organ Recitals in Oxford in aid of the Ouseley Memorial Fund. The first will take place in Balliol College Hall on the 3rd inst., and the second will be given on the following day in the Sheldonian Theatre.

MESSRS. CHAPPELL and Co. announce that the exclusive rights for stage representation of Gounod's "Faust" have been purchased by the Carl Rosa Opera Company for London and a number of the principal towns in the United Kingdom.

THE Kyrie Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah" on the 6th ult., in St. Andrew's Church, Brixton. Soloists—Miss Ada Loaring, Mrs. Oram, Mr. Ager Grover, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

MR. JUDD, Organist of Christ Church, Southgate, who had just completed his twenty-fifth year of service in that capacity, was presented, on the 13th ult., with a handsome time-piece by the past and present members of the choir and some friends as a mark of esteem.

THE prizes of £20 and £5 offered by the Catholic Archbishop of Dublin for the composition of the best Liturgical Mass, have been awarded to Dr. Joseph Smith and Mr. Joseph Seymour, Organists of Rathgar and St. Andrew's Parish Churches respectively.

THE PRINCE AND PRINCESS OF WALES have been graciously pleased to confer warrants of special appointments upon Messrs. John Broadwood and Sons, of Great Pulteney Street, London, as pianoforte makers to their Royal Highnesses.

MISS RHODA SUTHERLAND gave a Concert at Brixton Hall, on the 14th ult. The programme was well arranged and performed. Miss Sutherland was assisted by Mrs. Dyke, Mdle. Hardy, Messrs. Kearton, Copland, Payne, Fox, Leask, and Turle Lee.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "St. Paul" in St. Saviour's, Southwark, on the 20th ult. The soloists were Mrs. Stanesby, Mrs. Machin, Mr. John Probert, and Mr. Jabez West. Mr. E. H. Turpin accompanied on the organ.

ORCHESTRAL societies and amateurs generally will be glad to know that the full score of Mr. Hamish MacCunn's successful Concert-Overture (Op. 3), "The Land of the Mountain and the Flood," has just been published by Messrs. Novello, Ewer and Co.

REVIEWS.

The Morning and Evening Service, together with the Office for the Holy Communion. Set to music in the key of F, with the greater third. By C. Villiers Stanford. (Op. 36.) [Novello, Ewer and Co.]

THE industry as well as the versatility of the composer is expressed in the two latest works from his pen, which have been brought before public notice—namely, in his Service in F (Op. 36) and in the Sonata for pianoforte and violoncello (Op. 39), performed at the Popular Concerts on the 18th ult. The style of each is as different as possible the one from the other, so much so that it would be difficult to believe that the two works emanated from the same brain. It is not necessary to speak further of the Sonata in this place, as its merits have been already described in these columns. Of the Service more particular mention is demanded. In it there are only occasional glimpses of modern treatment. The general character of the harmonies and of the progressions is of the style of the middle of the sixteenth century, and they might have been inspired by Birde, Tallis, or any of the old English fathers of harmony. What Dr. Stanford's music lacks in modern expression it gains in dignity and solemnity by this style of treatment, and while it will secure a hearty welcome as containing much that is worthy to be associated with the time-honoured words of the Canticles of the Church, it will also serve as a proof that Dr. Stanford can write as happily in the musical language of his predecessors among ecclesiastical composers, who employed all the means at their disposal to the best of their ability, as in the manner dictated by German musicians. Dr. Stanford has set his words effectively, reverently, and in all cases after the fashion that is necessary to secure approval and acceptance by Church musicians; for even amid his archaic harmonies there is enough to show that he has been able to impart to his work a character of individuality. The Service is complete and contains settings of the Te Deum, the Benedictus, the Jubilate Deo, a complete Communion Service, the Magnificat and Nunc dimittis, in all respects obedient to the received traditions of Church music.

Bold Turpin. Humorous Part-song. By J. Frederick Bridge, Mus. Doc. [Novello, Ewer and Co.]

THE words of this admirably written part-song have been selected from the "Pickwick Papers," by Charles Dickens. Readers of that immortal romance will remember the scene in the Debtors' Prison, when Mr. Weller being asked to sing, "burst at once into the following wild and beautiful legend." Dr. Bridge has provided the legend with excellent music, full of as much character as the words themselves contain. The quaint humour which runs through the whole, the Gregorian phrase which accompanies the mention of the bishop, the galloping of the horses, and other effects cannot conceal the real musical skill in the construction, so that although the Part-song is well calculated to raise up a spirit of fun when it is well performed, it is worthy of being well done, for it is most ably written.

The Tuscan Strad; a short account of a Violin by Stradivari. [W. E. Hill and Sons.]

THIS is an interesting account of a beautiful violin, by Antonius Stradivarius, the famous Cremona maker. It is dated 1690, and the "matchless orange-red-brown varnish

shows scarcely a sign of the wear of the two centuries since it was first laid on." It was bought in 1794 by Mr. David Ker, of Portavoe, in Ireland, for the sum of about £25. The subsequent history of the instrument is told in a genial and appreciative style, and the little book, which is an elegant specimen of printing, contains a fac-simile of the guarantee of 1794, and three portraits of the violin, in three positions—the front, the back, and the side—drawn by Mr. Alfred Slocombe, and admirably reproduced in chromolithography by Mr. William Gibb, the printer of Mr. Hipkins's glorious book of musical instruments.

A Noted Directory of Plain Song. By the Rev. J. W. Doran and Spenser Nottingham. Part. II. The Canticles. [Novello, Ewer and Co.]

A FEW words of commendation of the first part of this very useful publication were given in the October number of THE MUSICAL TIMES. These must be sufficiently fresh to obviate the necessity of repeating them. All that is required now is to call attention to the second part, and to say that the principles which guided the production of the first are also conspicuously present in it. A third part is in preparation and will shortly be issued.

FOREIGN NOTES.

THE fiftieth anniversary of Verdi's *début* as operatic composer was celebrated on the 17th ult., at Genoa, with a festive procession and the inauguration of the "Giuseppe Verdi" Musical Institution. A commemorative gold medal, accompanied by a magnificently illuminated address, was forwarded to the Maestro on behalf of the musical societies of the town.

The Maestro Verdi, after being variously credited in Italian journals with being engaged upon the composition of a "King Lear" or a "Romeo and Juliet," is now stated in the *Trovatore* to be conferring with Arrigo Boito respecting the libretto of a comic opera, with *Don Quixote* for its hero. The foundation for this new rumour is probably as slender as that for the preceding ones, but if it should turn out correct, the veteran master would not stand alone amongst great operatic composers in turning to the comic Muse towards the close of his career.

Signor Emilio Pizzi's opera, "William Ratcliff," performed several times recently at Bologna, appears to meet with the enthusiastic appreciation of his countrymen. Signor Pizzi, who is in his twenty-eighth year, has been the successful competitor for several prizes, both in chamber music and opera, and the present work also obtained the first prize in a competition instituted by Signor Baruzzi, of Genoa, under whose auspices it has just been brought out. In proof of the young composer's earnestness of purpose, it may be mentioned that the score of his "William Ratcliff" was only taken in hand after a nine months' sojourn in Scotland, whither he had gone for the purpose of imparting to his work the proper local colouring.

An elaborate scenic representation of Liszt's Oratorio "St. Elizabeth" will be given on the 22nd inst. at the Vienna Hof-Theater, under the direction of Dr. Hans Richter.

Antonin Dvorák's Second Symphony (Op. 70) was performed at a Berlin Philharmonic Concert on October 28, under direction of Dr. Hans von Bülow, and was extremely well received; the composer, who was present, being summoned to the platform to bow his acknowledgments.

A Slavonic musician, Johann Buwa, the composer of a successful opera, "King Camille," has written a symphonic poem, to which he has given the title of "Saul's evil hour" (in allusion to Byron's poem). The work is written for orchestra, harp, and baritone; and, at a recent special rehearsal at Graz, met with enthusiastic appreciation.

Philipp Rüfer, the composer of an opera, "Merlin," first brought out some years since at the Berlin Opera, is engaged upon a new operatic work, the libretto of which is founded upon Hauff's well-known novel "Lichtenstein."

A series of Lortzing's operas is to be shortly given at the enterprising Hamburg Stadt-Theater, which will include the following works of the genial popular composer—viz., "Hans Sachs," "Casanova," "Czar und Zimmermann," "Undine," "Der Waffenschmied," "Die beiden Schützen," and "Der Wild-Schütz."

We hear from Darmstadt of a highly impressive performance recently given there in memory of the late excellent composer and musical director, Carl Amand Mangold, and consisting principally of one of his most important choral works, entitled "Frithjof," most ably conducted by the court-capellmeister, Herr de Haan.

Anton Rubinstein's oratorio "Paradise Lost" will be produced by the Berlin Cecilia Society on the 2nd inst., under direction of Herr Alexis Hollaender, in celebration of the composer's artistic jubilee, to which reference has already been made in these columns.

Auber's almost forgotten opera "Le cheval de bronze" was revived on the 10th ult., at the Court Theatre of Carlsruhe, the work having been recently revised and newly adapted for the German stage by Herr Humperdinck, of Mayence.

Anton Schott, the well-known German tenor, while recently fulfilling a short engagement with the Königsberg Opera, has, according to the *Münchener Theater Anzeiger*, diversified his sojourn at the Northern University town by delivering lectures upon the interesting, albeit strictly non-vocal, subject of the cultivation of the American black perch. The genial Wagner-singer, who has not long ago returned from a visit to the United States, it should be added, is also an enthusiastic farmer and piscatorial sportsman.

An interesting sale of autographs is to be held on the 3rd inst., by the firm of J. A. Stargardt, booksellers, of Berlin. The collection includes several musical sketches from the pen of Beethoven, and a number of letters by Ferdinand Hiller, Franz Liszt, Schumann, and Wagner, as well as Schubert's Overture to the opera "Fierabras," arranged for pianoforte duet, and, by the same composer, "Dix variations pour le forte-piano composées par François Schubert. Ecolier de Salieri, premier Maître de la chapelle impériale et royale de Vienne, 1815." Other valuable and curious musical numbers of the collection are Schumann's Op. 76, No. 1, for pianoforte, with the notification at the end (likewise in the composer's handwriting): "den 12 Juni auf dem Weg von Kreischa nach Dresden"; and an Overture entitled "Polonia," by Richard Wagner, on the last page of which the master has written the melody and pianoforte accompaniment to Béranger's lines: "Adieu, charmant pays de France, que je dois tant chérir!"

A model performance of Wagner's "Tannhäuser" is to take place in January or February next at the Dresden Hof-Theater, where the opera was first brought out (in 1845) under Wagner's direction. The noble work is to be newly mounted in every detail, and will be given in the so-called Paris version of the score, and without any curtailment.

Carmen Sylva, the *nom-de-plume* of the Queen of Roumania, has lately written a series of "Ocean Songs," which have been set to music by Herr August Bungert.

A commemorative tablet has, by order of the municipality, been placed against the house at Munich where Richard Wagner for some time resided.

Wagner's "Lohengrin" is to be produced ere long at Bordeaux, the right of performance having been conceded by the composer's widow to the director of the Grand Théâtre of that town.

The *Guide Musical*, in a recent number, calls attention to the somewhat extraordinary fact that since the beginning of 1888 no new operatic work has been brought out by the Paris Grand Opéra, the first lyrical stage of France.

At the Paris Châtelet Concerts, under direction of M. Colonne, the fifty-third performance here of Berlioz's "La Damnation de Faust" was given last month. Both at these Concerts and those of M. Lamoureux, fragments from Wagner's operas continue to be included in the weekly programmes, and to be greatly appreciated by the audience.

The late Madame Erard has bequeathed the sum of 20,000 francs to the "Association des artistes musiciens," of Paris.

Messrs. Gilbert and Sullivan's operetta "The Mikado" was performed for the first time at the Stuttgart Hof-Theater, in the German version, and was, as everywhere, exceedingly well received.

The San Carlos Theatre, of Lisbon, has opened its new season of opera with Boito's "Mefistofele"; the present artistic director of the institution is Senhor Augusto Machado, composer of the operas "Doria" and "Laurianne." Among the novelties to be brought out is the work of a Portuguese composer, Senhor Alfredo Gazul, entitled "Frei Luiz de Souza."

The late King Luis, of Portugal, besides being an able scholar, and as such author of an excellent Portuguese version of several of Shakespeare's plays, was also a musical amateur of sound judgment, his favourite instrument, which he played with efficiency, being the violoncello.

One of the last persons decorated by the now ex-Emperor of Brazil was the composer Carlos Gomes, who received the Imperial Order of the Rose in recognition of the great success, at Rio de Janeiro, of his opera "Lo Schiavo," referred to in our last number.

Madame Pauline Viardot, who has been for years in the possession of the original manuscript score of Mozart's "Don Giovanni," has, according to the *République Française*, notified to the Director of the Paris Conservatoire her intention of bequeathing this precious relic to that institution.

Glinka's "Life for the Czar" was performed for the first time at the Court Theatre of Coburg last month, and was well received.

We have received an interesting *brochure* from the pen of Professor Hermann Ritter, of Würzburg, entitled "Musik in den Alpen," and giving a sympathetic picture of the music cultivation amongst the unsophisticated inhabitants of the Alpine districts.

We have also received a pamphlet, "Della decadenza dell' arte del canto, delle sue cause e del modo di provvedervi" (G. Ricordi and Co.), which well repays a careful perusal. This is a reprint from the *Gazzetta Musicale di Milano*.

Julius Bellmann, for many years organist at the Berlin Dome-Stift, and meritorious composer of church music, died at Berlin on the 3rd ult.

Massimiliano Quilici, an Italian composer of good repute, died in his native town, Lucca, on October 18, aged ninety.

The death is announced, at Asnières, of Achille Denis, for many years chief editor of *L'Entr'acte* and of the *Revue et Gazette des Théâtres*, aged seventy-two.

Alexandre Jean Cotelte, music publisher, and a member of the late firm of Janet et Cotelte, of Paris, died at that capital last month, at the age of seventy-six.

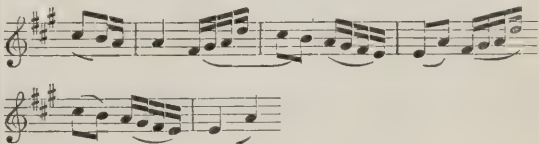
CORRESPONDENCE.

THEMATIC COINCIDENCES.

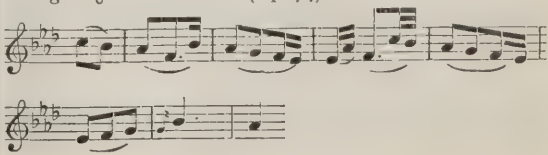
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As Mr. Bennett, in his letter in "THE MUSICAL TIMES" for November, has invited examples of coincidences between composers, I beg to quote some which have occurred to me:—

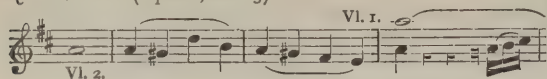
1. In the *Adagio* of Mendelssohn's "Scotch" Symphony the chief theme finishes by a little *Coda* of four bars—



The model of this will, I think, be found in Beethoven's Stringed Quartet in E flat (Op. 74)—



Or, indeed, still earlier, in the first movement of his Quartet in D (Op. 18, No. 3)—



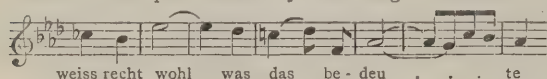
The similarity is increased by the *Coda* figure being in each case given twice

2. In the air "In des Lebens Frühlingstagen," in "Fidelio," the melody closes thus—



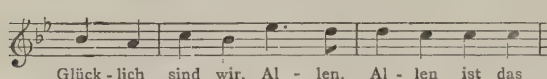
ist das Glück von mir . . . ge-flohn.

Schubert has copied this exactly in his song "Geheimes"—

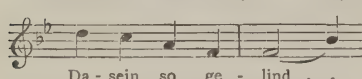


weiss recht wohl was das be-deu . . . te

3. It is odd to find Schumann adopting a phrase from Meyerbeer, to whom he was so antagonistic; but in the chorus in "Faust"—

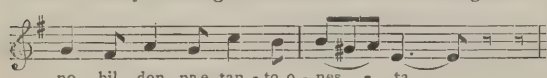


Glück-lich sind wir, Al-len, Al-len ist das



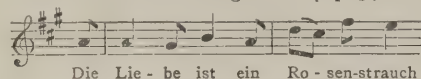
Da-sein so ge-lind . .

there is surely a strong reminiscence of "Nobil Signor"—



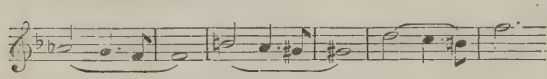
no-bil don-nae tan-to o-nes-ta . .

as well as in the Duet "Liebesgarten" (Op. 34, No. 1)—

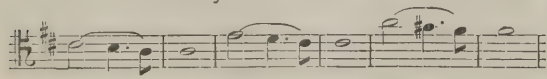


Die Lie-be ist ein Ro-sen-strauch

4. It is equally curious to find Wagner taking a hint from Mendelssohn; and yet it is difficult not to feel that, different as the two are—

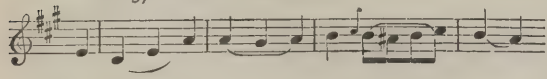


in the "Fliegende Holländer," must have begun its existence in the second subject of the "Glückliche Fahrt"—



5. It may not be out of place to give an instance of the repetition of a single melody by Beethoven:

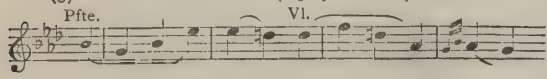
(1) In the Trio of the String Quartet in A (Op. 18, No. 5)—



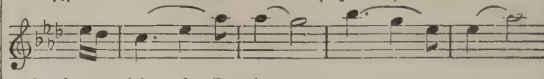
(2) In the Pianoforte and Violin Sonata in G (Op. 30, No. 3)—



(3) In the Trio in E flat (Op. 70, No. 2)—

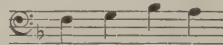


(4) In the Pianoforte Sonata (Op. 110)—



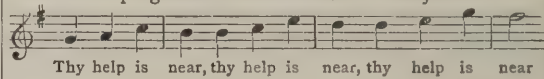
Such repetitions by Beethoven are very rare.

6. The second example in Mr. Bennett's letter can, perhaps, hardly be called a plagiarism, inasmuch as both passages are made up of the old phrase—

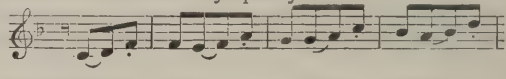


which has been employed by so many composers, old and modern, as to have become common property.

A similar progression will be found in "Elijah"—



Thy help is near, thy help is near, thy help is near
and in the "Pastoral" Symphony—



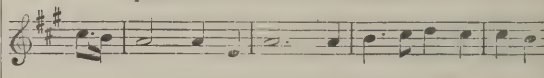
Lower Sydenham, S.E.,
November 18, 1889.

Yours faithfully,
G. GROVE.

TO THE EDITOR OF "THE MUSICAL TIMES."

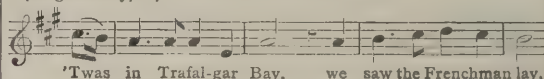
SIR,—The subject started by Mr. J. Bennett is an interesting one, but the examples he cites are very slight in comparison with others I could give. Perhaps one of the most striking likenesses extant is the "Death of Nelson," by J. Braham. Whether the following is a mere "coincidence" I leave your readers to judge.

"Chant du Départ," by Méhul (born 1763). Composed at the period of the first French Revolution.



"Death of Nelson" (Braham).

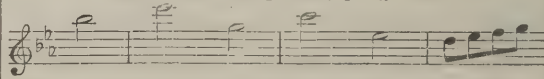
(Original Key, C.)



'Twas in Trafal-gar Bay, we saw the Frenchman lay,

No. 1.

Mendelssohn's String Octet (Op. 20), *Finale*.

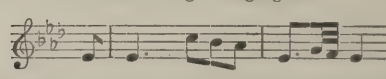


Handel's "Hallelujah" Chorus ("Messiah").

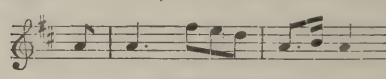


No. 2.

Schubert's song "Morgengruss."

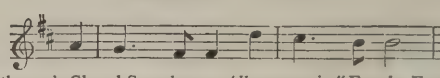


Donizetti's "Fra Poco," from "Lucia di Lammermoor."

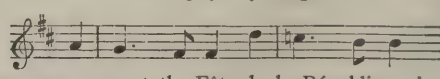


No. 3.

Mendelssohn's "Volkslied."



Beethoven's Choral Symphony—*Allegro assai*—"Freude, Freude,"
Theme played by strings.



Some years ago, at the Fête de la République, in Paris, the correspondent of the *Globe* (London) wrote in high glee

that he thought it rather funny that the French should sing the "Death of Nelson" on such an occasion! I told the editor of the paper that his correspondent was not aware that the subjects of both songs are identical, and that the French chant was composed by Méhul during the first Revolution. It happens very often that the same series of notes are so changed by a different rhythm and harmony that what people call the "tune" is not recognised, while, on the other hand, the writer of a totally different tune is accused of plagiarism because the rhythm is the same as the one it is supposed to resemble; then, again, certain people find a likeness which exists only in their imagination. I could say much more on this subject, but it would exceed the space you could allow.—Yours truly,

November 2, 1889.

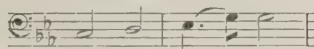
E. SILAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—*Apropos* of this subject, the subjoined may be of some interest:—

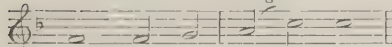
I.

Dvorák's "Stabat Mater."



E - ia Ma - ter,

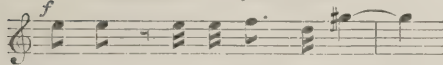
Sullivan's "Golden Legend."



Noc - te sur - gen - tes,

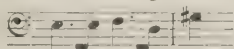
II.

Mendelssohn's "Hymn of Praise."



Watchman, will the night soon pass? . .

Mendelssohn's Third Organ Sonata in A.



Yours faithfully,

J. W. G. H.

Wincanton, November 20, 1889.

TO CORRESPONDENTS.

****** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. D. C.—There are many books on bell ringing, *Gatty and Ellacombe* on "Change Ringing," among other works. There is a book published by Curwen and Sons on "Hand-bell Ringing," by C. W. Fletcher.

ANXIOUS.—1. There is no French journal of a similar character to THE MUSICAL TIMES. 2. You had better address a letter to the Conservatoire at Paris.

BOW.—There is no book on the subject. There is a page or two at the end of Brinsmead's "History of the Pianoforte." The songs you mention are all published, but are out of print. You may possibly get copies at White's music shop, Oxford Street, near Regent Circus.

C. C. C. (Baltimore).—Rimbault and Hopkins's "History of the Organ," article "Organ," in Grove's Dictionary.

D. D. L.—It will be best to be guided by your own master in the matter.

E. A. B.—Much obliged for your letter, and your note of the fact that the German Requiem of Brahms was performed for the first time in Leeds by the Philharmonic Society, under the direction of the late James Broughton, at the Town Hall, on December 11, 1878.

JOHN GRIEG.—The list was printed from a notification supplied by the Clerk of the schools. The omission has been supplied.

MUSIC.—1. Mr. Santley is a baritone vocalist. 2. There is not one.

ROUFF.—The pianoforte should be kept closed when not in use. The keys may occasionally be exposed to the light to prevent them turning yellow.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ADELAIDE.—On Tuesday, September 18, a Concert was given in the Town Hall by the members of St. Peter's Cathedral Choir, under Mr. A. Boulton. The object of the Concert was to assist in providing funds for the purchase of a new blowing apparatus for the Cathedral organ. Probably no musical organisation in the city has become more popular than this choir. Its fame has spread to the other colonies. Some time ago Mr. Boulton took his choristers to Melbourne, where at a series of services they gained the highest praise for their rendering of Church music.

ASHTON.—The annual Concert of the members of the Moss Rose Reed Band took place in the Town Hall on the 20th ult. The precision shown in the performance was very commendable. The services of Miss Marjorie Eaton and Miss Alice Bertenshaw had been secured as vocalists. Miss Eaton gave a pleasing rendering of "Love's golden dream," for which she was warmly recalled. Miss Bertenshaw gave a beautiful rendering of Cowen's "Better land," and the duet by Wallace, "Sainted mother," was given by Miss Eaton and Miss Bertenshaw with all requisite pathos. A violin solo, "La Fille du Régiment," was given by Master John E. Platt. The pianoforte accompaniments were skillfully played by Mr. S. A. Platt.

ASHTON-ON-LYNE.—On Wednesday, the 13th ult., an Organ Recital was given at the Parish Church by the Organist, Mr. Irvine Dearnaley. The organ has been rebuilt by Messrs. Wordsworth & Co., of Leeds. It now contains 62 stops and 3,136 pipes, and is blown by a hydraulic engine.

AUCKLAND, N.Z.—Mr. G. A. Paque, son of Mr. P. J. Paque, of Her Majesty's private orchestra, and nephew of the late Mr. G. Paque, the well-known violoncellist and composer, recently made his first appearance as the Conductor of an orchestra, in the performance of an Overture of his own in Auckland, New Zealand. *The Antipodes*, as the work is called, was exceedingly well received, and is very highly spoken of by the local papers.

BELVEDERE, KENT.—An Organ Recital was given at All Saints' on the 22nd ult., by Mr. Arthur W. Castell, the Organist of the Church. There were also two solos by Mr. Hubbard.

BUCKINGHAM.—The Musical Society has recently entered upon the fourth season of its existence. On the 6th ult. Haydn's *Creation* was produced. The soloists were Madame Carrie Blackwell, Mr. H. Valentine Jarvis, and Mr. Frank Ward. The chorus, though small, sang very effectively upon the whole, and was accompanied by a small orchestra. The Rev. W. Slater, one of the assistant clergy of the Parish Church, is the Conductor of the Society.

BURNLEY.—Haydn's *Third Mass* was performed in Brunswick Chapel on the 3rd ult. The solos were entrusted to Misses Horner and Robins and Messrs. Baldwin and Arnold, all of whom acquitted themselves well. The choir (augmented for the occasion) did their share of the work most satisfactorily, the tone and attack (especially of the trebles) being extremely good. Mr. T. Pollard (Organist of the Chapel) conducted and Mr. E. Dunkerley presided at the organ.—Mr. Spencer gave his second Popular Concert on the 16th ult. Master Urele appeared as vocalist and solo violinist, and met with a warm reception. Miss Yates and Messrs. Kendal Thompson and Clough contributed some well-known songs, and the band was heard in some equally familiar pieces. Mr. Broughton was the accompanist and Mr. Spencer the Conductor.

CLEVELAND, OHIO.—The second Organ Recital in Trinity Church was given, on the 4th ult., by Mr. F. Norman Adams. His programme was very finely rendered. The organ numbers were Grand March, Smart, and Pastorale in G, Salome, with the second Handel Concerto with orchestra. Mr. Marguardt, violinist, gave Sonate in G, Tartini; Air, by Bach; and Ritornello, by Vercini.

DENSTONE.—On the 6th ult. Stainer's Cantata *The Crucifixion* was given in Denstone College Chapel, in aid of the fund for the completion of the organ by Messrs. Hill & Son. The work was well performed throughout, the unaccompanied quartet, "God so loved the world," being especially good. Mr. R. E. Parker (the Organist of the College) accompanied on the organ.

EARLY, READING.—Mr. H. J. Hendy, Organist of St. Peter's Church, gave his annual Concert in the Early School Room, on the 19th ult. The vocalists were Madame Stringer, Messrs. Frankland, Kettley, Cheesman, A. Attwell and the Early Church Choir. Mr. Hendy was the pianist, and the members of his band gave a good rendering of an Overture by Bellini and a Symphony by Haydn. The programme included two compositions by local musicians (Messrs. J. Old and Hendy, sen.), which were well received.

ENFIELD.—Miss May Smith's Annual Concert took place at the Bycullath Athenaeum, on the 23rd ult., under distinguished patronage. The audience was large and appreciative, and the Concert was in every way a great success. The other performers were Miss Kate Fusselle, Miss Eva Smith, Miss Minnie Kirton, Mr. John Probert, and Mr. Routledge Smith, all of whom acquitted themselves with their well-known ability. Master Harold Dickason was solo violinist, and Mr. Bernard Fison accompanied. A large choir, under Mr. F. G. Fitch's conductorship, gave some excellent part-singing during the evening.

GISBOROUGH.—A very successful Concert was given in the Temperance Hall, on the 1st ult., by the Organist, in aid of the fund for enlarging the organ of the Parish Church. The programme was good, and the singers—Miss Setley, Miss Stead, Mr. D. Neville, and Mr. E. P. Stead, of Scarborough, acquitted themselves creditably. The quartet, "Homeland," by Sir Arthur Sullivan, was extremely well rendered. Mr. C. H. Fordham, Organist of the Parish Church, accompanied.

GRAVESEND.—On the 21st ult., at Holy Trinity, an Organ Recital was given by Mr. Arthur W. Castell (Organist and Director of the Choir of All Saints', Belvedere). Two solos were sung by Miss Pinero.

HALIFAX.—Sullivan's *Golden Legend* was given in the Drill Hall on the 8th ult. The chief feature was the Halifax Choral Society's full chorus of 230 voices, and Sir Charles Hallé's band of fifty-six instrumentalists. The hall was crowded in every part, and many more tickets could have been sold had there been accommodation. The soloists were Miss Pauline Cramer, Miss Dews, Mr. Henry Piercy, Mr. Harry Shepley (of the Halifax Parish Church Choir); and Mr. Watkin Mills. Sir Charles Hallé conducted. Mr. W. H. Garland (the Society's Conductor) and Mr. Thomas Smith presided at the two organs.

HOVERINGHAM FERRY.—A grand evening Concert was given in Baines's Assembly Rooms, on the 7th ult., in aid of the Church Organ Fund. The vocalists were Mrs. Joseph Thompson, Miss Silverwood, Miss Aline Starey, the Rev. C. F. G. Turner, the Rev. H. W. Wynne Foulkes, Mr. Bromley, and Mr. Bingley Shaw. Solo harp, Miss Starey; solo violin, Miss A. Starey; accompanist and solo pianoforte, Mr. Bernard Wilcockson.

HULL.—Mr. Isitt, and the band of the Hull Artillery Volunteer Corps, in order to raise funds for the Hull Royal Infirmary, gave a Concert at Hengler's Circus, on the 15th ult. The building was filled in every part, the higher priced seats being specially crowded. The programme was a pleasing one and was well carried out. The performances of the band, under Mr. Isitt's able leadership, was highly appreciated. Miss Clara Jackson, Madame Gray, Mr. Charles Kenningham, who was heartily received, and Mr. Mark Moon were the vocalists. A novel feature of the Concert was the mandoline playing of Miss Boulton-Gray. Mr. F. J. Harper was the accompanist and pianoforte soloist.

ILFORD.—The fifth season of the Ilford Vocal Union was opened on the 31st ult., by a performance of Rossini's *Stabat Mater* and Schubert's *Song of Miriam*. The principals being—for the former work—Miss Kate Fusselle, Miss Minnie Kirton, Mr. Herbert Clinch, and Mr. James Blackney; and for the latter, Miss Kate Fusselle. The chorus singing was remarkably good, particularly in the last number of the *Stabat Mater* and the choral parts of the *Song of Miriam*. The band of the Vocal Union, with some professional assistance, accompanied the works. Mr. A. Storr was the Conductor.

JERSEY.—The twelfth of a series of Organ Recitals was given in St. Mark's Church, on the 11th ult., by Mr. C. E. R. Stevens, Organist and Director of the Choir. The vocalists were Masters H. Hart, J. Godrich, and Messrs. H. and C. Spencer.

LUTON.—On Monday, the 4th ult., the choir in connection with the Chapel Street Church gave a very fine rendering of Mendelssohn's *Hear my Prayer* and other pieces. The soloists were Miss Ethel Bevans, Mrs. J. Day, Miss Kate Parkins, Mr. H. Lockhart, Mr. Percy Elliott (violin); chorus, 150 strong; Mr. A. D. Farmer (Organist), Mr. Sidney Bennett (Conductor).

MAIDENHEAD.—The Philharmonic Society gave their first Concert of the season in the Town Hall, on the 5th ult. The principal works in the programme were Mendelssohn's *Hear my Prayer* and *Loreley*, Bennett's Barcarolle and Finale from the F minor Pianoforte Concerto, Mozart's G minor Symphony, Schubert's Ballet Music from *Rosamunde*, &c. The vocalist was Miss Kate Fusselle. Mr. S. D. Grimson led the orchestra, and Mr. J. G. Wrigley conducted.

MAIDSTONE.—An Organ Recital was given on the 1st ult., at the Parish Church, by Mr. S. Bath, the Organist. The programme consisted of pieces by Bach, Haydn, Deshayes, Guilman, S. Bath, and Handel.

MANSFIELD AND SUTTON.—The United Harmonic Societies gave a performance of Mendelssohn's *Elijah*, in the Wesleyan Chapel, on the 20th ult. The principal vocalists were Miss Honeybone, Miss Florence Bourne, Mr. Chas. W. Fredericks, and Mr. J. G. Hewson. The band and chorus numbered 150 performers. Mr. J. H. Parkes was the leader, Mr. Arthur W. Speed was the Organist, and Mr. Arthur Howard Bonser was the Conductor.

MELBOURNE, AUSTRALIA.—The attendance at Saturday afternoon's Concert at the Exhibition on September 28 was one of the largest yet observed at these performances. Mendelssohn's *Ruy Blas* Overture, perhaps the finest of all, commenced, and was given by the Victorian Orchestra with precision and musical taste. The third set of Brahms's Hungarian dances, played for the first time in Melbourne, came next, and Mr. Hamilton Clarke got his players to give a most excellent and well-shaded reading; the various capricious modifications of time and rhythm were neatly and clearly marked. Beethoven's "Pastoral" Symphony was received with loud and general applause. Mr. Clarke's reading was careful and artistic. At the conclusion the Conductor was loudly applauded, and bowed his thanks. Sterndale Bennett's exquisite *Wood Nymphs* Overture was well played. The *Mignon* Gavotte was given with the crispest delicacy, and was encored. Wagner's *Tannhäuser* March concluded a fine Concert.

MIDDLETON.—The Dedication Services were held on the 10th ult., at St. Leonard's Parish Church, to celebrate the 477th anniversary of the present building. The musical part of the services was under the direction of the Choirmaster, Mr. James F. Slater.

NEWARK.—A Pianoforte Recital was given in the Town Hall on the 5th ult., by Mr. W. Drury, formerly a student at the Royal Academy of Music. Mr. Drury had secured the services of Mr. Bingley Shaw (formerly of Southwell Cathedral, and recently returned from Paris) as vocalist and Miss Norledge (of the Leipzig Conservatorium and Royal College of Music), solo violinist.

NEWCASTLE-ON-TYNE.—A meeting for the promotion of the Durham College of Science Musical Society has just been held in the College Rooms, under the presidency of Mr. Albert Nagel, and it was resolved to form a Society, which should consist of two departments.—1. A choral department for the practice of part-songs, cantatas, &c. 2. A solo and instrumental department. All students of the College will be eligible as honorary or active members. Weekly meetings for practice will be held, and performances given both public and private. In connection with the Society, Mr. Josiah Booth delivered a most enjoyable lecture on "The Humorous in Music" to a

crowded audience. The lecture was most enthusiastically received, and the illustrations delightfully given. Principal Garnet, who occupied the chair, said he hoped that out of the Society there would grow a faculty of music which would be in connection with our Northern University.—Madame Albani had a splendid reception on her appearance here at the Police Concert, the Town Hall being crowded to the doors.

NORWICH.—On Tuesday, the 12th ult., a special Musical Service was held at St. Michael-at-Plea Church, when Mr. Alfred Redhead, Organist of St. Augustine's, Kiburn, gave a Recital on the new organ recently erected by Messrs. Norman Bros. & Beard.

OLDHAM.—The St. Cecilia Musical Society gave a Concert on the 11th ult., when a miscellaneous selection of vocal pieces was successfully performed. Mr. S. Wainhouse was the accompanist, and Mr. James Slater was the Conductor.

OXFORD.—Mr. John Greig, Organist and Choirmaster of Free St. Cuthbert's Church, Edinburgh, has proceeded to the degree of Doctor of Music in the University of Oxford, for which he had qualified after examination. His exercise, an Oratorio, *Zion*, was performed in the Sheldonian Theatre before the members of the University, on October 24.

PORTMADOC.—The Choral Society, assisted by the local String Band, gave a very successful Concert on the 19th ult. The Assembly Room was filled in every part. The performance of Mozart's *Twelfth Mass* occupied the first part of the programme, the solos being sung by Miss Hannah Davies, Miss A. J. Willrain, Mr. J. J. Thomas, and Mr. B. Williams. The second part was a miscellaneous selection, including Romance and Rondo (Wieniawski), splendidly played by Mr. Theodore Lawson; Gounod's Serenade, well sung by Miss H. Davies; and the Overtures *La Sièvre* (Auber) and "Morning, morn, and night" (Suppé). Mr. Lawson led the band and Mr. J. Roberts conducted.

SHEPHERNESS.—A Choral Society has recently been formed here, and about 150 persons have already enrolled themselves as members. Mr. W. H. Shrubsole is Conductor, and Mr. H. E. Brightman, Hon. Secretary. The *Utrecht* Jubilate and other works are now being rehearsed.

SHEFFIELD.—Mendelssohn's *Hymn of Praise* and Gade's *Crusaders* were the works selected for performance by the Upperthorpe Musical Society at its first Concert of the season on the 15th ult. The chorus of the Society is a fair specimen of an enthusiastic, well-trained Yorkshire choir, and both in Mendelssohn's and in Gade's works its reputation was worthily maintained. The symphonic portion of the *Hymn of Praise* was well given by the orchestra, and the soloists were Miss Sylvia Wardell, Miss Jessie Sawyer, and Mr. E. Kemp. Mr. S. Johnson undertook the bass solos in Gade's work. Mr. J. Peck led the band, the Rev. J. T. Parkin was Organist, and Mr. J. Beaumont conducted.

TENBURY.—The Musical Society gave the second Concert of its nineteenth season in the Corn Exchange Hall, on the 14th ult. As usual at these performances, the chorus was put to a severe test, but came through the ordeal bravely. Every point in the difficult works was taken up with the greatest precision, and the utmost attention was bestowed upon the lights and shades, so that the most captious critic must have gone away disarmed. Miss Murray, at a very short notice, sang the difficult music which falls to the lot of the soloist in the *Song of Balder*. In "La Serenata" she was ably seconded by Mr. Watkis in the *obbligato* violin part. The vocalists were the Revs. A. H. S. Patrick and E. Fleming, Mr. W. Anstie, who sang Pinski's well-known song "It is I"; and Mr. Kenneth Macaulay, a former pupil at the College, who gave with great vigour a song by Gumbert, "If'er the meads." A small band, led by Mr. Watkis, accompanied the Cantatas, and played two Overtures in capital style. The Rev. J. Hampton was Conductor.

WARRINGTON.—The Musical Society of this town, with a choir of 120 members and orchestra, gave its first Concert for the season on the 15th ult. Cowen's *Song of Thanksgiving*, Weber's *The Three Seasons*, and other works were introduced, interspersed with some excellent solo singing by members of the Society, especially by Miss W. Dampier Jeans, who sang Blumenthal's charming "Sleepest thou still" with exquisite taste and expression. Miss Riley gave the soprano solos in Weber's Cantata with great steadiness and power, and Mrs. Pearson, Miss Unsworth, Rev. Winder, Mr. W. H. Wallington, and Mr. Eccles amply pleased their friends. Mr. E. Townshend Driffield, the Hon. Organist to the Society, ably presided at an instrument which much needs repair or displacement; and Dr. Hiles conducted, as usual.

WOLVERHAMPTON.—The first Concert of the Festival Choral Society's twenty-second series was given in the Agricultural Hall, on the 5th ult., and consisted of a performance of Macfarren's beautiful Cantata *The Lady of the Lake*, with Mrs. Hutchinson, Madame Hope Glenn, Mr. Iver McKay, Mr. Robert Grice, and Mr. D. Harrison as principals, a band and chorus of 250 performers, and Dr. Swinnerton Heap as Conductor.

ORGAN APPOINTMENTS.—Mr. G. Franklin Ashley, Organist and Choirmaster to His Grace the Duke of Newcastle.—Mr. Arthur C. Brooks, Organist and Choirmaster to St. John's Parish Church, Sligo, Ireland.—Mr. C. T. Davis, Organist and Choirmaster to All Saints', Torquay.—Mr. C. T. Danton, to the English Church at Algiers for the season 1889-90.—Mr. J. Matthews, to St. Stephen's, Guernsey.—Mr. Henry Glasspool, to Barry Road Wesleyan Church, East Dulwich.

CHOIR APPOINTMENTS.—Mr. Henry A. Hughes, Choirmaster to St. Mary's Church, Stamford Brook, W.—Mr. Alfred Pawsey (Solo Alto), to St. Barnabas Church, Addison Road, Kensington, W.—Mr. Herbert Dyer (Tenor), to St. James's, Paddington.—Mr. Albert F. Upstone (Tenor), to Streatham Hill Congregational Church.

DEATH.

On the 8th ult., SUSANNA ROYLANCE, the beloved wife of CHARLES ROYLANCE, aged 41 years.

DURING THE LAST MONTH.

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A.C.C.G. and F.C.C.G. Examinations, January 15 and 16, 1890. For further particulars, address, The Warden, J. H. Lewis, Mus. Doc., 2, St. George's Villas, Queen's Road, Twickenham, London, S.W.

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3, Royal Albert Hall; 20, Ballad Concert; 22, 23, Belfast, Dublin; 26, Colchester; 27, Ballads; 28, Bromley; 29, Grosvenor Club; 30, Royal Albert Hall. December 2, Clerkenwell; 3, Brixton; 4, Royal Albert Hall; 6, Mr. Sam Hayes's Concert; 9, Kettering; 10, Wellingboro'; 11, Ballads; 11, Kensington Town Hall (evening); 12, Royal Victoria Hall; 14, Manchester; 17, Glasgow; 18, Leeds; 20, Huddersfield; 25, Oldham; 26, Preston. January 4, Ballads; 6, Brixton Hall; 8, Ayr; 13 to end of February, Concert Tour. March 4, Darwen; 5, Ballads; 12, Ballads; 19, Nottingham; 27, Royal Victoria Hall. April 4, Royal Albert Hall; 10, Exeter; 17, Newport (Mon.); 24, Birmingham. May 22, Royal Victoria Hall. October 2, Royal Victoria Hall; 30, Royal Victoria Hall.—W. B. HEALEY, Sole Agent.

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 To Thee alone, O Lord, can I look up;
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 O hear my prayer; extend that Mighty Hand:
 Death will forbear at Thy supreme command!"
 As thus the stricken mother wailed and prayed,
 The child awoke, looked up, and softly said:
 "O mother, let me see the setting sun;
 Open the casement wide; the day is done;
 And prithe sing to me that strain so dear,
 That, from thy lips, I love at eve to hear;
 The vigil prayer:

Salva nos, Domine Vigilantes!
 Custodi nos dormientes!"

But lo! the Lord had beckon'd from on high!
 The yielding soul, with one last lingering sigh,
 Obey'd the call, and, borne on angel wings,
 Heav'nward fled!
 She stood alone, amid the deep'ning gloom,
 And still she watched, unconscious of her doom;
 Till Heav'n's soft sleep had closed her tear-dimmed eyes.
 And in her dream she heard from Paradise
 The soft sweet voice of him she held so dear
 Bidding her sing, that God in Heaven might hear
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 And the blue-bells so fragrant and bright;
 The sunset shone fair on their faces,
 And filled them with radiant light.
 'Twas simple the story I told them,
 Some tale they had oft heard before;
 Yet enthralled did the quaint legend hold them,
 With its giants and fairy-world lore;
 And the children were eagerly listening,
 Though the red gleam had died from the West,
 Though the stars in the heavens were glistening,
 And the moon lit the hill's wooded crest.

Then I told them the wonderful story
 Of the Babe who came down from above,
 Of the glad angel throng, and the jubilant song,
 With its tidings of infinite love.
 I spoke of the heavenly city,
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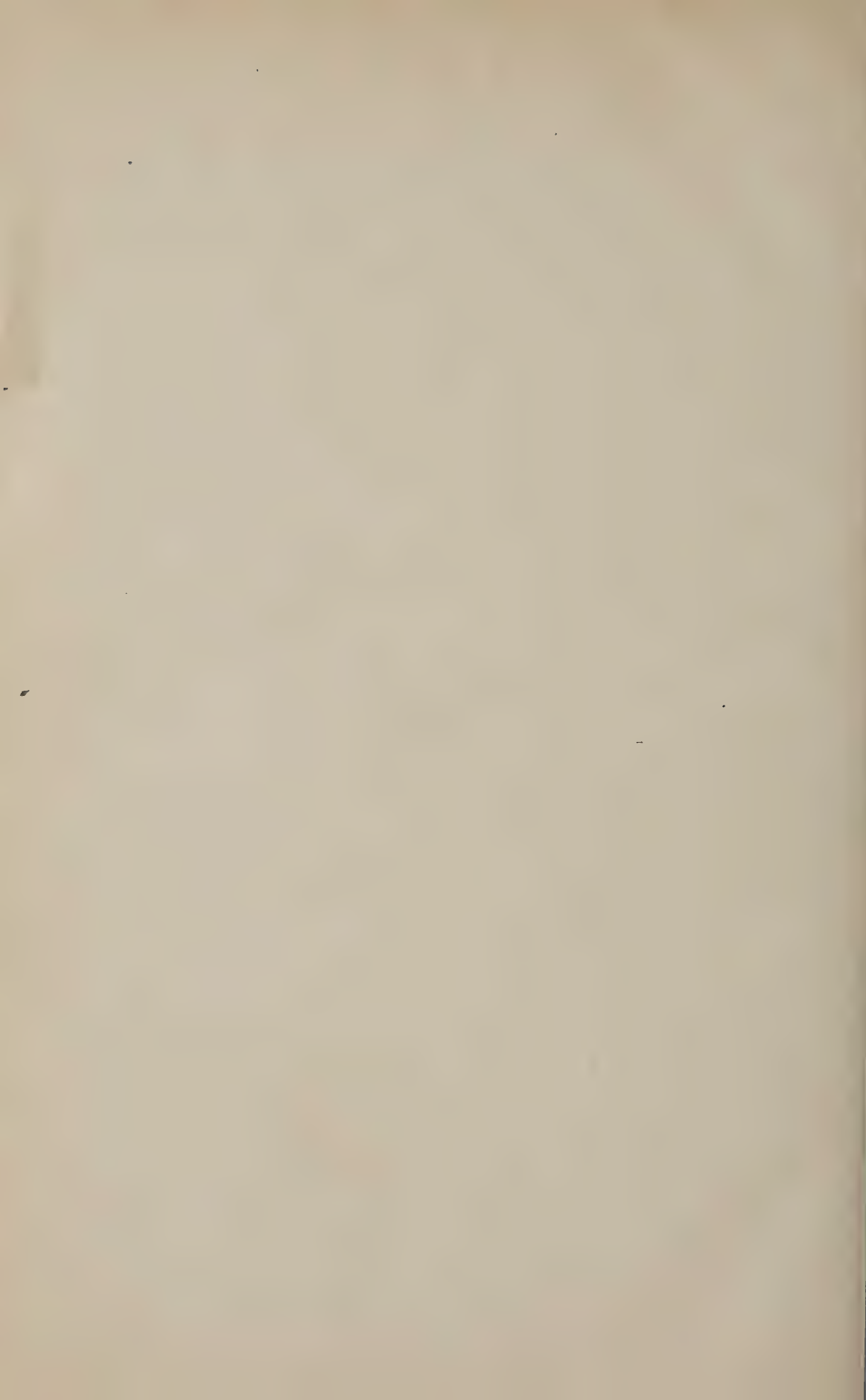
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